

LIVE
SPECIAL SOUVENIRS
 Reunion gigs are fuelling the market for band-related merchandising



FEATURES
MANAGEMENT ROUND TABLE
 Four of the best UK artist managers discuss the highs and lows of the industry



FEATURES
SEVENTY YEARS YOUNG
 Music Week talks to the legendary Neil Sedaka on his life in music

Met chief to review use of Form 696

Industry forces Commissioner to rethink the “unreasonable” risk assessment live form

Live
 By Robert Ashton

LONDON'S TOP POLICEMAN HAS ANNOUNCED he will begin a major review of Form 696 after being put under pressure to look at the Met Police's controversial methods for assessing the likelihood of trouble flaring at gigs.

Despite suggesting the 696 risk assessment form has helped cut violent crime in the capital, Commissioner Sir Paul Stephenson responded to complaints brought to him last week by members of the Metropolitan Police Authority by stating he will begin a review, coupled with some detailed analysis of the highly controversial document.



Courting trouble?: Earl's Court is one of 100 London venues affected by Form 696

In a major turning point in the industry's battle to rid the capital of the risk assessment form, Sir Paul said, “I hear the concern about it (696).”

The police commissioner told a City Hall meeting of the MPA, chaired by Mayor Boris Johnson, that 696 had been brought in originally after a spate of shootings

hit the capital in the early Nineties, but that its use has spiralled without any major re-examination.

“We will do some analysis,” he said. “Let's get the benefit of the figures and then let's bring a report back.”

Assistant commissioner central operations Chris Allison backed up his boss. “We are more than willing to do a review,” he said.

UK Music chief executive Feargal Sharkey has been at the forefront of industry efforts to

dump 696, which requires promoters at some 100-plus London venues including London's Earl's Court (see p10) to provide detailed personal information to police if they want to stage a music event.

Sharkey says, “It's heartening that members of the Metropolitan Police Authority have voiced concerns about Form 696 and its application in London. It is also heartening that Commissioner Sir Paul Stephenson and Mayor Boris Johnson show signs of treating these concerns, and those of musicians and campaigners around the UK, with the utmost seriousness.

“However, UK Music's position remains unchanged: we stand fully behind the DCMS Select Committee's recommendation that Form 696 is unnecessary, unsuitably disproportionate, entirely unreasonable and should be scrapped.”

Johnson explained that while he is the last person to encourage more bureaucracy he is keeping an open mind. He said, “Let's see what the review says.”

At Thursday's meeting Stephenson and Johnson were told by members of the MPA that the music business and young Londoners remain “concerned” at the widespread use of 696.

MPA member and deputy chair of the London Assembly Jennette Arnold told the pair the use of Form 696 was discriminatory. Because Form 696 also asks questions about the style of music being performed and actually suggests several forms – bashment, R&B and garage – favoured by the black community, Arnold asked, “Why focus on young black people?”

She asserted that 696 was damaging local communities and, contrary to police evidence, there had been no reduction in the number of shootings in London over the last couple of years because of the use of 696. She urged the review to prove the link – if one exists – between music events and violence.

Allison says the genres of music will be looked at as part of the review.

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Pop goes the industry's champagne image

THE PERCEPTION THAT THE MUSIC INDUSTRY IS populated by champagne-swilling, Ferrari-driving yahoos has been exposed as something of a myth, with new figures showing that just 5% of the business's 100,000-plus employees earn £41,000 and above.

This compares to nearly 40% of the business that takes home less than £10,000 a year, while around a quarter earn less than £19,999.

These surprising statistics are just some of the nuggets to be found in a new Creative & Cultural Skills survey titled

Economic Impact of the Creative Industries - which maps the size and shape of the creative industries and music sector.

C&CS research manager Dr James Evans, who has unearthed earning power and qualifications in the music sector for the first time, suggests the high level of part timers – 34% work on a part-time basis – and freelancers in the business might partly account for the low wages.

Qualifications – or lack of them – might also be a factor. C&CS chief executive Tom Bewick

recently bemoaned the industry's slowness at drawing up a detailed blueprint for developing a better trained and skilled workforce. And the new figures back up Bewick's comments, with the industry still chronically under-trained and educated: nearly one in 10 people have no qualifications.

The music industry's academic accomplishments also appear to fall short of people working in other creative sectors, such as film and advertising.

Across the UK creative sector

46% of employees have a degree or higher qualification, while just 36% of people in the music industry have the equivalent education. And only 9% of people employed in the creative sector are less qualified than the average school leaver, while there are some 13% in the music business. However, Evans does say that people in the music business are more likely to go for vocational qualifications.

The new C&CS report also suggests sexism might still be alive in the business: the women who

work in it are slightly better qualified than the men and yet 47% of women earn less than £10,000 compared to just 35% of men. Evans says, “It seems the higher up you get the more male dominated it becomes.”

● see p4.



News

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

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The Playlist



CHIPMUNK Diamond Rings

Columbia
Chipmunk's major-label debut has the makings of a huge hit. Receiving its first In Whiley play last week, this could pave the way for a healthy career. (single, July 6)



3OH!3 Don't Trust Me

Asylum/Photofinish
Picking up where Young Love left off, Don't Trust Me is a pop monster. More than 1.7m sales in the US and counting: let the UK campaign commence. (single, July 6)



LENKA The Show

Columbia
Catchy debut from the LA-based Aussie, The Show is a classic midtempo pop song with an upbeat summer theme. Already B-listed at Radio One. (single, June 22)



THE TWANG Barney Rubble

B-Unique
First single proper from The Twang's new album, Barney Rubble is an anthemic start to the campaign. Great stuff. (single, July 6)



COOLY G Love Dub

Hyperdub
The debut single from Brixton's Cooly G is something a little bit special, bringing sensual summer vibes to bumping funky house production. (white label, out now)



FRANKMUSIK Confusion Girl

Island
Hyperactive, Stuart Price-produced pop that is starting to gain traction following a live MySpace show now viewed more than 500,000 times. (single, out now)



BASSHUNTER & ALINA When You Leave

Virgin
Romanian supermodel Alina provides the "vocals" for this slice of cheesy Euro-disco set to secure Basshunter a place at T4 on the Beach for another year. (single, July 6)



APPLES Reason 45

FRIENDS VS RECORDS
A publishing deal is imminent, while this song secured single of the week status on 6 Music last week. Another strong release from Friends Vs Records. (single, July 6)



YOUNG HEARTS This Love

unsigned
In frontman Joe Fox, Young Hearts have a strong songwriting talent indeed. This is a cool acoustic pop song that has all the hallmarks of The Libertines. (demo)



GIG OF THE WEEK

Heavenly Recordings has signed San Diego four-piece **The Soft Pack**. The band are currently playing shows in Europe.

Infectious has signed Northern Ireland three-piece **General Fiasco**.



GIG OF THE WEEK

Who: Teitur
When: Wednesday, June 3
Where: ICA, London
Why: Catch the Scandinavian talent at his biggest London show this year as he returns to the capital with his full band in tow.

Independently-released album and cosmetics deal in place

Hurricane Beverley advances

Investment

By Paul Williams

BEVERLEY KNIGHT HAS SECURED SIGNIFICANT financial backing from venture capital investment fund Icebreaker for the launch of her own label and a first independently-issued album since exiting EMI.

Knight, who left the major in 2007 following the release of the album *Music City Soul*, will return this September with an album on her own Hurricane Records, released to coincide with a range of cosmetics branded with the artist's name debuting in Selfridges.

The new label is a joint venture between Knight and her co-managers of 12 years Alan Edwards and Dave Woolf, supported by what Woolf describes as a "healthy" six-figure sum from Icebreaker, which has backed a wide range of projects by licensing, developing and exploiting intellectual property.

Hurricane, which also served as the name of her touring company, was launched after Knight found herself at a career crossroads, with her EMI deal ending and the option of either seeking out another traditional label deal or venturing out on her own.

"We had an absolutely open mind but having seen people do it themselves we thought it seemed like a sensible option for someone who had a fanbase and a brand," says Woolf.



Invested interest: Beverley Knight collaborated with Amanda Ghost, Guy Chambers and Jam & Lewis on her new project

Universal mini format aims for r

UNIVERSAL IS PIONEERING A REVAMP of the mini album format, in a move designed to drive the youth audience away from illegal downloading.

The major's Polydor label will release the new album from Soulja Boy Tell'em, titled *iSouljaBoyTellem*, as a mini album on June 22. The release follows the success of the Pussycat Dolls' *Doll Domination - The Mini Collection*, which has sold more than 70,000 units in the UK.

The revamp, which differs from the old mini album format in that it is based around existing hits rather than new material, is intended to retail at £4.99 digital/£5.99 physical. The physical format will be housed in a simple digipak.

The *Soulja Boy* album will feature six tracks: hits *Kiss Me Thru The Phone* (currently in the top 10) and *Crank That*; future singles *Yamaha Mama* feat. Sean Kingston



Six of the best: Polydor releases the six-track *iSouljaBoyTellem* on June 22

and *Turn My Swag On*; and two "street tracks" *Bird Walk* and *Gucci Bandanna*.

Doll Domination - The Mini Collection is a pared-down version of the group's 2008 album *Doll Domination*, with their A R Rahman hit collaboration *Jai Ho!* added on.

Product manager Matt White says that the return of the mini album format is the result of

extensive Universal research.

"We found that young people were doing a lot of filesharing and illegal downloading because they don't have the disposable income to spend £10 on an album," he explains. "The idea of a mini album was raised to them and the response was very positive."

And he denies that the format is simply a return to old ways. "It's not a return to how we used to do things," he says. "The way that the business is growing, the kids are looking for different ways to consume music."

What is more, White believes that, by appealing to a younger audience, the mini album can help to foster the habit of music buying. "We are trying to encourage young buyers into the market, rather than illegal downloading," he says. "When they get to the age of 30 then they will have moved onto buying full albums."

The decision to release *Soulja*

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... for singer since departing major label ... with investment

"More people are choosing this route, which doesn't say it is right for everybody but it is for Beverley who wants to be in control of her career and destiny as much as possible," he adds.

The new set reunites her with some past writing collaborators including James Hogarth and Guy Chambers, while new names on board include Amanda Ghost.

"I knew Amanda was a fan of Beverley so we hooked that up and there are a couple of songs they have done together, including Beautiful Night," says Woolf.

Legendary US writer/producers Jam & Lewis, whom Woolf describes as Knight's musical heroes alongside Prince, are on board for the track Every Step, which has already been played by iXtra's Trevor Nelson.

The album features producers The Rural, whose past credits include Beyoncé, DJ Munro and CJ Joseph, and Kevin Bacon and Jonathan Quarmby, whose CV includes Finlay Quaye and Sugababes. Chaka Khan, whose last Grammy-winning album was produced by Jam & Lewis, also features.

"She believes she's made the best album of her career and the feedback so far has been extremely positive," says Woolf.

At the same time Knight and her two managers have been able to hand-pick the team to work on the album, which is scheduled for

release on September 14 with distribution through Absolute and backed by a UK tour in November.

The team includes A&R consultant Cedric Perrier, who executive produced the album with Knight and Woolf, former Relentless executive Roland Hill as marketing consultant, Lucid handling radio and Non Stop looking after TV.

Knight's own writing for the album is being handled by FMI Music Publishing, who she signed to last autumn.

FMI Publishing A&R vice president Felix Howard, who has previously co-written with Knight, says, "As soon as I heard she had been dropped from Universal Publishing I was straight on the phone to Dave Woolf. She is a brilliant writer. I'm over the moon with the new album. It's the best thing she has ever done."

The album's release will tie in with the arrival of a Knight-backed cosmetics range called K by Beverley Knight. The range, which will debut in Selfridges in September before being rolled out into other outlets, including John Lewis, for the Christmas market, came about through discussions between Knight and the range's consultant Sarah Foxwell.

The range is being funded and distributed by Jigsaw and manufactured by French-based Maesa, which has worked with brands including Ralph Lauren.

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Summit in the sun goes swimmingly

INTERNATIONAL MUSIC SUMMIT CO-FOUNDER Pete Tong says he is very positive about the future of dance music, after the second IMS pulled in some 400 delegates last week.

IMS 2009 took place in Ibiza from last Wednesday to last Friday, with 400 delegates attending from 29 countries. This was up from 300 delegates last year.

They were joined by around 50 speakers, including Cream's James Barton and Wall of Sound's Mark Jones, with topics for discussion including digital music and managing the downturn.

Tong says that the event has been "fantastic" adding, "In year two it has evolved in pretty much the way we wanted it to. No one really knew in the economic climate what the reaction would be but I was quietly confident. The thinking was that doing the same thing again but allowing it to evolve we would be OK."

Changes included a new venue - the event moved to a central Ibiza Town location - and allowing the audience to vote on issues discussed.

This threw up some interesting conclusions, including:

- 76% of the audience said that electronic artists do still need labels
- 62% said it was impossible

to reverse the trend of "free" music.

- 65% said that radio still ultimately rules
- Only 27% of people would be prepared to sign a 360-degree deal
- 49% feel that artists have the power

Tong says that he wasn't surprised by the devotion to labels among the audience "A theme of many of the debates has been about the teams that people put around themselves. The feeling is culturally that the labels still matter. But that doesn't mean it is a major label. It could be just a couple of people," he says.

"We have had our disaster and have come back out the other side..."



PETE TONG

Asked about the future of both of dance music and the IMS itself, Tong explains he is very positive.

"Another theme has been about confidence - the media are often responsible for the removal of confidence. But the collapse of our business for the economic community came at the beginning of the millennium," he says. "We have had our disaster and come back out the other side."

max impact

Boy's album on the format was, according to White, very straightforward. "We knew that Soulja Boy would appeal to that market," he says, adding that the rapper's US management reacted very warmly to the idea.

Moving forward, the major will examine whether to roll out the format on an act-by-act basis, although White says that response among retailers as well as from Universal US has been very positive.

The major will also look at releasing iSouljaBoyTellem as a deluxe version - another format Universal has arguably pioneered - in the future, bringing the release full cycle.

The Soulja Boy album release will be backed by online marketing campaigns with Bebo, MSN, Sonic Network and Gorilla Nation, as well as additional marketing via Universal and independent databases.



Hassle heads up Uneathed showcase in Shoreditch

MUSIC WEEK'S UNEARTHED SHOWCASE series will return to East London's Queen Of Hoxton on June 22 for an evening of music.

Hotly-tipped Scandinavian talent Erik Hassle (left) will lead the line-up, performing with a full band for the first time in the UK. He is joined by local band The Young Hearts

Hassle emerged from the TEN management and production stable and has been riding a tide of awareness since Island Records fought off stiff competition to secure his signature earlier this year. Since then, he has enjoyed a growing presence in the UK and has a number of club dates now under his belt.

Island will push the button on Hassle's launch campaign with the first single proper Hurtful later this year, with an album to follow.

Unsigned band The Young Hearts are attracting welcome attention

from the A&R fraternity of late with their Libertines-inspired guitar-driven pop.

They have even found some celebrity fans, with Peter Doherty himself posting a typically ramshackle live performance of their song This Love on YouTube recently.

Uneathed has already played host to the likes of Hockey, Kurran & The Wolf Notes, Max Tuohy and Alice & The Cool Dudes this year and will continue through the summer months, with new outdoor locations to be announced.

"Erik Hassle is the second international guest to perform at Uneathed so we're delighted," says Music Week talent editor and Uneathed co-ordinator Stuart Clarke. "Together with Young Hearts, he is a reflection of the diversity of acts we can feature at Uneathed."

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Seventy years young 50 years in showbusiness - we doff our caps to Neil Sedaka

News

Editorial Paul Williams



IT HAS BEEN A GREAT FEW WEEKS for black British music talent with Tinchy Stryder featuring N-Dubz topping the singles chart and then Dizzee Rascal scoring his second number one with the highest download sales of the year.

But, while some ethnic minority artists appear to be moving forward, the picture for non-white talent working in the background of the industry continues to look very depressing.

When *Music Week* published Creative & Cultural Skills' economic study of the music industry in 2006, there were gasps of shock and embarrassment around the business as it revealed just 4% of those employed were not white. The newest study shows the situation has at least improved over the last three years but hardly in any earth-shattering way, with the make-up of non-whites rising to 8%. That is better but still a very poor return for an

The survey's findings reveal the industry remains very male-biased

industry that relies so heavily on the artistic talents of those from the ethnic minorities.

The survey's findings equally reveal the industry remains heavily male-biased, with women comprising just 34% of all employees, marginally up from 31% in 2006. In areas such as promotion and management, the imbalance is even more blatant with men making up 77% of the numbers.

Even with these inequalities there are plenty of examples of women doing exceptional jobs in the industry yet they are still often in specific areas such as PR. It said a lot that Andria Vidler's appointment as EMI UK & Ireland president a few weeks back made her the first woman to hold a position as high as this among the major record companies in the UK.

Perhaps it could be that women are smarter than men in realising that, if you want to make a good living, then opting for a career in this industry is probably not the wisest choice. Rather than being a business full of fat cats as many may think, the study reveals nearly 40% of those employed in it take home less than £10,000 a year, while only 5% earn more than £41,000.

These low earnings might partially be explained by a third of workers being part-time, but that does not make the overall figures any less startling and should go some way to dampen the perception that this is a get-rich business. For most in it, that is far from the reality.

The decision by Metropolitan Police Commissioner Sir Paul Stephenson to look again at Form 696 is a real turning point in the debate about this hugely unpopular piece of bureaucracy.

It would be unwise to assume his agreement to a review will lead to the form being axed, as recommended last month by the Culture Media & Sport Select Committee, but it is a positive step on from the recent comments of Met chief inspector Adrian Studd who totally rejected calls for 696 to end.

As outlined in last week's *Music Week*, the Met's Clubs and Vice unit head is adamant the form has made a big difference in helping to tackle "black-on-black" crime and there are some licensees who also believe it is beneficial.

But, whether 696 is viewed as a crime-busting asset or a prejudiced, pointless document without merit, what cannot be argued is that there has been no proper assessment of what makes up the form, what its precise aims are, who it targets and why, and what it has achieved. The review ordered by the Commissioner will hopefully right that.

Until then we are left with a form that at best is ill thought out and works illogically and at worse is discriminatory in who it targets. Even Studd admits 696 is not perfect, but what is required here is not a tweak but the scrapping of the form completely.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 60% NO 40%

THIS WEEK WE ASK:

Can the mini album format help to grow music sales?

To vote, visit www.musicweek.com

Skills study makes uneasy reading for diversity

Research

By Robert Ashton

THE UNDERLINING STRENGTH OF LIVE MUSIC during the recession is borne out by new figures that show it is the fastest growing employer within the industry.

However, rather depressingly, the new study from Creative & Cultural Skills also demonstrates that the music business has not managed to significantly change its gender or ethnic mix over the same period.

With jobs and careers occupying the agenda in the last couple of weeks — in partnership with Government, UK Music has promised to help provide thousands of job placements over the next few years — C&CS's new Economic Impact Of The Creative Industries study shows that employment in the music industry as a whole increased by 8% (from 95,000 to 102,210) between 2006 and 2008; nearly 8,300 jobs alone were created in the live performance area, bringing the sector's total to 50,780.

According to the statistics, which build from the first Economic Impact report in 2006, live music is now five times the size of the recording sector, which employs 10,190 employees (up from 9,800 in 2006).

And because of the growth of the live sector, the music industry has managed to keep pace with

other creative industries such as film: overall the whole creative sector grew by 9% in terms of employees.

Not surprisingly, retail and distribution, which have been decimated by the recent loss of high street retailers and distributors such as Woolworths, Zavvi, Music Zone, EUK and Pinnacle, employs just 15,130, with promotion and management keeping 1,300 people in jobs.

The 2006 Economic Impact Of The Creative Industries report was one of the first comprehensive surveys of the music business to attempt to put a figure on the size of the industry and also map specific factors such as age, ethnic background and qualifications.

That survey put the size of the music business at £6bn (based on Gross Value Added, calculated by factors such as rent, tax, where people live and work), higher than the £3.6bn estimated by the National Music Council in 2002 and the Department for Culture, Media and Sport (DCMS). However, this new survey has revised that figure down to £4.2bn.

C&CS research manager Dr James Evans concedes that figure "looks significant", adding, "I don't find it surprising that it has gone down because of the issues with piracy. As an industry it is trying to work through those problems," he adds.

Depressingly, the gender balance in the music industry hasn't changed substantially since 2006, with 66% still male (the split was 69%/31% then). However, more detailed drilling down of the statistics shows that promotion and management work is the most male-dominated of sectors, with 77% of those operating in that line of work male. Retail narrows the gender gap — the male/female split there is 56%/44%.

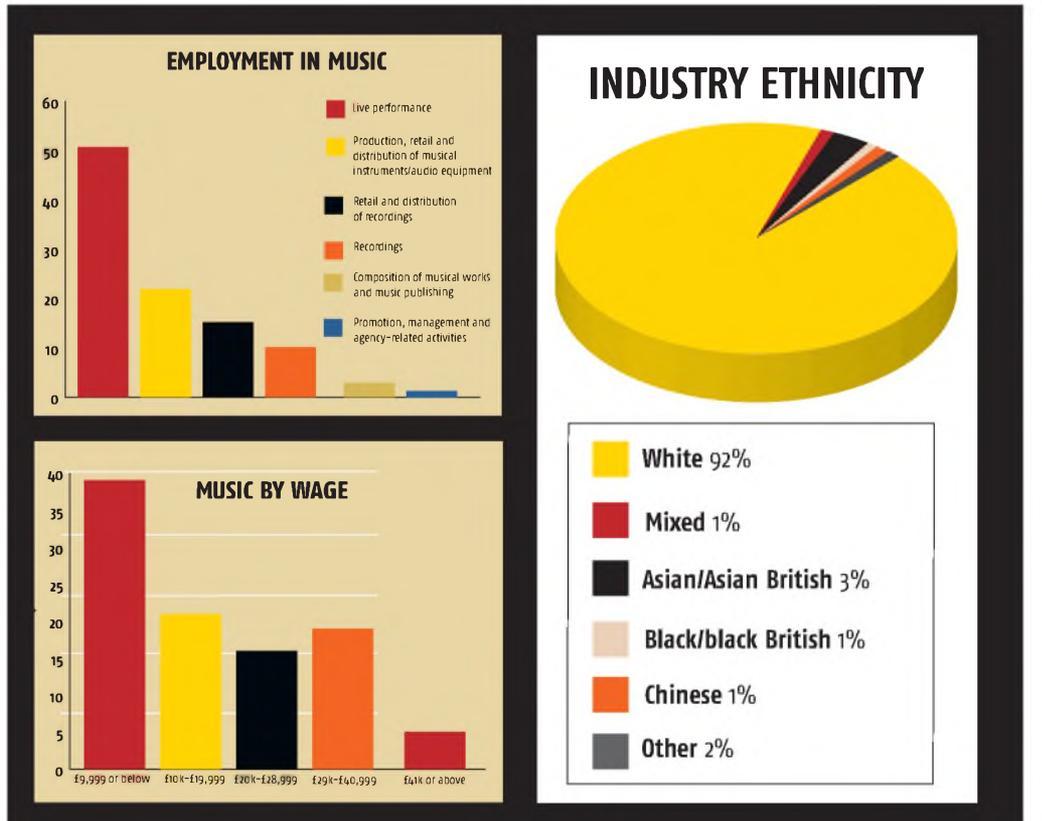
Gender also appears to vary from region to region, with the north east dominated by males at 71%. Northern Ireland, the West Midlands and Manchester and the north west employ the most females.

On its ethnic makeup, there has been a notable increase in Asian or Asian British workers, but little else has changed. In 2006, 96% of the industry was white. Now 92% of music industry workers are classed as white, 1% black or black British (1% in 2006), 3% Asian (1.7%) and 1% Chinese (0.1%).

Not surprisingly, London helps balance out the figures, with just 80% working in the industry in the capital classed as white.

For an industry that relies on youth, half of the workforce is under the age of 40 with most workers — 13% in both categories — aged between 25-29 and 35-39. In 2006, 15% of the workforce was aged between 35-39 years.

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Ruling returns copyrights of hit songs to their writers

Songwriter power



Copyright

By Robert Ashton

THE COPYRIGHTS OF SOME OF THE biggest songs of the last decade, including Cher's Grammy Award-winning *Believe*, have reverted back to the writers, in a ruling that will have songwriters dancing in the streets.

In a lengthy and complex dispute stretching back to publishing agreements signed in the Nineties, a High Court judge has finally re-assigned the rights of nearly 100 songs back to Mark Taylor and Paul Barry, including the smash hits *Hero* and *Love To See You Cry*.

The case is a landmark, according to legal experts, because it provides more clarity about what can happen to copyrights when serious breaches are made to contracts.

In this particular case, Taylor and Barry assigned the rights to Rive Droite Music at the end of the Nineties.

Unfortunately, a series of disputes over under-accounting and non-payment of royalties relating to the songs led the songwriters to believe a reversion-triggering breach had occurred. Taylor's lawyer

Andrew Forbes, founder of Forbes Anderson Free, estimates that some £3m was owed to Taylor alone.

However, in 2006, Rive Droite sold its catalogue of 119 songs (Forbes estimates that 85% of that catalogue comprised songs by Taylor and Barry) to Crosstown Music for \$11m (£6.8m). Rive Droite fell into administration at the end of 2007.

In addition to serving a freezing order to prevent any monies owed to them disappearing, Taylor and Barry also served a "cure" notice on Rive Droite and copied to Crosstown. This required Crosstown to remedy the problems the writers had experienced with Rive Droite and was the subject of the most recent case heard by Justice Mann in the High Court at the end of last year.

Forbes says the judge "found a whole range" of breaches and because Crosstown owned the catalogue ruled that it should remedy them. Its failure to do that meant the reversion of the copyrights of the songs written by Taylor and Barry back to the pair.

Forbes adds the ruling is "huge" for the two writers, although the case is now being appealed.

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The expert view

The *Crosstown v Mark Taylor* case is important to anyone who is involved in music publishing as the courts rarely examine reversion of copyright.

Music publishers should look out for any provision in a contract which permits an automatic transfer of copyright back to the songwriter following a material (or serious) breach of contract by the publisher which has not been fixed.

If they are unable to avoid the inclusion of such provisions, they should ensure their systems are robust enough to catch and remedy all notified breaches or run the risk of losing their rights.

Songwriters will have an additional powerful weapon in the event of dispute and publishers will face a dilemma: deal with an alleged breach or risk automatic reversion of the copyright, which, once effected, can only be undone by agreement.

The case also underlines the importance of taking advice from foreign lawyers when drafting or litigating such clauses. Had Crosstown pleaded that automatic reversion required an equivalent legal position for foreign copyrights, rather than raising it only in their closing speech when it was too late to present evidence, the case may have ended differently. As the case had proceeded without distinguishing between English and foreign copyright law, the judge considered he did not have to look at any foreign copyright law.

● **Laura Rodger is an Associate at Mayer Brown with extensive knowledge of the music industry**

News in brief

● Details of BSKyB's subscription service with Universal, **Sky Songs**, have leaked. Reports claim the service will comprise four tiers, each offering unlimited streaming plus a number of a la carte downloads. The cheapest tier, £4.99 a month, will buy the user streaming plus five tracks, while the highest tier offers streaming plus 20 downloads a month or two complete albums for £11.99.

● **Glastonbury** has lined up an impressive list of headliners, with Neil Young, Bruce Springsteen and Blur all taking Pyramid Stage slots. The final lineup for the June 25-28 festival also includes Lily Allen and the Specials, who both support Young on Friday 26; Kasabian support Springsteen on Saturday, with Nick Cave and The Bad Seeds supporting Blur on the closing night of the sold-out festival. Other acts taking part include Bjorn Again, Tom Jones, Echo And The Bunnymen, Yeah Yeah Yeahs, Lady Gaga, Ting Tings and Bon Iver.

● Organisers of the **2009 Barclaycard Mercury Prize** are calling on labels to get their entries in before the deadline passes. Albums released in the year to July 13 by UK and Irish artists are eligible to enter the competition, which was won last year by Elbow. The closing dates for entries this year is tomorrow (June 2). Entry forms are available by emailing entries@mercuryprize.co.uk.

● **Jay-Z** is reportedly on the verge of signing a deal for his Roc-A-Fella label with Epic Records. The rapper recently split with Def Jam and reports claim that a deal with the Sony Music label is 95% complete.

● As part of the **Brit Trust's partnership with the Football Foundation's Kickz scheme**, youngsters in the West Midlands will now be able to mix music at West Bromwich Albion's football ground. Nearly £10,000 of funding from the Brit Trust has been invested in a new

state-of-the-art recording studio at The Hawthorns' ground in Birmingham.

● Former Sainsbury's head of online customer services **Penny White** is joining PPL as head of member services. White will be responsible for managing the record company services, performer services and repertoire services teams and enhancing the customer service provided to all PPL's record company and performer members. She will report to executive director Peter Leatham.

● **Art Vinyl** is to open a new gallery this week featuring art and music from the Rolling Stones, Dusty Springfield and The Yardbirds. The new gallery in Kingly Court, Soho opens on Wednesday (June 3) and features an exhibition of Art & Music of Sixties London presented in association with the recently opened British Music Experience at The O2.

● Following a radio airplay analysis piece in last week's *Music Week* headline Pink rides high despite BBC snub, we are happy to point out the Pink track *Please Don't Leave Me* has been heavily supported by Radios One and Two, having previously been on the A-list at both stations.

● **The Strategic Advisory Board for Intellectual Property** estimates that £12bn worth of copyright material is downloaded illegally every year. The report also found that some 7m people in the UK illegally download.

● **Sony Ericsson** last week launched a new range of phones, including its flagship Satio handset, which is intended to fulfil the company's vision of bringing together communications and entertainment.

● In last week's article about **Stage Three's** recent acquisitions it could have been construed that the publisher had purchased the recording rights to the Mantronix albums *Mantronix The Album* and *Music Madness*. This is not the case. Stage Three has acquired the publishing rights to the songs on those albums, and nothing more.

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TV Airplay chart Top 40

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Highest climber:
Freemasons with
Sophie Ellis Bextor

This Wk	Last	Artist Title Label	Plays
1	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	629
2	3	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank	578
3	2	BLACK EYED PEAS Boom Boom Pow / Interscope	550
4	4	EMINEM We Made You / Interscope	441
5	5	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum	405
5	11	SOULJA BOY TELLEM Kiss Me Thru The Phone / Interscope	405
7	6	LADY GAGA Poker Face / Interscope	395
8	7	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA	363
8	9	A R RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER Jai Ho! / Interscope	363
8	12	BEYONCE Halo / Columbia	363
11	10	CALVIN HARRIS I'm Not Alone / Columbia	349
12	8	THE PRODIGY Warrior's Dance / Take Me To The Hospital	331
13	19	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Polydor	304
14	13	GREEN DAY Know Your Enemy / Reprise	280
15	21	AGNES Release Me / 3 Beat	279
16	15	ALESHA DIXON Let's Get Excited / Asylum	267
17	NEW	FLO-RIDA Suga / Atlantic	261
18	14	LIYY ALLEN Not Fair / Regal	260
19	NEW	CASCADA Evacuate The Dancefloor / All Around The World	234
20	19	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	230
21	17	N-DUBZ Wouldn't You / AATW	229
22	26	KATY PERRY Waking Up In Vegas / Virgin	220
23	NEW	DANIEL MERRIWEATHER Red / J	214
24	32	KELLY CLARKSON I Do Not Hook Up / RCA	209
25	29	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood	204
26	18	PINK Please Don't Leave Me / RCA	196
27	36	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Loaded	154
28	27	LITTLE BOOTS New In Town / sixsevenine	193
28	28	STAR PILOTS In The Heat Of The Night / Hard2beat	182
30	NEW	PIXIE LOTT Mama Do / Mercury	178
30	NEW	EMPIRE OF THE SUN We Are The People / Virgin	178
32	33	AKON Beautiful / Universal	174
33	33	THE VERONICAS Untouched / Sire	171
34	22	METRO STATION Shake It / Columbia	170
34	23	LA ROUX In For The Kill / Kitsune	170
36	30	TAKE THAT Said It All / Polydor	165
37	37	DEADMAU5 & KASKADE I Remember / Virgin	162
38	38	ALESHA DIXON Breathe Slow / Asylum	159
39	NEW	KASABIAN Fire / Columbia	155
40	24	BRITNEY SPEARS If U Seek Amy / Jive	153

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

Six-monthly 224-page journal to launch this summer

Domino spots the gap in quality music magazines

Magazines

By Ben Cardew

DOMINO IS BRANCHING OUT INTO THE PUBLISHING WORLD by linking with Faber to produce a new glossy coffee-table book.

Loops, a twice-yearly publication described as “a new journal dedicated to engaging, intelligent and diverse writing about music”, launches on June 24 at Rough Trade East, with the first issue hitting the shelves on July 1.

The first issue, a 224 page perfect-bound tome that retails at £12, contains contributions from celebrated names from the worlds of music and literature, including an extract from Nick Cave’s new book *The Death Of Bunny Munro*, a previously-unpublished Nick Kent piece from 1978 examining the enigma of Nick Drake, an essay on Spaceman 3 by acclaimed young novelist Richard Milward and *The England’s Dreaming Tapes* Outtakes from Jon Savage.

The journal is edited by Faber publishing director Lee Brackstone and Domino’s Richard King, who works on special projects and reissues for the label. King describes *Loops*, which has been in development for around 18 months, as “not a book, not a magazine”. “I don’t think anyone has started a journal properly in the last 50 years,” he adds.

“What we are doing is opening up a space where people can write at length or go into detail,” he says,



“The idea was to try and allow people to write about things they had wanted to but haven’t been able to because of other constraints”

RICHARD KING, DOMINO

adding that *Loops* won’t be dictated by the release cycle. “I wanted people to explore what they wanted to do without the feeling that they were getting caught up in what comes next. The idea was to try and allow people to write about things they had wanted to write about for a long time but haven’t been able to because of other constraints.”

King has already secured foreign rights in five European territories as

well as the US and Australasia and has an initial print run “in five figures”. He sees the journal, with its relatively high cover price, as an attempt to put value back into the written word.

“The written word and music have been devalued in less than the blink of an eye. But if you are doing something that allows people to stretch out and explore something in a way that won’t lose its impact through being dated or superseded it allows it to have a life of its own,” he says. “You could read issue one in three years’ time.”

With issue one launched, thoughts now turn to a series of events planned throughout the year, with panels and performances from *Loops* contributors, Domino artists and Faber authors.

For the second issue of *Loops*, King reveals they plan to feature a guide to the Welsh-language punk scene by Super Furry Animals frontman Gruff Rhys, as well as an in-depth interview with DJ David Mancuso by Tim Lawrence, author of *Love Saves the Day: A History of American Dance Music Culture*.

Plans are also afoot to get Domino artists to participate in the publication: James Yorkston and Wild Beats contribute to issue one, while King has approached Dirty Projectors and The Kills’ Alison Mosshart with a view to the second. King stresses, however, that the journal will not be limited to Domino artists.

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Dizze signs up to TOTP campaign

DYLAN WHITE’S CRUSADE to bring back Top of the Pops has moved up a gear after the plugger rounded up stars including Dizze Rascal, Calvin Harris and Sophie Ellis Bextor to join the campaign.

The three artists, who have lined up alongside industry heavyweights such as Sony Music UK chairman and CEO Ged Doherty and Mute Records chairman Daniel Miller, were among a number of musicians who signed White’s petition at the recent Ivor Novello awards.

Other signees calling for the return of the iconic show in a “tween-friendly” TV slot include Guy Garvey, Betty Boo, Sharleen Spiteri and Bernard Butler.

White says it is particularly appropriate that Dizze signed the petition because there is no place

on the mainstream TV schedules for him to plug his number one hit Bonkers.

The new names bring the number of signatures on White’s petition – which is also online at <http://www.gopetition.co.uk/online/27165.html> – to more than 500. White has also established a Facebook group to support his campaign which already has around 200 members.

“The mad thing is, if you search Facebook for TOTP tons of groups come up all saying, ‘Bring it back’”, he explains. “But no one is offering a solution. That is where I step in.”

White argues that TOTP should return in a post-Blue Peter slot that appeals to a young audience and says that he has “yet to be out argued on the practicality of it”.

White explains that a trip to the recent Radio One Big Weekend festival, where he saw JLS perform, further convinced him of the need for Top of the Pops to return.

He adds, “We all know that without any help from the BBC [JLS] are going to be massive as X Factor 09 will give them the exposure they need. But what is the perfect BBC programme missing from the schedule that this new generation of music fans could watch and see their idols on?”

White suggests the BBC1 schedule should run Blue Peter, Newsround and, on one day of the week, Top of the Pops, a run of programming he believes will keep “the tweens on the BBC as opposed to them switching channels”.

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

Airplay analysis Alan Jones

Lily and Lady hold sway over airplay



BREEZING TO A FOURTH WEEK at the top of the radio airplay chart, Not Fair by Lily Allen has finally peaked – it dropped 29 plays and nearly 5m listeners week-on-week – but remains well ahead of all comers. With 2,585 plays triggering an audience of 66.28m, it was heard 45.20% more than closest challenger Poker Face by Lady GaGa, which bounces 5-2 on its 11th week in the Top 10 to equal the peak it first climbed eight weeks ago. Not Fair was heard on 100 of the 142 stations on the Nielsen panel last week, with top tallies of 45 plays from The Hits Radio and 44 apiece from Rock FM, Leicester Sound and Trent FM.

Daniel Merriweather's Red earns the bizarre distinction of plunging 3-9, while winning the award for the biggest increase in plays. Put simply, its audience decreased 22.31% from 46.84m to 36.39m, while its plays increased 22.50% from 1,635 to 2,003. The main reason for Red's mixed fortunes was a big dip in support from Radio Two, which cut back from 14 plays to three, a move which subtracted 14.56m listeners – a setback which even its big gains elsewhere could not offset.

La Roux's debut hit In For The Kill has sold more than 429,000 copies to become the fourth-biggest seller of the year to date – but it never earned the support it deserved from radio, where it ranks 69th for the year. Happily, follow-up Bulletproof has had a better reception. Even though it is not yet available commercially, the track rockets to 26 on the airplay chart to become the week's highest new entry to the top 50. Some 311 spins last week earned it an audience of more than 14m, with top tallies of 28 plays from Juice FM, 21 from Xfm 104.9 and 20 from Radio One.

The urban/dance duopoly continues to dominate the top of the TV airplay chart, where the two genres take the top 12 places. Recent sales chart-toppers by Black Eyed Peas and Dizzee Rascal continue to trail Tinchy Stryder & N-Dubz's Number One which reels off its fifth straight week at the top, though with 70 fewer plays for its promotional videoclip last week than in each of the two immediately before. Its tally of 629 plays includes contributions of 70 from MTV Hits, 67 from MTV Dance and 65 each from Starz TV and Chart Show TV.

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %wk +or-
1	1	8	9	LILY ALLEN Not Fair Regal	2585	-1.11	66.28	-6.98
2	5	13	11	LADY GAGA Poker Face Interscope	2534	-9.21	43.64	-3.41
3	2	10	27	PINK Please Don't Leave Me RCA	2736	0.4	41.68	-11.77
4	6	5	2	BLACK EYED PEAS Boom Boom POW Interscope	1075	4.07	40.51	-2.2
5	8	5	26	EMPIRE OF THE SUN We Are The People Virgin	342	22.5F	39.84	-0.4
6	11	4		PIXIE LOTT Mama Do Mercury	1588	9.61	39.61	15.01
7	7	12	20	BEYONCE Halo Columbia	2653	-10.22	38.38	-6.28
8	9	12	14	CAIVIN HARRIS I'm Not Alone Columbia	1037	-9.63	37.58	-2.26
9	3	6	5	DANIEL MERRIWEATHER Red 1	2003	22.51	36.39	-22.31
10	15	4	23	SHONTELLE FEAT. AKON Stuck With Each Other Hollywood	807	3.07	34.81	7.44
11	16	9	2	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love Interscope	2140	-2.55	30.52	2.11
12	12	10	4	TINCHY STRYDER FEAT. N-DUBZ Number 1 4th & Broadway	811	-14.09	29.68	-12.14
13	10	9	17	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! Interscope	1740	-12.39	28.88	-18.83
14	13	10	18	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic RCA	1736	-7.04	28.54	-15.31
15	18	8	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers D'itaz Stank	588	18.79	27.9	-3.36
16	29	2		TAKE THAT Said It All Polydor	1470	11.87	27.7	28.48
17	41	4		DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positiva/Virgin	915	21.51	26.72	39.24
18	26	3	3	AGNES Release Me 3 Beat	622	47.04	26.1	18.1
19	33	5	22	DEADMAU5 & KASKADE I Remember Virgin	393	13.58	25.24	21.87
20	19	5	10	EMINEM We Made You Interscope	433	-0.23	25.2	-9.12
21	23	2		SOULJA BOY TELLEM Kiss Me Thru The Phone Interscope	654	2.63	24.72	6.74
22	20	2		KASABIAN Fire Columbia	337	10.04	23.95	-9.18
23	38	13	40	NOISETTES Don't Upset The Rhythm Mercury	1264	1.53	22.97	16.42
24	34	6	42	GREEN DAY Know Your Enemy Reprise	380	-6.25	22	6.64
25	32	3	13	LITTLE BOOTS New In Town Syco/Universal	655	15.72	21.9	4.09
26	NEW	106		LA ROUX Bulletproof Polydor	310	0	21.81	0
27	31	2		PET SHOP BOYS Did You See Me Coming Parlophone	238	54.07	21.77	3.18
28	43	2		PALOMA FAITH Stone Cold Sober Epic	145	40.78	21.76	19.89
29	37	6	15	THE PRODIGY Warrior's Dance Take Me To The Hospital	181	19.87	21.07	2.98
30	4	5		THE KILLERS The World We Live In Virgin	752	-1.96	20.82	-55.18
31	24	11	25	METRO STATION Shake It Columbia	989	4	20.45	-9.71
32	NEW	1	59	TAYLOR SWIFT Teardrops On My Guitar Mercury	541	0	19.03	0
33	22	24	55	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1283	-12.96	18.96	-19.52
34	25	26	45	LILY ALLEN The Fear Regal	1330	-6.71	18.6	-16.4
35	NEW	1		CAROLINA LIAR Show Me What I'm Looking For Atlantic	467	0	18.53	0
36	35	20	61	ALESHA DIXON Breathe Slow Asylum	1352	-0.73	17.53	-14.99
37	47	20	44	BEYONCE Single Ladies (Put A Ring On It) Columbia	972	-0.31	17.48	3.31
38	36	2	50	KELLY CLARKSON I Do Not Hook Up RCA	649	22.33	17.43	-15.18
39	RE			AKON Beautiful Universal	806	0	17.25	0
40	RE			EG Broken Parlophone	422	0	16.62	0
41	27	11	86	JAMES MORRISON Please Don't Stop The Rain Polydor	1125	-22.57	16.33	-25.23
42	21	3	63	FRIENDLY FIRES Jump In The Pool xl	152	-13.14	16.29	-91.06
43	39	26	35	LADY GAGA Just Dance Interscope	830	3.25	16.2	-17.47
44	RE			BRITNEY SPEARS If U Seek Amy Jive	871	0	15.43	0
45	14	4	19	FLO-RIDA Suga Atlantic	704	-4.74	15.34	-53.93
46	NEW	1		THE YEAH YOU'S 15 Minutes Island	395	0	15.14	0
47	46	14	34	JASON MRAZ I'm Yours Elektra	1119	-10.62	14.87	-12.43
48	NEW	1		PUSSYCAT DOLLS Hush Hush Interscope	313	0	14.83	0
49	49	2		KLEERUP Longing For Lullabies Positiva	47	-4.08	14.82	-11.15
50	RE			THE SATURDAYS Up Fascination	961	0	14.39	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 103.7, 103.9, 104.9, 106.1, 106.6, 106.7, 106.8, 106.9, 107.1, 107.2, 107.3, 107.4, 107.5, 107.6, 107.7, 107.8, 107.9, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120.1, 120.2, 120.3, 120.4, 120.5, 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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** Paranoïd; **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

1-Upfront:

Golden Silvers Arrows Of Eros; **Hockey** Learn To Lose; **Lazee** Feat. **Neverstore** Hold On; **The Gaslight Anthem** The '59 Sound; **The Yeah** You's 15 Minutes

Radio Two

A list:

Empire Of The Sun We Are The People; **Kleerup** Longing For Lullabies; **Mika** Blue Eyes; **Noisettes** Never Forget You; **Paloma Faith** Stone Cold Sober; **Pet Shop Boys** Did You See Me Coming; **Pixie Lott** Mama Do; **Taylor Swift** Teardrops On My Guitar; **The Pretenders** Love's A Mystery; **The Yeah** You's 15 Minutes

B list:

Bat For Lashes Pearl's Dream; **Daniel Merriweather** Red; **Eg Broken**; **Fleet Foxes** Your Protector; **Lenka** The Show; **Mily Cyrus & Billy Ray Cyrus** Ready Set, Don't Go; **Paolo Nutini** Candy; **Shontelle** Feat. **Akon** Stuck With Each Other; **Simple Minds** Rocket; **Take That** Said It All; **Lemonheads** I Just Can't Take It Anymore

C list:

Brett Dennen Feat. **Femi Kuti** Make You Crazy; **Jon Allen** Dead Man's Suit; **Mama's Gun** Let's Find A Way; **Mica Paris** Baby Come Back Now; **Nickelback** If Today Was Your Last Day; **Shannon** No! Now I Run; **The Proclaimers** Love Can Move Mountains; **The Script** Before The Worst

Capital

A list:

A R Rahman & Pussycat Dolls Feat. **Nicole Scherzinger** Jai Ho! (You Are My Destiny); **Akon** Beautiful; **Beyonce** Halo; **Black Eyed Peas** Boom Boom Pow; **Ciara** Feat. **Justin Timberlake** Love Sex Magic; **Daniel Merriweather** Red; **Enrique**

Iglesias Feat. **Ciara** Takin' Back My Love; **Katy Perry** Waking Up In Vegas; **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:

Agnes Release Me; **Alesha Dixon** Let's Get Excited; **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; **La Roux** In For The Kill; **Melanie Fiona** Give It To Me Right; **Pixie Lott** Mama Do; **Pussycat Dolls** Hush Hush; **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; **Tinchy Stryder** Feat. **N-Dubz** Number 1

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

Galaxy

A list:

Akon Beautiful; **Beyonce** Halo; **Britney Spears** If U Seek Amy; **Calvin Harris** I'm Not Alone; **Ciara** Feat. **Justin Timberlake** Love Sex Magic; **Enrique Iglesias** Feat. **Ciara** Takin' Back My Love; **Flo-Rida** Right Round; **Kelly Clarkson** My Life Would Suck Without You; **Kid Cudi** Day 'N' Nite; **Lady Gaga** Poker Face; **Pink** Please Don't Leave Me; **Pink** Sober; **Pussycat Dolls & Missy Elliott** Whatcha Think About That; **Steve Angello** Feat. **Robin S** Show Me Love; **T.I.** Feat. **Justin Timberlake** Dead & Gone; **Tinchy Stryder** Feat. **N-Dubz** Number 1; **Tinchy Stryder** Take Me Back; **Tommy Sparks** She's Got Me Dancing

B list:

Alesha Dixon Let's Get Excited; **Flo-Rida** Suga; **Keri Hilson** Feat. **Timbaland** Return The Favor; **Kevin Rudolf** Feat. **Lil Wayne** Let It Rock; **La Roux** In For The Kill; **Metro Station** Shake It; **Noisettes** Don't Upset The Rhythm; **Pixie Lott** Mama Do; **Shontelle** Feat. **Akon** Stuck With Each Other; **Star Pilots** In The Heat Of The Night

C list:

Daniel Merriweather Red; **David Guetta** Feat. **Kelly Rowland** When Love Takes Over; **Deadmau5 & Kaskade** I Remember; **Eminem** We Made You; **Fe-Nix** Lady Baby (My Boo); **Flo-Rida** Suga; **Freemasons** Feat. **Sophie Ellis Bextor** Heartbreak (Make Me A Dancer); **Ironik** Feat. **Chipmunk & Elton John** Tiny Dancer (Hold Me Closer); **Kanye West** Paranoïd; **Lady Gaga** Paparazzi; **Lazee** Hold On; **N-Dubz** Wouldn't You; **Paul Van Dyk** For An Angel; **Steve Appleton** Dirty Funk

Staff from defunct black music magazine behind site

Soul resurrected as Black Sheep launches online

Online

By Ben Cardew

BLACK SHEEP MAGAZINE, a new online publication from the staff of defunct black music title *Blues & Soul*, will go live on June 15.

Blacksheepmag.com is staffed by several former employees of the influential magazine, which stopped publishing in August 2007 due to financial difficulties.

Those working on the new title include Bob Kilbourn, who edited *Blues & Soul* for almost 30 years and will serve as consultant editor; former feature writer Joanna Chaundy, who is executive editor; and former nightlife section editor Mark Devlin, who is associate editor.

The title will cover black music in all its forms, with an emphasis on hip-hop, R&B and street soul. Devlin adds that Black Sheep will typically cover artists such as Bashy, Tinchy Stryder, Wretch 32, Wiley and Dizzee Rascal.

Blues & Soul still has an online presence at www.bluesandsoul.com, although this is not connected to the new publication.

Devlin explains that Black Sheep is borne out of frustration at the lack of mainstream outlets for black music in the UK, following the closure of *Touch* magazine and the print edition of *Hip Hop Connection*.

"I don't think there are any meaningful media outlets devoted to black music right now," says Devlin. "I can think of *RWD*, but that is only read in London and the



BLACK SHEEP

south. *Echoes* is still going but that is an older audience."

Devlin says that *Blues & Soul's* closure was a result of falling advertising revenues and the expense of producing a printed magazine. For this reason – plus changing readership habits – the new title will be online only, at least at the start.

"People on buses and trains aren't reading magazines – they are looking at their iPhones. We thought the best way to put it out there was to be a website," he says. Devlin claims the new title will be "very interactive" with video content and artist interviews posted up as audio. He adds, "We are also looking to involve our readers with forums and inviting them to comment underneath stories."

Devlin does not rule out a move into print at some point. "We

would like to see a print version, but we are not trying to run before we can walk. We are trying to get people used to it first. But if we think it is feasible to put out a print version then we would love to do that. It may be quarterly or special issues around special events."

The site will be largely funded by advertising – it is aimed at a 17- to 25-year-olds – although it will also feature a subscription-based members section with exclusive content.

Devlin acknowledges that it may be difficult to raise advertising in a recession, but says the response to news of the site has been very positive.

"There is a real hunger from record companies who want exposure for their artists and readers who want to know what is going on," he says.

ben@musicweek.com

Media news in brief

- **Zoe Ball, Richard Allinson and Emma Forbes** are to host weekend shows on Radio Two. Ball will present the 6-8am Saturday morning early breakfast show from June 6, while Allinson will present a new 3-6am overnight show on Saturday and Sunday mornings from the same date. Forbes will launch her Sunday morning early breakfast show between 5-7am the following day.
- **Bauer Media** is to cut a number of jobs at its Big City network of local radio stations. The news comes a week after the German media company announced it was cutting jobs in its advertising and magazine divisions. It has already made a number of people redundant at its Q and Heat radio stations, which



relocated from their London locations.

- **A-Ha** are to perform at this year's **Arqiva Commercial Radio Awards**, which take place this Friday at the Royal Lancaster Hotel in London.
- **Bauer Media** and Channel 4 joint venture **Box Television** has commissioned ITN On to produce new celebrity lifestyle television programme *The Fix* for flagship channel 4Music. The 80-second programme will air on weekdays from today (Monday) and will feature what is billed as "the latest celebrity gossip and trends" including interviews with celebrities.
- **Nielsen** have asked us to point out that they are not supplying data to Global Radio's Big Top 40 chart

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News live



Alexandra Burke



U2

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£1,164,132	X FACTOR LIVE Manchester Evening News Arena	42180	3A Entertainment
£799,955	THE KILLERS Birmingham LG Arena	24614	Live Nation
£781,560	METALLICA Manchester Evening News Arena	19539	Kilimanjaro Live Ltd
£521,320	METALLICA Sheffield Arena	13033	Kilimanjaro Live Ltd
£503,778	X FACTOR LIVE Aberdeen Press and Journal Arena	18468	3A Entertainment
£408,920	METALLICA Nottingham Arena	10223	Kilimanjaro Live Ltd
£262,085	X FACTOR LIVE Newcastle Metro Radio Arena	9673	3A Entertainment
£148,500	FLEET FOXES London Roundhouse	9000	Live Nation
£138,799	KAISER CHIEFS Aberdeen Exhibition & Conference Centre	5365	DF Concerts
£44,775	NITIN SAWHNEY London O2 Shepherds Bush Empire	1990	Live Nation
£40,577	THE TING TINGS Glasgow Academy	2500	DF Concerts
£37,152	KATY PERRY London Koko	2752	Live Nation
£33,750	PETER DOHERTY Glasgow Barrowland	1900	DF Concerts
£26,350	THE WOMBATS Norwich UEA	1550	Live Nation
£24,201	THE WOMBATS Glasgow Barrowland	1421	DF Concerts
£8,352	HERMAN DUNE London Scala	696	Live Nation
£5,574	THE BRONX Glasgow Garage	458	DF Concerts
£5,400	THE ANSWER London Dingwalls	400	Live Nation
£5,000	A DAY TO REMEMBER London Underworld	500	Live Nation
£4,053	MARMADUKE DUKE Edinburgh Bongo Club	367	DF Concerts

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 always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1	12	MICHAEL JACKSON	47
2	8	U2	8
3	4	TAKE THAT	19
4	3	OASIS	11
5	2	BEYONCE	9
6	1	GIRLS ALOUD	11
7	10	KINGS OF LEON	8
8	5	BRITNEY SPEARS	9
9	13	MORRISSEY	9
10	NEW	BRUCE SPRINGSTEEN	6
11	9	PINK	11
12	7	PEARL JAM	2
13	17	CAPITAL FM SUMMERTIME BALL	1
14	NEW	COLDPLAY	4
15	14	AC/DC	2
16	15	LADY GAGA	2
17	NEW	EDINBURGH TATTOO	10
18	NEW	MADONNA	3
19	11	ERIC CLAPTON	7
20	18	DEPECHE MODE	6

tixdaq.com - Live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	artist
1	2	TAKE THAT
2	6	PINK
3	10	GREEN DAY
4	1	GIRLS ALOUD
5	4	KINGS OF LEON
6	3	BEYONCE
7	5	T4 ON THE BEACH
8	7	MICHAEL JACKSON
9	14	OASIS
10	8	PEARL JAM
11	9	THE SPECIALS
12	11	U2
13	13	JONAS BROTHERS
14	12	READING AND LEEDS FESTIVAL
15	NEW	AC/DC
16	15	LADY GAGA
17	18	DEPECHE MODE
18	NEW	COLDPLAY
19	20	V FESTIVAL
20	NEW	BENICASSIM FESTIVAL

hitwise

Impact of 696 on venues is revealed

MORE THAN 100 LONDON VENUES are currently required to comply with the Mer police risk assessment Form 696 as part of their licensing conditions, *Music Week* has learned.

That figure is 50% higher than the official government figure of 70 premises having Form 696 attached to their licence and may still be on the conservative side given a lack of information held by some of the capital's local authorities.

It also contradicts comments made last week by assistant commissioner central operations Chris Allison that "only 70 premises have got it because they are high-risk premises". At a Mer Police Authority meeting at City Hall on Thursday, Allison also said some 300 premises send in 696 forms voluntarily.

Individual London boroughs report more than 100 premises that have 696 conditions imposed on them (see accompanying box). Also, of the 33 boroughs, 13 state that 696 plays some part in their licensing procedures, 15 local authorities state

Venues per borough	
Lambeth	30
Croydon	17
Southwark	14
Islington	11
Tower Hamlets	10
Lewisham	5
Redbridge	4
Wandsworth	3
Kensington & Chelsea	2
City of London	2
Greenwich	2
Hammersmith & Fulham	1
Westminster	1

Form 696 Venue breakdown by council

CITY OF LONDON Cinnamon Kitchen, Revolution. **CROYDON** Bar TXT, Tiger Tiger, Yates's, Open Space (North End Croydon), Agora Sports Bar, Folly, Chill Rooms, Vintage, Fushia, Tree House, Hub, Masai, Fairfield Halls, 791 Club, Fusion, Brigstock Function Rooms, Ocean's Apart. **GREENWICH** IndigO2, The Loft of the American Bar and Grill in the O2. **HAMMERSMITH & FULHAM** Chateau 6. **ISLINGTON** Orleans, Carling Academy, Ghost, Dust, Worship, Prophet, Elbow Room, Manjaro, Boston, Shillibeers, Surya. **KENSINGTON & CHELSEA** Earls Court, Electric Cinema. **LAMBETH** De Rock (The Warrior Public House), Fridge Bar (Basement), Topolski Century, Nagie's, White Lion Public House, Medussa Rock Facilities, Inbar, Gigalum, Beach Bar Brixton, Edo Bar & Kitchen, Amazonica Ltd,

that no venues in their jurisdiction are required to complete the form, three say they do not have access to the information and two councils (Brent and Ealing) failed to respond to the Freedom Of Information (FOI) requests. Despite Allison's comment about "high-risk venues", a number on the list, including the Cinnamon Kitchen, Bar 43 and several restaurants, certainly don't appear to be violent places.

One surprising omission from the councils who reported figures is Camden, the live capital of London with a higher concentration of venues than anywhere else. The Camden Crawl Festival in April, for example, used more than 40 venues.

However, sources say that venue owners are being asked to complete Form 696 for events in Camden, which includes such premises as the 3,100-capacity Roundhouse and Koko (1,400) as well as numerous smaller pubs such as the Dublin Castle (150) and the Barfly (200).

In addition to Camden, the boroughs of Hackney and Barnet say they do not have access to the data.

Among the areas where 696 is in extensive use are Lambeth which names 30 venues, Croydon with 17 premises, Southwark which names 14 venues, Islington with 11 and Tower Hamlets, which estimates 10 licensed premises within its boundaries are governed by 696 regulations.

Meanwhile local authorities who report that 696 is not imposed as a condition on any of their licensees include Barking & Dagenham, Haringey, Hillingdon, Merton, Newham, Richmond, Sutton, Twickenham and Waltham Forest.

The boom for nostalgia Reunion

Merchandising

By Gordon Masson

THE SPECIALS AND OTHER EIGHTIES ACTS who are reuniting are generating revenues unseen during their halcyon days as they cash in on the largesse of their older, loyal fanbase.

According to merchandise outfit Firebrand Live, the older fans' appetite to relive past glories is having a strong impact on the sales of T-shirts and other branded merch at gigs around the country.

The company provides tour support for The Specials - who last month performed their first gigs together for 20 years - and Firebrand managing director Neil Boote reports that merchandise for the 2 Tone legends is selling out every night of the tour.

"The Specials are making about twice as much money from merchandise than a current number one album chart artist," claims Boote, who says that the older fans have more money than an average student to spend on a night out. "Also the fans are very devoted to their band and a lot of them are fans since day one. Merchandise acts as a reminder of a great gig they have been to."

Firebrand's research also

Blues com



John Lee Hooker Jr

CENTRAL LONDON IS GETTING ITS FIRST DEDICATED blues club with the opening of a brand new venue in the heart of Fitzrovia.

Charlotte Street Blues, located at 74 Charlotte Street, will open its doors on Saturday June 6 with performances by the London Community Gospel Choir, Bex Marshall, Eileen Rose, Papa

Venue profile

Algia has led to a real merch windfall tours strike gold



reveals that 90% of the Specials' audience are males aged 30-plus, who were around when the Coventry band formed in the late Seventies. However, there is also a significant number of young fans who are getting their first opportunity to see the band live.

"I think music has still got a very strong standing with the last generation and merchandise is a part of that. That's why newer acts make much less than the

bands from back then," adds Boote.

With similar tours lined up in the coming months with artists including Jean Michel Jarre and Ultravox, Firebrand is confident that, despite the recession, reunion tours remain a profitable swansong as fans scramble to get one last taste of their favourite acts.

gordon@musicweek.com

es to Charlotte St

George and DJ David Freeman.

The 400-capacity club will feature a nightly rotating programme of events, with the intention of helping new British and Irish blues bands make their mark in the industry while also promoting more established homegrown and international acts such as Mississippi Heat (June 27), John Lee Hooker Jr (July 16) and Dwayne Dopsie (July 27/28).

The club's musical director Sophia Natso says, "I have always been passionate about the blues because it covers a variety of genres from bluegrass to rockabilly to rock'n'roll to roots - something for everyone. As Willie Dixon said, 'The blues is the roots, everything else is the fruits.'"

Occupying a beautifully renovated four-storey Georgian house, Charlotte Street Blues has been designed to evoke design elements of New Orleans and uses reclaimed theatre seats as well as wicker furniture to create the right mood for this sort of venue.

The new venue will also offer food and drink at the club's three bars, while the premises will host gallery space for artists and photographers free of charge along with visiting exhibitions.

"We didn't necessarily see a gap in the market for a blues bar, but what we did see was a gap in the market for somewhere for people to come and see some live music intertwined with great food and cocktails," says general manager Christopher Maxwell.

"Charlotte Street Blues will also offer a platform to a lot of fantastic bands and artists that don't get that platform anywhere else in London. As a result, we're finding that we're booking acts quite far in advance, such is the demand."

Maxwell adds the main performance area has a mezzanine level which takes the capacity up to 300. The basement bar, which features a pool table and jukebox, has a smaller stage which can cater for up to 100 people.

Take That Play for keeps with deal

TAKE THAT WILL BE A MAJOR PRESENCE ON PLAY.COM this summer after the online retailer secured sponsorship rights for the band's summer tour, The Circus Live.

Financial details are not being disclosed, but the online entertainment retailer will be the headline sponsor for the 20-date tour which starts this Friday (June 5) in Sunderland's Stadium of Light and finishes with four sell-outs at London's Wembley Stadium.

Play.com hopes the deal will boost its online presence with the group's fans and is planning to host a series of exclusive short films featuring edits of the live performances and backstage footage.

Play.com customers will be also able to purchase exclusive formats of the new single Said It All and pre-order a version of the live tour DVD.

In advance of the tour, ticket-holders will receive a 10% discount on all Take That merchandise bought from Play.com, and credit card-style discount cards, personalised to each of the tour dates, will be given out by promotional teams throughout the tour. Furthermore, an in-stadium text system will allow all fans the opportunity to download the new single.

"For us, Take That is the perfect band to support - their products are some of our best performers

across the Play.com site, from music and DVDs to books to clothing," says Play.com COO Stuart Rowe. "The band appeals to a broad family audience, of course most notably the female audience which is a key focus for us in 2009 and as we move towards Q4.

"As well as using the sponsorship and live events to engage the highly loyal Take That fans, it was essential that the opportunity provided the scope to add value to our existing customers and we are confident this has been achieved."

Although the tour sold out almost immediately after going on sale, Play.com is giving away tickets through its website and various social networking channels, including general admission, VIP and money can't buy access to the band's final dress rehearsal before opening night.



Birmingham's latest addition LG Arena



Work on the second phase of development at the LG Arena is under way following an unveiling of the venue's new landmark tower.

The former NEC Arena is undergoing a £29m redevelopment and, with work on the exterior now close to completion, building crews have now moved indoors to start the refurbishment of the arena bowl, including new catering facilities, toilets and improvements to backstage areas.

The venue is also remodelling the seating to follow a horseshoe shape, which will boost capacity

by 2,000 seats to 14,000 when the arena re-opens in October.

"It will make the venue more flexible and create a theatre-style environment that will feel intimate - even though there will be tens of thousands of people around you," claims The NEC Group's managing director of arenas Phil Mead. "The brand new and improved crew catering and backstage areas will also make sure we give artists and promoters the best possible welcome to the West Midlands and create a legacy for this region for future generations."

Live news in brief

● **Depeche Mode** have been forced to postpone a number of their Tour Of The Universe dates while singer Dave Gahan recovers from surgery. The frontman was taken to hospital after suffering a severe bout of gastroenteritis on May 12 and a statement from the group says, "While in hospital, further medical tests revealed a low-grade malignant tumour in Dave's bladder, which has since been successfully removed. At doctors' orders Dave Gahan must take a break until June 8, to ensure that he makes a full recovery."

Among the affected gigs was the May 30 show at London's O2 Arena, which will now be rescheduled.

● Access To Music's flagship centre, the **British Academy of New Music** in East London, is holding its first annual showcase event for students later this month. The Artist

Development courses help emerging musical talent and prepare musicians for a career in the business by mirroring processes typically undertaken by music managers and record company A&R departments. The organisation's Artist Development Showcase will be held at Rich Mix in Shoreditch on June 15, where about 40 artists - including bands, producers and DJs - will perform across three stages to an audience including publishing and label executives as well as agents, managers and promoters.

● **Pot Noodle** is taking its own kebab van on the road this summer to hit the UK's festival circuit as part of a nationwide effort to support its new doner kebab flavour product.



The roadshow will feature characters and music from the brand's recent doner kebab television ad campaign as Pot Noodle targets its key 16-25 year old demographic. Among the festivals the kebab van will be visiting are RockNess, WakesLock, T4 on the Beach and TruckFest North West.

● Mobile phone operator **Orange** has launched this year's online competition allowing music fans the chance to win a pair of tickets for Glastonbury Festival every day until the event opens later this month. Spot the Bull, which is now in its third year, is offering one of 22 pairs of tickets to Glastonbury simply by guessing where in the field Desmond the bull will be on the Orange website, while a text version of the contest is also underway.

News publishing

George at Asda to offer T-shirt plus download deal in exclusive lyric link-up with publisher

Universal deal to get it on our chest

Retail

By Stuart Clarke

HARD-FI, STEPPENWOLF AND THE CURE are among the high-profile artists set to benefit from a new clothing-plus-download offer from Universal Publishing and George at Asda.

In the latest in a series of tie-ups between publishers and fashion brands, the deal will see well-known song lyrics printed on a range of clothing items.

In addition, customers will be offered a free download of the song featured on the item of clothing purchased.

Songs to be featured in the exclusive deal include The Love Cats, Living For The Weekend and Born To Be Wild, with all designs approved by the bands themselves.

In some cases the artists have become involved in the design process, as was the case with The Cure's Robert Smith.

"Robert has been great," says Universal vice president of business development and media Simon Mortimer, who helped put together the deal.

"He's been working very closely with George's own creative team to create something special. He really sees the potential of this."

Artists will receive royalties from the items almost on a par



Close to T: Robert Smith was involved in the design of the Cure-branded T-shirts (left)

with what they would receive from a standard sale of their music, while receiving the standard full rate for the digital download.

"Obviously for an artist such as Coldplay, this probably isn't something they need to do right now but for catalogue releases and other contemporary names, a deal such as this can contribute significantly to their income. If an artist sold 50,000 units of something, that's a fairly healthy sum," says Mortimer.

Universal has partnered with 7Digital for digital fulfilment and consumers will be directed to george.com, where a code from the garment's swing tag can be entered in return for a download.

The promotion will run across all age ranges - from babywear to adults - and is set to run in all of the company's UK stores. Mortimer says there is a will to roll

out the promotion in other markets where George has a presence, such as South America, Asia and Europe.

"George has been fantastic through the whole development and implementation of this and is already thinking ahead to events such as Mothers Day next year. There is huge opportunity," says Mortimer.

"Slogan T-shirts are extremely popular with all our customers, especially male shoppers. We are offering them a piece of nostalgia through lyrics from their favourite

artists," adds George brand director Fiona Lambert.

The deal follows EMI's recent link-up with Sainbury's for a range of babywear. Alongside Warner/Chappell and Chrysalis Music, EMI was also part of a deal with high-street fashion supplier Webwear to create a range of design-led apparel featuring song lyrics.

"It's another thing that we as publishers are seeing as an area of growth for our catalogue," says Mortimer.

stuart@musicweek.com



Chrysalis pushes for growth



CHRYSALIS HAS BEGUN actively pursuing new publishing catalogues following the announcement of the company's interim results last week.

The publisher posted an operating profit of £2.0m for the half-year ended March 31, compared to a £13.9m operating loss in the same period last year.

However, a loss on interest rate hedge derivatives meant Chrysalis ultimately recorded a loss before tax of £2.6m.

Chrysalis CEO Jeremy Lascelles

says that this result leaves room for some significant acquisitions over the coming months.

"We are in a curious position of having a strong line of credit with our bank that we can use for catalogue, so that's a change of strategy for us," he says, confirming that one such deal is already in the pipeline and could be concluded in the coming weeks.

Chrysalis has made a number of significant signings since last May, all of whom turned a quick profit and contributed to the publisher's

positive interim figures. These included White Lies, Fleet Foxes and Bon Iver, all of whom have well-performing albums.

"We were active last year, and part of that was definitely a case of making up for lost time, but there was also a lot of good music around. Our strategy hasn't really changed. If we like something and think it has commercial appeal, we go for it," says Lascelles.

Testament to that, the publisher is in the running for at least one potentially lucrative music publishing deal, which is expected to be concluded over the next two weeks.

Lascelles hit back at some newspaper reports that focused on the company's loss figure. "A couple of papers seized on the loss figure, which is the result of a peculiar hedging arrangement we have with the bank and basically means we pay a higher interest rate because interest rates are so low. It doesn't affect our trading."

PRS for Music Top 10: Most-performed karaoke songs

PRS for Music

Pos SONG / Writer / Publisher

- 1 THE PROMISE** Higgins, Cooper, Resch, Williams, Jones, Coler, Powell Warner/Chappell
- 2 GREATEST DAY** Barlow, Orange, Donald, Owen Sony/ATV, EMI, Universal
- 3 CHANGES** White, Young Universal, Sony/ATV
- 4 YOU MAKE IT REAL** Morrison, Barry Sony/ATV, Metrophonic
- 5 MERCY** Booker, Duffy Universal, EMI
- 6 HUMAN** Flowers, Keuning, Stoermer, Vannucci Universal
- 7 SPOTLIGHT** Hermansen, Smith, Eriksen Sony/ATV, EMI, Imagem
- 8 RULE THE WORLD** Owen, Donald, Orange, Barlow Sony/ATV, EMI, Universal
- 9 FORGIVE ME** Thiam, Kelly, Tuinfort Sony/ATV, Warner/Chappell, Bucks
- 10 IF I WERE A BOY** Gad, Carlson Cherry Lane, Universal

Had you taken part in a karaoke session over the last few months, the chances are you would have heard a rendition of Girls Aloud's single The Promise.

Penned by Xenomania, the song tops the list of most-performed songs in karaoke bars during the first quarter of 2009.

Released last year, The Promise was Girls Aloud's fourth UK number one single and also won best British single at the 2009 Brit Awards. All of which is good news for Warner/Chappell, which publishes the song in its entirety.

Elsewhere it is a distinctly contemporary Top 10, with Take That, Will Young, James Morrison and Duffy making up the rest of the top five. In sixth place, The Killers' Stuart Price-produced hit Human makes an appearance, helping to contribute toward Universal Music Publishing's showing. Human was the first single from The Killers' third studio album Day & Age and became the band's third single to reach the UK singles chart top five.

Source: PRS for Music - www.prsformusic.com

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Richard Jobson,
Music Video and
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Ryan Guitar Vocals

Will Bass

Mike Drums

Crowd Active

Clip Length

Max cut 2.50 sec

Min Cut 0.50 sec

Director Morphs



News digital

Digital news in brief

- **Nokia** launched its Ovi mobile apps store last week. Now live in 109 markets globally, the store offers around 20,000 different applications.
- **Orange** has announced that it has sold more than 1m iPhones in France.
- Plans for **Spotify** to be mobile-friendly have moved closer with the news that the service has given its first Google Android demo. The company describes the demo as "very much a work in progress and is subject to minor change".
- Screen Digest projects that the global spend on **ads within video games** will top \$1bn (£0.62bn) by 2014, accounting for 1.5% of all digital ad spend.
- **Microsoft** has confirmed it will launch a web-enabled touchscreen version of its Zune player later this year. The device will also play HD movies and support digital radio.
- **MySpace** has partnered with Toyota in the US on the Rock The Space talent search competition. Unsigned acts will compete for a recording contract with MySpace Records and Fender equipment worth \$10,000 (£6,244).
- Tri-Sound signings **The Third Degree** are making their cover of Duffy's Mercy available as a free download to Spotify's premium subscribers for two weeks from May 26.
- Brightkite and GfK Technology research reveals that 59.3% of **iPhone** users recall mobile ads, compared to 38.2% of other handset owners recalling such ads.
- **Download** has announced its June 12-14 festival will be broadcast live on its official site.
- Russian web company **Digital Sky Technology** has acquired a 1.96% stake in Facebook for \$200m (£125m). The deal values the social network at \$10bn (£6.2bn).
- **Tapulous** has unveiled version 2.5 of Tap Tap Revenge, its Guitar Hero-style mobile game.
- **Wilco** are the latest band to launch their own iPhone application, joining the likes of Death Cab For Cutie, Nine Inch Nails and Snow Patrol. The free app allows users to stream audio and video content as well as include photos, a news feed and tour dates.
- Micro-blogging service **Audioboo**, which allows users to record audio updates, has attracted 1m page views in its first three months.
- **RoyaltyShare** has moved out of digital distribution after just a year in business. The company will focus instead on the royalty and sales management side of its business.
- **Warner Music** has licensed its content to music TV site MUZU for the UK and Ireland. Warner will share in resulting ad revenue from the site.
- **Samsung** is partnering with Bebo to promote new music via a series of co-branded gigs and a daily web TV show called Beat.

Reductions in streaming royalty rates 'a step forward' in expanding the market

Cautious optimism from digital as PRS for Music changes sink in

Royalties

By Eamonn Forde

CHANGES TO ONLINE LICENSING RATES AND STRUCTURES across Europe will help push the digital market into the next critical stage of its evolution, according to PRS for Music.

The collecting society unveiled its new online streaming royalty rates for on-demand services in the UK last week. Effective from July 1, the per-stream rates are considerably lower than the rates set two years ago by the Copyright Tribunal as part of the Joint Online Licence model.

To counter this reduction in the per-stream rate, the headline royalty rate has been increased from 8% to 10.5%. The new per-stream rates are designed to reflect the changing nature of digital music services and to allow new services to enter and hopefully increase the size of the overall market.

PRS for Music managing director of broadcast and online Andrew Shaw explains, "We decreased the per-stream minima to allow players to get into the market in exchange for an increase in the percentage of applicable revenue we will get when they become successful."

Before making the decision, the society spoke to 25 different services, which between them account for 95% of revenues in this area, to understand their particular concerns.

"The message we got loud and clear was that the level at which the Copyright Tribunal had set the

minima was an impediment to the current business models – particularly the ad-funded ones," says Shaw.

The move, which should allow new services to enter and innovate in the market, has been met with cautious optimism by digital services.

We7 CEO Steve Purdham says, "This is a good step forward. I am sure some people will still want more, and over time it will probably have to be more, but at the moment it's a good indication of PRS starting to understand the challenges out there for digital models."

Last.fm SVP of international sales Miles Lewis says, "The lowering of the per-stream rate should encourage developments in the market but any new services entering are going to be hit on the back end. The bottom line is that I

don't believe that any music service on the planet is as strong as the record labels and publishers believe they are."

Spotify did not wish to make a comment on the rates beyond saying they were "a step in the right direction". The rates will be reviewed again in 2012.

Some analysts have suggested that the change in rates could see premium video content returning to

YouTube as well as the UK debut of Pandora.

This coincides with new market projections from Juniper Research, which underlines the importance of mobile telephones to the streaming market, with overall revenues from mobile streaming and over-the-air down-

loads set to double globally in the next four years.

In Europe, significant progress has been made in regard to putting in place a EU-wide licensing model for music download stores. Digital retailers currently have to license on a country-by-country basis with collection societies in each territory.

French collecting society SACEM has agreed in principle to relinquish its control over the handling of royalties for composers based in France. On top of this, EMI has stated it is preparing to entrust rights managers to offer its content on a pan-EFTA (European Economic Area) basis for the first time.

This comes as the European Commission continues to look into licensing models, after a EC ruling last year that accused collecting societies of concerted practice by operating restrictions on membership and territorial exclusivity.

"If we want to launch across Europe, we have to negotiate with more than 20 different collection societies. That is just ridiculous," says Purdham.

"Many services won't launch in Germany because GEMA's rates are ridiculous. This shows why PRS in the UK is an innovator here. The streaming rates in Germany are around five times those in the UK before the PRS made these new changes."

On the move by SACEM, Shaw says, "We have been at the forefront of many multi-territory licensing deals so we think this is a very positive step."

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PRS for Music Rates for the UK Effective from July 1

Old headline royalty rate	8% of revenues
New headline royalty rate	10.5% of revenues
Old pre-stream minimum	0.22p
New pre-stream minimum	0.085p

GEMA rates for Germany

Book rate	15% of revenues or €0.125 (£0.1) per stream
Non-precedential rate	15% of revenues or €0.01 (£0.009) per stream

Mobile streaming and download projections globally

2009	\$2.5bn (£1.56bn)
2013	\$5.5bn (£3.44bn)

Source: Juniper Research (May 2009)

Social networking drives new breed of services

MUSIC WEEK HAS RUN THE RULE OVER a number of new digital services that have appeared recently, largely based around social networking sites, which place music sharing as core to their offering.

Cliff Fluet, a partner at legal firm Lewis Silkin, explains that some of the sites are working within the boundaries of the law, whereas others are either operating in a grey legal area or riding roughshod over copyright law and IP.

The technology on which most of them run is not, in itself, illegal, but the uses to which they can be put are, he explains, adding that the issue at the heart of the matter is "intention".

Fluet says, "If a site's sole purpose is to get around copyright control then that in and of itself is going to be legally problematic. It is quite straightforward to build a case against a site such as Farkie (see right), but the issue will not be about the service per se but about how it has been promoted and if advertising has been built around it in order to monetise it. The question is in how they are being marketed."

We look at the main services that have emerged recently and what their long-term implications could be for the music industry.

Exploring the grey area

Farkie.com

Allows users to hijack streams and turn them into downloads: input a YouTube URL and Farkie will convert it into a downloadable audio or video file across formats such as MP3, AVI and WAV.

TwitVid.io

Enables videosharing via Twitter, playing the social networking card by stating that it is allowing fans to alert others to videos they love. Claims its goal is "to reduce the number of steps between creating video and sharing".

Filetw.com

Designed to share all manner of file types via Twitter by linking into RapidShare. It claims to offer, via public streams or direct messaging, unsigned musicians a new distribution platform, but it cannot police what is and is not under copyright.

MusicShake.com

A free widget that allows users to create, mix and share tracks. Drawing on pre-cleared musical elements, users assemble tracks then download their mix as an MP3 and share it with hot links to Facebook, Blogger and others.

News diary

New artist with a unique vision

UNEARTHED

A CHAIN OF EVENTS THAT BEGAN WITH A chance meeting at Midem has set the wheels in motion for a deal between two independent labels from Australia and the UK, bringing Aboriginal artist Geoffrey Gurrumul Yunupingu to international audiences.

Skinnyfish, a small Darwin-based independent, has enjoyed huge success in the Australian market, where Gurrumul's debut reached number one on iTunes and peaked at number four on the national ARIA charts last year.

Now, a newly-formed pan-European joint venture deal between the label and Dramatico looks set to put the album on the map internationally, as the company that took Katie Melua to the top of the charts pushes the button on the European release.

Gurrumul, who was blind from birth, paid his first visit to the UK last month, performing a handful of gigs including a jaw-dropping set at Islington's Union Chapel. Hours before he was due to return to Australia, Simon Mayo on Radio

GURRUMUL

Cast list

Label	Large PR/Chris Hession, Hesso Media
Product	Regional Radio
Managers	Stacy Scurfield, Cherry Lips PR
Andrew Bowles, Dramatico/Mark Grose, Skinnyfish	Distribution
Press	Label Manager
Chris Goodman/Adam Cotton, Outside Organisation	Emma Camfield, ADA
National Radio	Publishing
Stuart Emery,	Sony/ATV
	Legal
	Robert Horsfall/Mike Skeet, Sound Advice
	Agent
	Paul Wilson, CAA

Two invited him to perform two songs live, single-handedly taking him to a huge national audience.

One of Gurrumul's biggest champions was Robert Horsfall from Sound Advice, who represented Skinnyfish in the deal.

It was Horsfall who first came across Gurrumul's music following the chance meeting at Midem. "I had attended a panel on the Chinese music industry at Midem, and as I was leaving, someone tapped me on the shoulder and

gave me a CD," he says. "When I got home, within five minutes I was totally drawn in. I got evangelical about it."

Dramatico will release the lead single, entitled Wiyathul, on July 13. stuart@musicweek.com

ON THE WEB THIS WEEK

MUSIC INDUSTRY FAILS ON EDUCATION, EDUCATIONIST CLAIMS

Ben: "The pro audio sector already develops a highly skilled workforce via its own monitored education program and accreditation: <http://www.jamesonline.org.uk>. These highly skilled graduates need support to then enter bespoke and fitting apprenticeships that suit creative UK SMEs"

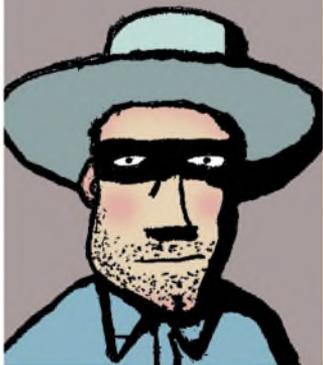
DIZZEE AND EMINEM TO CONTINUE CHART REIGN

Brian Quinn: "Just what has the music world come to with such records topping the charts. To me rap music means no talent and an excuse to vent one's prejudices on the world in general."

Francis Hylton: "Even if you don't happen to like any of the rap music you've heard, equating rap music to no talent sounds like one hell of an outburst and pre-judgment"

Neil Scribbins: "I'm not a huge fan of rap music myself but have enough brains to recognise that talent exists in every music genre, whether I enjoy listening to it or not."

Dooley's Diary



A 1xtra portion for the debonair Trevor Nelson

1XTRA TREATED CERTAIN LADIES AND GENTLEMEN OF THE PRESS

to a very pleasant lunch last week at which Dooley was present. For those who couldn't make it, though, fear not, as several journos and DJ MistaJam spent much of the meal Twittering about what they were about to eat. The modern world eh? **1Xtra breakfast host Trevor Nelson proved his usual debonair self, polishing off his neighbour's food and pondering plans to frame his Music Week front cover from a few years ago.** He even remembered the quote on the cover. Thanks Trevor...**Korda Marshall has made signing number two to his Infectious Records label** in the shape of Northern Irish three-piece, General Fiasco. The group have long been a favourite here at Music Week HQ and join Australian group The Temper Trap on the label. Pictured celebrating the deal are (left to right): Owen Strathern (General Fiasco), Alan Lander (Sound Advice), Enda Strathern (General



Fiasco), Korda Marshall (Infectious Records), Stephen Leacock (General Fiasco), Natasha Arico (Infectious Records), Jamie Osborne (All On Red Management) and Summer Marshall (CAA)... It turned into something of a **family affair** for Yusuf at his Island 50 gig last Thursday as his on-stage talk about being a granddad led to his granddaughter in the audience loudly shouting out "grandpa, grandpa" back to the legendary singer-songwriter. **She wasn't alone heckling him.** Cries of "Father and Son" were dominant, as members of The 02 Shepherds Bush Empire crowd pressed him to perform one of his most famous songs, only for some smart Alec to get in on the grandpa routine by demanding to hear him do "Grandfather and Son" instead. Stevens later obliged with his big hit at the end of a truly memorable night, which also included a **surprise offering of U2 joining support act Baaba Maal** for a rendition of One... Speaking of new releases, Paul Carrack has a new single on the way sporting the lyrics; "Politicians from the left and right/Seem to wear a thin disguise/Inspiration is so hard to find/When everything is spin and lies". He wrote the song last year. **Could Carrack, be the whistleblower?!**... Ever head of "Irish thrashers" Gama Bomb? No, no neither. But **we are very interested**

indeed in their "Bomb Squad Beer Bus" booze cruise ahead of their date supporting Lawnmower Deth (who we have heard of but maybe wish we hadn't). We quote, "Gama Bomb will be taking to the road on a coach with 24 lucky fans for an **all-day bender** to fabulous Milton Keynes to see the band thrashing it up with Lawnmower Deth. Ticket holders will enjoy the band's company, a soundtrack of thrash hand-picked by the band, **free beer** and a gig ticket." The last word, of course, must go to Gama Bomb frontman Philly Byrne, who explains, "**We love gigging, and we love drinking, and we love buses** — what better way to combine them than drinking on a bus on the way to a gig?" Why can't everything be so simple?... On to charitable causes now and **Pete Doherty has donated one of his "blood paintings" to The Hepatitis C Trust.** Nice but, erm, a bit gross too, no? It comes as The Hepatitis C Trust's Get Tested! Mission joins forces with Pete Tong's International Music Summit in Ibiza to raise awareness of hepatitis C. Hepatitis C Trust chief executive Charles Gore notes, "It may be a bit controversial but I can't think of a better way of focusing attention on a **virus that is transmitted through blood than a blood painting**."... Elsewhere Columbia's Mike Smith will be **taking part in the British 10k London Run** on Sunday



July 12 in aid of Cancer Research and Dooley would like to wish him the very best of luck. You can sponsor his efforts here: www.justgiving.com/mikesmith11... **Nick Cowan from Modern World Studios** was also on the fundraising mission recently, raising more than £5,000 for charity after taking part in The Ironman Lanzarote. Cowan is pictured cross the finishing line — 65lbs lighter than when he started training in 2007!... And finally, Play.com category manager for music Helen Marquis is taking part in the London to Brighton bike ride this summer in aid of the British Heart Foundation. The event takes place on June 21 and she's been cycling around Play.com HQ in Cambridge to prepare. Why not sponsor her at www.justgiving.com/helenmarquis? **Helen promises a photo of her looking like a human beetroot** in a pair of padded shorts on Brighton seafront for all sponsors, which has got to be worth £10 of anyone's money.

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Darcus Beese - Co-President, Island Records; **Vince Bannon** - VP Entertainment Partnerships, Getty Images (US); **Paul Brown** - Managing Director, Spotify; **Phil Chadwick** - Managing Director, TRC Management; **Jim Chancellor** - Managing Director, Fiction Records & Rockford Management; **Barry Dickins** - Managing Director ITB; **Mike Doernberg** - CEO, ReverbNation (US); **Ben Drury** - Managing Director, 7Digital; **Caroline Elleray** - Head of A&R, Universal Music Publishing; **George Ergatoudis** - Head of Music Policy, BBC Radio 1; **Jason Flom**, President, Lava Records/Universal (US); **Korda Marshall** - Managing Director, Infectious Records; **Guy Moot** - Managing Director, EMI Music Publishing; **Rakesh Sanghvi** - Managing Director, Sony/ATV Music Publishing; **Steve Schnur** - Worldwide Executive of Music & Marketing, EA Games, and President, Artwerk Music Publishing (US); **Deville Schober** - CEO, Brainstorm (Germany); **Jeff Smith** - Head of Music, BBC Radio 2 & 6 Music; **Jimmy Steal** - VP Programming, Emmis (Hot 97 New York and Power 106 Los Angeles); and **Mike Walsh** - Head of Music, Xfm Radio and many others...



Some of the emerging artists who will be performing live include: **All Mankind** (Australia), **Aloha From Hell** (Germany), **Datarock** (Norway), **Jessie** (UK), **Kate Miller-Heidke** (Australia), **Meiko** (US), **Pint Shot Riot** (UK), **Dirty Epics** (Ireland) and **The Jessie Rose Trip** (UK).

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Features

MANAGING: AN EVER

Music Week rounded up four of the UK's leading artist managers to discuss their changing roles within the

Round Table

By Christopher Barrett

PICTURE RIGHT
Managing expectations: (l-r) Mick McCarthy, Phil Chadwick, Graham Wrench and Colin Schaverien

WITH THE MUSIC BUSINESS CHANGING APACE, the role of artist management has rarely been so demanding.

This month plans for the future of the Music Managers Forum (MMF), drawn up by its new chairman Brian Message, are due to be revealed at a time when artists themselves are increasingly finding their own voice via the newly-formed Featured Artist Coalition (FAC).

With the recession threatening to take its toll across the business and with an ever-broadening array of concerns and opportunities creasing the brow of music managers, *Music Week* invited a selection of managers representing bands both big and small to discuss the ever-expanding role of artist managers and what they need from a trade organisation.

MW: Chairman of the MMF Brian Message is undergoing a review of the organisation following concerns by some managers. What do you need from them?

PHIL CHADWICK: It was obvious that the MMF wasn't representing about 40% of the current contemporary artists. It was difficult for the MMF, as it was, to say that they were representing managers when most of the bands selling records aren't in the MMF.

There is an obvious need to speak as one and a need for a body to represent artists. You have to remember that the MMF, or any management group, is not there to represent managers as a body; its function is to represent the artists because that is what we do. Now the FAC (Featured Artists Coalition) is there to represent artists and artists want the FAC to be separate so they can represent themselves. But there are synergies there.

COLIN SCHAVERIEN: The MMF had become slightly archaic. Given the way the industry has changed, even just over the last two years, [the MMF] needs to be broken down into subdivisions of people who have real expertise in areas such as digital, retail and live.

"You have to remember that the MMF is not there to represent managers as a body; it's there to represent the artists"

PHIL CHADWICK, TRC MANAGEMENT

There needs to be a collective responsibility and a trust for those people in the divisions who can then report back on behalf of us all. Each of us have numerous jobs to do and there are certain areas where some have greater strengths than others. I think that would be the way forward for the MMF; we do need to have a strong body.

With revenues from recorded music continuing to fall, the concert business is more important than ever. With that sector feeling the effects of the recession, what are your key concerns about the live market?

CS: For me it is ticketing. The primary market is becoming increasingly monopolistic and the secondary ticketing market is turning into the wild west. After Ticketmaster's merger with Live Nation, they are directly dealing with secondary ticketing sites and for us as managers the trickledown from that is massive because at the top end the market is solid. However, when you look at the middle and the bottom end there is money



being sucked out of the market all the way down.

PC: If you set a concert ticket at X, by the time the end user buys it online they are paying an extra 30 or 40% due to the processing costs. But for a punter, the price is what comes up on their credit card not what we set the charge at the beginning.

CS: We are fighting a battle to contain booking, transaction and postage fees.

GRAHAM WRENCH: I don't think fans feel any happier because they can go to a website and buy tickets. At The Leadmill [Sheffield] we had no advance tickets, if you wanted to see the gig you turned up on the day and paid—there was no way that anybody could tout.

How about the option of selling tickets via an artist's own website?

PC: Yeah but you can't get hold of or control all the tickets and that's a real problem.

So what do you think is the answer?

CS: It boils down to getting something in place where we control, as managers, more of the inventory and that means talking to promoters and venues in a pragmatic way because that is where they are earning all their money. There needs to be transparency and clarity as to why we are paying £4.80 for a booking fee when we know we can do it ourselves for a third of that.

How important is the festival market as a revenue source?

PC: You get to a certain level and you can only do very few festivals because you have to do exclusive deals. But it means you are playing to a lot of people and that is reflected in the fees. There is much less of a production cost because you can just roll up and play.

CS: But you have to be careful with festivals, because key to developing a band is a lack of accessibility and when a band is at every festival, it can be very detrimental.

Introducing the table the panellists



COLIN SCHAVERIEN
(Prolifica)
Maximo Park, Blood Red Shoes



MICK MCCARTHY
(Pronto)
Forward Russia, Pigeon Detectives, 10,000 Things



PHIL CHADWICK
(TRC)
Elbow, Young Knives, Team Water Polo



GRAHAM WRENCH
(Electric Canyon)
Richard Hawley, Tom McRae, The Hosts



STUART CLARKE
Talent editor, *Music Week*



CHRIS BARRETT
Features editor, *Music Week*

R-CHANGING SECTOR

the industry, the impact of digital developments and what the future holds for the 360 degree deal



With fans demanding artist interactivity, how difficult is it to generate a sense of mystique?

GW: It's impossible. I lament the fact that that is how artists used to be. It was a kind of an unspoken rule that the way to build up an artist was to take them out of the spotlight and allow space for them to grow as word of mouth spread.

PC: These days when you deliver an album you have to deliver B-sides, an exclusive to iTunes, and an exclusive for a cover-mount. You have 10 songs for an album and you have to be prepared to deliver another dozen of varying degrees of quality. Generally those extras haven't made the grade for the album but you have to deliver them because everyone demands an exclusive.

GW: All my artists used to write songs, now they just make content.

CS: You can't win though, because if you don't do it, you are deemed to be arrogant and if you do you are seen to be overly accessible.

MICK MCCARTHY: The most important thing with a new act is maintaining the mystery and letting it grow.

PC: Even down to not playing your home town too much so that when you do play, it's a special occasion.

With PRS for Music and YouTube still negotiating the future of professional music videos on YouTube, just how important are videos in the promo mix?

PC: It depends on the band and the genre. For Team Water polo, which is more of a pop band, I think promos are really important. Music pop TV stations are really important; kids use them like a jukebox.

For a band like Elbow, videos are just something you have to do to tick a box.

GW: Elbow's One Day Like This video with the guy throwing the sign into the air is one of the best I have seen for years.

PC: It was a great video and it hardly got any plays on TV at all. It was the best video the band have ever made but had the least amount of plays, and it was their biggest song. That says it all.

If you had done a straightforward band performance video, do you think it would have been played more?

PC: Yes, I know that for a fact because the previous single, Grounds For Divorce, with the band performing in a bar got more plays than the One Day Like This Video even though the song wasn't as big. As One Day Like This got bigger, TV stations started playing the Grounds For Divorce video just because they wanted to reflect Elbow in their programming but didn't want to play the One Day Like This video because it didn't work for TV.

Are videos still relevant for new bands?

CS: For a young band it is all about identity but I think domestically the areas where you can place videos have become marginalised whereas internationally they can definitely resonate. Certainly with Maximo Park, from a really early stage, videos helped people throughout Europe, Southeast Asia and Japan get an early sense of who the band are. But domestically it is a struggle to justify some of the budgets that we would have had for videos four or five years ago.

GW: Our most expensive videos were for the two singles from Lady's Bridge which were both directed by Shane Meadows and neither of them were played anywhere. You have the biggest director in Britain and two singles that were well supported by radio and nothing...

CS: It's a roll of the dice a lot of the time.

PC: But what was a £50,000 video five years ago can now be done for £5,000 because of CGI and because there are kids out there who will give you a treatment and deliver a video for four or five grand because they use it as a stepping stone to get TV or film work.

MM: The first Pigeon Detectives video was £100 and on the single's re-release it probably cost £20,000, and the first one still gets played. Often when you pay the £20,000 and look at how it is broken down, you are actually not getting much more.

What are your feelings about the PRS for Music vs YouTube debate?

PC: Every record company uses YouTube's bandwidth to stream for free their promo videos via the band websites with a link to YouTube. I think PRS has got to respect that and appreciate that it is a promotional tool. Maybe PRS should negotiate a deal with YouTube that reflects that.

GW: Do you? For every one that is a marketing tool, for [YouTube] it's just a visit.

PC: This is a new age and maybe the old royalty rules are due a revisit.

GW: I worry though because if you give them an inch, they will take a mile and soon radio stations will be asking why they are paying to play music.

When it comes to free ad-supported music sites such as Spotify, how much do you consider them to be a promotional opportunity?

GW: They don't do artists much good. We live in a short-term world where people are increasingly demanding instant gratification and that is what these sites provide and for free.

PC: Spotify are paying royalties and are a legitimate site — at least they are trying to monetise free consumption of music. It's got a great interface; it's like having your

own jukebox. I think it is a fantastic product but unless the monetising stacks up, I do think it will stop people from buying records especially catalogue records.

MM: The big advantage of Spotify is that you don't even need to have a library of material, it's all there for you: you don't need to store it anywhere. Once streaming is fast enough on phone handsets, no one will need to buy.

PC: The future is subscription where you pay to have unhindered access to all the music in the world. You will be able to stream and download at home, in your car and on your phone. The question is just how quickly we get there.

In the meantime is there a future for physical product?

GW: Yes. The next Hawley album will be out on vinyl.

CS: We do everything on vinyl and even insist in our contracts.

MM: Same here.

GW: We have been considering putting cassettes out again so no one can listen to it (laughs).

MM: We have released 12-inch singles with new bands just on vinyl in a deliberate move to put value back in, which is especially important with new bands.

While not necessarily going as far as the 360 degree model, labels are increasingly hungry for rights. Are you working to control as many rights as possible?

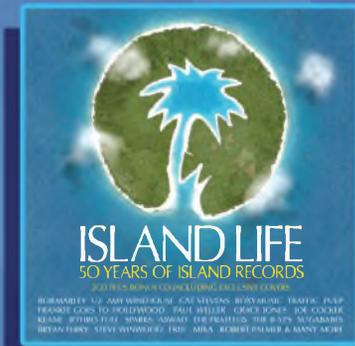
CS: Yes. With Maximo Park, we work with incredibly creative people at Warp who bring a lot to the table. You need to work with people who are enthused and creative but you also need to look at deal structures that are multi-territory deals rather than getting in to bed with just one partner.

GW: While I would be very happy to give all the rights back to the artists for everything that they have done, I still think that, as a manager, if they all come back to you, it's a huge amount of work. The truth is that, once an artist has got all their rights back, they are going to turn to their manager and go 'sort that out'. So suddenly you have a massive back catalogue and the whole process has to start all over again.

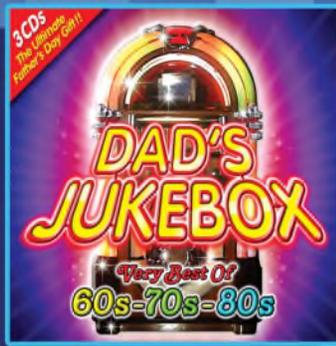
PC: Most of my record deals have been done with majors and what you find with them is that there is a certain skill set there. It's a team game and if everyone pulls in the same direction you can achieve just as much success with an indie as you can with a major, but they want so many ancillary rights now. There may not be 360 deals any more but they are looking for shares of live, shares of merch — they are always looking for more.

chris@musicweek.com

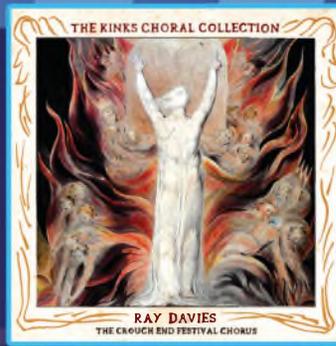




ISLAND LIFE - 50 YEARS OF ISLAND RECORDS



DAD'S JUKEBOX



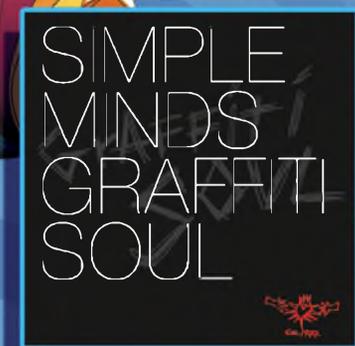
THE KINKS - CHORAL COLLECTION



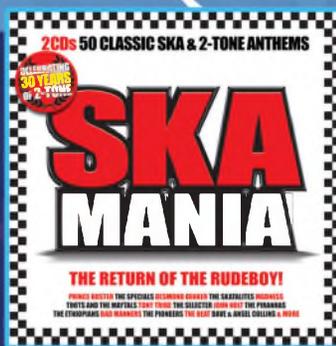
MIKE OLDFIELD - THE COLLECTION

FOR THE BEST DAD IN THE WORLD WE HAVE THE GREATEST ARTISTS IN THE UNIVERSE

UNIVERSAL The Universal Music Record Label



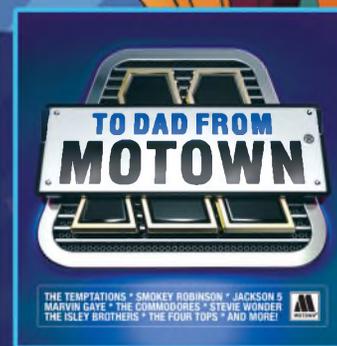
SIMPLE MINDS - GRAFFITI SOUL



SKA MANIA



BLACK SABBATH - GREATEST HITS



TO DAD FROM MOTOWN

Congratulations Neil Sedaka

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Features

DAD STOCK 2009

Over the years Father's Day has grown from being Mothering Sunday's distant relative into a key date in quarter two's release schedules. Music Week finds out what this year's priority releases will be

Father's Day

By Anna Winston

WHILE VALENTINE'S DAY AND MOTHER'S DAY have long been firmly established as part of a key gifting period in the first half of the year, Father's Day has always been seen as something of a poor relation. But the past three years have proved that there is a rapidly growing commercial opportunity ripe for exploitation.

According to Official Charts Company figures, album sales have increased by more than 30% in Father's Day week for three years in a row, with 2.85m albums sold over the seven-day period last year.

"It does seem established now that Father's Day gives a significant annual lift each year to the albums market, and this is borne out by the statistics," says OCC managing director Martin Talbot.

"Labels have become increasingly aware of these opportunities in recent years in the compilations market as well as in the dates they select for release of new studio titles."

With Father's Day falling on the third Sunday of June every year, the run-up to it has become a key period on the record company's schedules.

Decca general manager Mark Wilkinson attributes much of the growing success of the period to the collaboration between retailers and labels keen to make the most of the gifting period.

"Retailers and e-tailers have helped create an early sales spike using Father's Day as the platform over the last few years. In terms of our annual planning it's become an absolutely key gifting period," says Wilkinson.

Indeed, retailers from the high street, independent, supermarket and online sectors all recognise the sales opportunity surrounding the date.

"Father's Day has had a major boost in recent years as labels and retailers have acted on opportunities around the burgeoning festival season, giving rise to lots of 'dad rock' compilations and a chance to re-promote *Mojo* and *Q* friendly catalogue and high-profile artists with gifting appeal such as Dylan, Bruce Springsteen and Madness," says HMV head of music Rudy Osorio.

"HMV has been increasing its Father's Day campaign activity and marketing support accordingly," continues Osorio. "Our hmv.com site is pushing pre-ordering of key titles, and store displays and windows will run in the week leading up to the event."

Last year, strong performing titles included *Dad Rocks*, a *Top Gear* compilation and the then-new studio albums from Coldplay and Paul Weller, who hold appeal for both fathers and the sons and daughters selecting their gifts. This year releases such as Union Square's *Complete Madness* are expected to attract attention.

"For us the main pick-up is around what is euphemistically called dad rock, which this year for us is seasoned Seventies rock acts, particularly Motörhead, Nazareth and Slade. The appetite for these bands never really goes down," says Union Square director of marketing Steve Bunyan.

Unlike many of the major labels, Union Square has not released new titles specifically aimed at the Father's Day market, but is instead focusing on re-promoting existing titles that can experience significant sales spikes.

"The marketing is all in placing the product in retailers' racks; it's not really about big advertising campaigns," says Bunyan. "In future we might do new titles, but the nature of being a catalogue company is to look for opportunities to re-promote something and work



PICTURED

Come to daddy: Father's Day 2009 will be enhanced by Ozzy Osbourne, who will be promoting the new Black Sabbath best of; Madness, whose dad-friendly *Complete Madness* hits the market; and Bruce Springsteen, who will fuel sales with his Glastonbury appearance

with the retailers who often come back to perennial strong sellers."

Other labels are using the opportunity to give new titles a big push thanks to high-profile live performances such as Sony's Bruce Springsteen and the E Street Band greatest hits, which will be supported by Springsteen's appearance at this year's Glastonbury Festival.

"I believe we are showing the way for quality releases around Father's Day," says Sony head of commercial and marketing vice president Richard Connell, who also has high hopes for its *Match of the Day* compilation. "The days of poorly-thought-out and thrown-together boxed sets are long gone, and that's a good thing."

Elsewhere, Decca is capitalising on the success of Ray Davies's 2007 *Electric Proms* gig with the Crouch End Festival Chorus by releasing a new album of Kinks songs recorded by Davies and the choir. Its other priorities include compilations such as *Classic Rock* and *Ultimate Blues*, but the main focus is on the big-budget new studio album of Bossa Nova recordings by Diana Krall. The album will be heavily promoted, with appearances by Krall in the UK media, including a concert which will be broadcast on Radio Two.

Others following similar strategies include Warner, which is combining releases from catalogue division Rhino with new studio albums. Hopes are high for a

package which includes a Pretenders best of and their new album *Break Up The Concrete*.

Rhino UK and international managing director Dan Chalmers increasingly regards Father's Day as a launch pad for long-term campaigns. "It's a great way to heighten the event feel of a release, provide an added impetus to buy and enhance sales momentum," he says.

For others, the June gifting period is a prime opportunity to bolster campaigns on albums that have already been released, such as Universal Music TV's *Simple Minds* album, *Graffiti Soul*, out on May 25.

UMTV is also pulling out big names for its marketing campaigns, including Ozzy Osbourne, who will front promotions for a new Black Sabbath best of. Island records' 50th anniversary compilation is also likely to attract healthy press attention, thanks in part to a number of live events as well as television appearances by artists from throughout the iconic label's history.

Despite the growing digital albums market, Father's Day still ultimately belongs to the traditional physical sales demographic, a situation that looks unlikely to change in the near future.

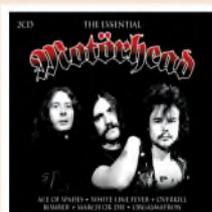
"When you receive a gift you want something physical that you're proud to own," says Decca's Wilkinson. "As with all other gifting periods, the physical product has prominence."

winston.anna@googlemail.com

Daddy haul Four key Father's Day releases

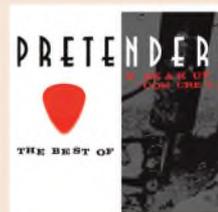
Motörhead: The Essential Motörhead (Union Square)

The perfect example of a perennial best-seller at the heavier end of the dad rock spectrum - a two-disc greatest hits collection with 39 tracks that will receive a Father's Day boost as Union Square re-promotes the title to retailers ahead of the band's Guilfest appearance on July 10.



The Pretenders: Best/Break Up The Concrete (Rhino)

Rhino serves up a double whammy with a 22-track compilation featuring the best of the Pretenders alongside 11 new tracks on *Break Up The Concrete*, the band's first studio album since 2002. The release will be supported by a live show at the London's O2 Shepherd's Bush Empire on July 15.



Various: Match Of The Day: The Album (Sony)

King of this year's Father's Day-themed compilations, the MOTD double album features 40 tracks by acts ranging from The Clash, The Stone Roses and Mott the Hoople through to The View and MGMT's recent efforts plus singalong favourites such as Baddiel, Skinner and the Lightning Seeds' *Three Lions*.



Ray Davies and the Crouch End Festival Chorus: The Kinks Choral Collection (Decca)

One of the quirkiest releases of the quarter, The Kinks Choral Collection consists of 15 tracks such as *Waterloo Sunset* and *You Really Got Me*, re-recorded by Ray Davies and the Crouch End Festival Chorus, who first performed together at the *Electric Proms* in 2007.



*Congratulations Papa Neil
You are the best!*



*Love,
Amanda, Charlotte, and Michael*

Features

HATS OFF TO SEDAKA

With 50 years in showbusiness under his belt, Neil Sedaka has weathered a wealth of musical trends but has emerged commercially unscathed. On the eve of his new studio album and a 10-date UK tour, the evergreen entertainer takes Music Week on a trip down memory lane

Tribute

By Johnny Black

IT IS OBVIOUS TO ANYONE WITH EVEN THE SMALLEST INTEREST IN POP MUSIC that without Neil Sedaka there would be no Breaking Up Is Hard To Do, no Happy Birthday Sweet Sixteen and no That's When The Music Takes Me.

What is not so obvious is that without Neil Sedaka, The Tokens would never have enjoyed their worldwide smash with The Lion Sleeps Tonight in 1961, Carole King might never have become the world's number-one female songwriter, 10CC might never have been formed and, believe it or not, Abba might never have had the hit that launched them internationally.

And how many people realise that Sedaka's early Sixties success was so great that Elvis Presley's manager Colonel Tom Parker did everything he could to bar his path? Or that Sedaka wrote (Is This The Way To) Amarillo which, in 2006, was officially recognised as the best-selling song of the 21st Century so far? Or that he is currently riding high in *Billboard's* children's chart?

Now in his 70th year, the mild-mannered, avuncular Sedaka can smile fondly back on 50 years of pop success, 40m record sales, a catalogue of songs recorded by more than 1,000 artists and more comebacks than a stand-up comic convention.

His latest album, the two-CD set *The Music Of My Life*, will be released on June 22 by Universal to coincide with the opening night of a 10-date UK tour. The album, preceded by the single Do You Remember on June 15, will be pushed by a major TV campaign on GMTV, ITV, Channel 5, GOLD, Hallmark and Home, plus online and press ads. Universal Music TV marketing director Sharon Hardwick reveals, "Neil will also be making personal appearances on *The One Show*, *London Tonight*, *Loose Women* and elsewhere. We're very respectful of the 60-plus audience who remain active music consumers, as we've shown by securing gold albums recently with Joe Brown, Roger Whittaker, Buddy Holly and several others."

But long before he even had a single hit to his credit, Sedaka's brief mid-Fifties romance with Carole Klein - later to become Carole King - set her off on the road to international acclaim. "I was already writing with Howie Greenfield in the style of Rodgers and Hart, Jerome Kern, George Gershwin, then Carole and I danced to Earth Angel by The Penguins playing from the jukebox in Andrea's Pizza Parlour in Brighton Beach, Brooklyn."

Hearing that doo-wop classic inspired Sedaka to start writing rock'n'roll and, once he had made inroads into the pop establishment of the time, he introduced Carole to his publishers and she followed in his footsteps.

Sedaka's first US hit was *The Diary* in 1958, swiftly followed by a UK smash in 1959 with *I Go Ape*, but it was *The Tokens*, a band he formed in high school four years earlier, that first familiarised him to the number one slot. He laughs gently at the memory. "Yes, I started *The Tokens* at Lincoln High School in Brooklyn, New York, and we played teenage hops, bar-mitzvahs and weddings," he explains. "I left the group but, when they recorded *The Lion Sleeps Tonight*, they came and played it for me. It was totally different to everything else that was around so I said to them, 'This is either number one or the biggest flop ever. There's no in between.'"



"Neil stuck a cassette recorder on top of the piano and played (Is This The Way To) Amarillo. That was the demo - I had number ones all over the world with that song"

TONY CHRISTIE



Needless to say, if Sedaka had not started the band, that chart-topping million-seller would never have been recorded.

In his own right, though, Sedaka was already stacking up hit after hit, including *Oh Carol*, *Stairway To Heaven*, *Calendar Girl*, *Little Devil*, *Next Door To An Angel* and *Breaking Up Is Hard To Do*. Somewhat awkwardly for Sedaka, he was contracted to RCA, the same record label as Elvis Presley, who for the past five years had been their top selling artist. "Elvis and the Colonel

wielded a lot of power and influence at RCA and I discovered subsequently that they had done everything they could to impede my success," he recalls.

Needless to say, Presley and the Colonel failed to slow him down, but the crunch came in 1963 when The Beatles arrived in America and swept all before them. "They put a lot of us clean-cut American singers out of business," he admits. "But I really admired their music. I tried very hard to be allowed to write more adventurous music myself, but RCA wouldn't let me because they felt I already had a loyal following who expected me to sound a certain way."

The rest of the Sixties were relatively lean years, during which Sedaka failed to secure hits in his own right, despite continuing to write them for fellow acts such as The Monkees, Fifth Dimension, Tom Jones and Frankie Valli.

It was when his protégé Carole King made the transition from Brill Building backroom songwriter to queen of the singer-songwriters with 1971's multi-million selling album *Tapestry* that Sedaka decided it was time to step out in public again.

That same year, Tony Christie notched up a major UK hit with Sedaka's composition, (*Is This The Way To*)

PICTURE

Seventy years young: Neil Sedaka's one-man tour kicks off on June 22, and takes in a night at London's Royal Albert Hall

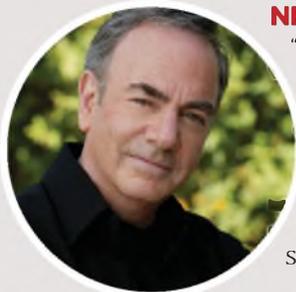
Features

The Sedaka Effect Acclaim from his peers



ELTON JOHN

"I was always a Neil Sedaka fan - I'd grown up listening to those classic singles such as Oh! Carol, Calendar Girl and Happy Birthday, Sweet Sixteen."



NEIL DIAMOND

"Neil Sedaka had a very big impact on me. My senior year I went to Lincoln High School, and Sedaka was at Lincoln, and he was a professional singer. He had records out and you could hear them on the radio. Back then, you judged yourself against Sedaka."

ROBIN GIBB

"As a young band in Australia, we used to perform Breaking Up Is Hard To Do live because we loved Neil's harmonies in the record and it was perfect for us to do in three-part harmony. Later on, in the early Seventies, we finally got to meet Neil and we became great friends."



GRAHAM GOULDMAN

"It was Neil's success that pushed us into becoming 10CC. We had just been accepting any job we were offered and were getting really frustrated. We knew we were worth more than that, but it needed something to prod us into facing that."



Amarillo. "My manager was in New York trying to find me songs," recalls Christie. "He went to see Neil who played him ...Amarillo, so my manager asked for a demo he could bring back to England. Neil simply stuck a cassette recorder on top of the piano and played it again. That was the demo. I had number ones with that song all over the world."

Encouraged by the success of ...Amarillo, Sedaka and his manager and wife Leba moved to London. It proved to be a very wise move.

"I was working in clubs in The North," says Sedaka, "so it was convenient to work in Strawberry Studios in Stockport. I quickly realised that the young musicians I was working with were exceptionally talented as instrumentalists, singers and producers."

Those young musicians were known then as Hotlegs, but went on to greater fame as 10CC. Band member Graham Gouldman says, "The original intention was just to do a couple of tracks with Neil but we got on so well it became a whole album. We loved working with him because he was such a lovely guy and incredibly professional in the studio."

The three weeks Sedaka spent in Strawberry Studios resulted in his 1973 comeback album *The Tra La Days Are Over*, which included the major hit *That's When The Music Takes Me*.

That summer, however, Sedaka had also been involved in the international launch of a popular Swedish band by the name of Björn & Benny, Agnetha and Anni-Frid. Their single *Ring Ring* had done well in Sweden but it did not take off internationally until it was re-recorded with English lyrics by Sedaka and his partner Howie Greenfield; at which point, with the band re-named Abba, it went to reach number one in Australia, South Africa, Holland, Belgium, Norway, Denmark and Finland.

By now, Sedaka was huge in the UK, but success in his homeland continued to elude him until a chance meeting with Elton John brought him the break he needed. "In 1974, when I was about to launch the Rocket label I met Neil at a party," remembers Elton John. "I discovered to my amazement that he was looking for a US record deal. From that chance meeting came the album *Sedaka's Back*, released on Rocket in the USA, and the number one single *Laughter In The Rain*."

Journalist and author Neil Norman, who is currently writing stage musical *Breaking Up Is Hard To Do* based on Sedaka's songs, remembers that party. "It was in Neil's London flat, 10CC were there as well, and Neil and Elton sat down at the piano and played Elton's song *Daniel* as a duet. It was wonderful; a concert-standard performance in his sitting room for about 20 very lucky people."

The mid-Seventies proved every bit as rewarding for Sedaka as the early Sixties had been, with *Bad Blood* providing a second US number one in 1975, while another Sedaka composition, *Love Will Keep Us Together*, delivered a number one hit for The Captain and Tennille and became America's best-selling record of 1975.

"I am very proud of the fabulous run of success we had with Neil," says Elton today. "I sang on his number one single *Bad Blood*, and was so committed to re-launching his career that he used to call me 'the most expensive publicist in the world!' I look forward to hearing his new work."

A millionaire many times over, Sedaka admits that his royalty statements now come in the form of "a fat wad of paper showing a few cents earned in New Zealand on one song, a little more from Hong Kong and so on, but it all adds up into hundreds of thousands".

It is clear that Sedaka does not need to work if he does not want to but, as his wife Leba once pointed out, when he opens the fridge door and the light comes on, he breaks into song.

"I always try to write different kinds of songs which is one of the reasons I've been around for so long," he says. "I never like to rest on my laurels or repeat myself. If I keep it fresh it excites me and, hopefully, the audience. So on the new album there's everything from the very retro doo-wop song *Right Or Wrong* to the Forties Parisian cocktail lounge jazz feel of *Won't You Share This Love Of Mine?*"

Universal Music TV managing director Brian Berg points out that the company's relationship with Sedaka goes back to the early Nineties. "We did an album back then called *Timeless* which did about half a million copies. Many of the hit tracks on the second CD of *The Music Of My Life* derive from that album. This is the fourth album we've done with him, but it's the first to offer a whole CD of new Sedaka songs."

HMV too has enjoyed a long and rewarding relationship with Sedaka. "In the early Nineties we staged a great in-store album signing for him at our Oxford Circus flagship, which attracted almost a thousand fans, many of whom had travelled from all over, includ-

ing Europe, to see him," recalls HMV head of PR Gennaro Castaldo. "He proved the maxim 'the greater the star, the nicer they are' when he found out one of the store staff was called Carol and sang her a few bars of his famous song."

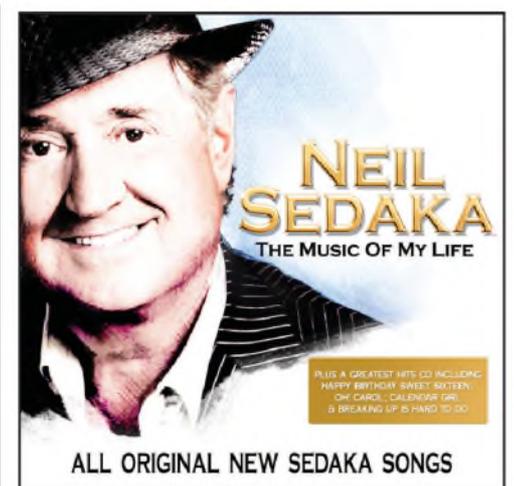
On June 22, Sedaka sets off on a 10-date one-man UK tour of prestigious venues including the Royal Albert Hall, promoted by Kennedy Street Enterprises. Kennedy Street's Danny Betesh says, "We started handling his tours in 2001 and I realised his calibre right away, because it was the time of 9/11 and people were cancelling concerts willy-nilly. Neil insisted in flying over to entertain his fans and nothing was going to stop him. Since then he's toured here four times and the one-man show, just Neil and a grand piano, is magical."

Sedaka is often thought of as a composer who works in tandem with lyricists, largely because his earliest hits were written with Howie Greenfield, and his Seventies successes were in partnership with Phil Cody. Today, however, Sedaka writes his own words as well as the music. "I was fortunate to work with two great lyricists, but they put words in my mouth. When I write my own lyrics, the sentiment and the story comes from my soul, and there's a difference."

On the new album, *The Music Of My Life*, that difference is made manifest.

"You know, I've been doing this for 50 years and I go on doing it because I love it," he says. "I'm very proud of this collection," he says. "I had a burst of creativity and did the new album in four months, but it also includes the CD of my hits. It's probably some of the finest songs I've written in 57 years."

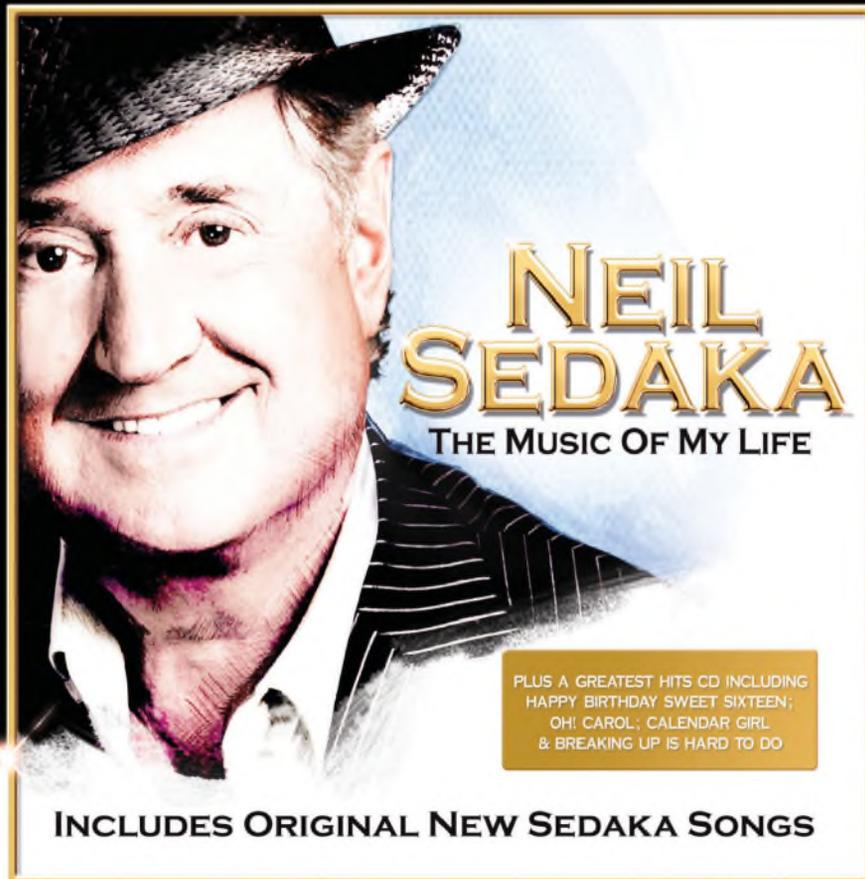
johnny.black@btconnect.com



"I always try to write different kinds of songs. I never like to rest on my laurels or repeat myself. If I keep it fresh it excites me and, hopefully, the audience"

NEIL SEDAKA

CONGRATULATIONS ON 50 YEARS
OF THE MUSIC OF YOUR LIFE



FROM THE UMTV TEAM



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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

- **Carolina Liar** Show Me What I'm Looking For (Atlantic)
- Debut single
- **Kelly Clarkson** I Do Not Hook Up (RCA)
- Previous single (chart peak): My Life Would Suck Without You (1)
- **Dirty Projectors** Stillness Is The Move (Domino)
- Previous single: Knotty Pine (did not chart)
- **Empire Of The Sun** We Are The People (Virgin)
- Previous single: Walking On A Dream (63)
- **Enter Shikari** Juggernauts (Ambush Reality)
- Previous single: We Can Breathe In Space, They Just Don't Want Us To Escape (did not chart)



- **Gang Gang Dance** First Communion (Warp)
- Debut single
- **Grizzly Bear** Two Week's Dance (Warp)
- Previous single: Knife (did not chart)
- **Hockey** Learn To Lose (Virgin)
- Previous single: Too Fake (did not chart)
- **Kasabian** Fire (Columbia)
- Previous single: Me Plus One (22)
- **Linkin Park** New Divide (Warner Brothers)
- Previous single: Leave Out All The Rest (did not chart)
- **Marina & The Diamonds** The Crown Jewels EP (Atlantic)
- Debut single
- **Placebo** For What It's Worth (Dream Brother)
- Previous single: Running Up That Hill (66)
- **School Of Seven Bells** My Cabal (Full Time Hobby)
- Previous single: lamundernodisguise (did not chart)
- **TI** Whatever You Like (Atlantic)
- Previous single: Dead & Gone (4)

Albums

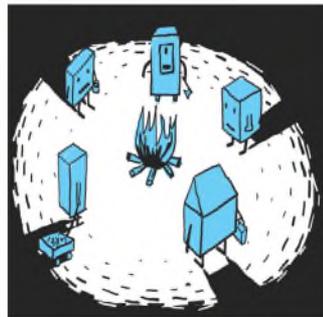
- **Elvis Costello** Secret, Profane And Sugarcane (Concord)
- Previous album: Momofuku
- **Speech Debelle** Speech Therapy (Big Dada)
- Debut album
- **Eels** Hombre Lobo (Geffen)
- Previous album (first-week sales/total sales): Blinking Lights & Other Revelations (11,918/53,733)
- **Franz Ferdinand** Blood (Domino)
- Previous album: Tonight: Franz Ferdinand (27,587/85,349)
- **Iron & Wine** Around The Well (Sub Pop)
- Previous album: The Shepherd's Dog (3,177/15,461)
- **Diana Krall** Quiet Nights (Nerve)
- Previous album: The Very Best Of (6,572/28,928)
- **Cass McCombs** Catacombs (Domino)
- Previous album: Dropping The Writ (174/787)
- **Daniel Merriweather** Love And War (Columbia)
- Debut album
- **Malcolm Middleton** Waxing Gibbous (Full Time Hobby)
- Previous album: Sleight Of Heart (1,052/3,448)

- **MSTRKRFT** Fist Of God (Geffen)
- Previous album: The Looks (976/5,909)
- **Paolo Nutini** Sunny Side Up (Atlantic)
- Previous album: These Streets (35,246/1,047,510)
- **Paul Potts** Passione (Syco)
- Previous album: (128,363/356,854)
- **Skint & Demoralised** Love And Other Catastrophes (Mercury)
- Debut album
- **Taking Back Sunday** New Again (Warner Brothers)
- Previous album: Louder Now - Part 2 (266/1,025)
- **Julian Velard** The Planeteer (Virgin)
- Debut album
- **Patrick Wolf** The Bachelor (Bloody Chamber)
- Previous album: The Magic Position (4,641/20,761)

Out next week

Singles

- **The Airborne Toxic Event** Happiness Is Overrated (Mercury)
- **All-American Rejects** I Wanna (Geffen)
- **Animal Kingdom** Tin Man (Warner Brothers)
- **Bibio** Ambivalence Avenue (Warp)



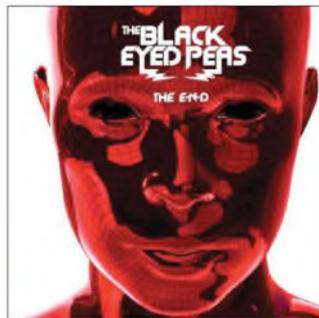
- **Glitches** 123 EP (Full On Cain)
- “The combination of harmonies and Rhodes organ is always a pleasing one, and of late this classic recipe has cooked up hits for the likes of Fleet Foxes and Grizzly Bear. Little Glitches are based somewhat closer to home, residing in Sheffield where they have built a enviable live following. Their previous EP A Sudden Moment Of Clarity was chosen by Steve Lamacq as his single of the week on his 6 Music show and 123 deserves similar acclaim. The EP also contains a stunning video from Sam Wilson, who latches onto 123's repetitive nature to conjure up an abstract circular piece and, while it is unlikely to garner much MTV support it is a testament to what can be done with a few felt tips and a lot of imagination.”

www.musicweek.com/reviews

- **Incubus** Black Heart Inertia (Epic/Immortal)
 - **Jonas Brothers** Paranoid (Polydor)
 - **Pixie Lott** Mama Do (Mercury)
 - **Mastodon** Oblivion (Reprise)
 - **Leona Naess** Leave Your Boyfriend Behind (Polydor)
 - **Katy Perry** Waking Up In Vegas (Virgin)
 - **Stereo MCs** 3 In 3 EP - City Lights (PIAS)
 - **Stornoway** Zorbing (Rough Trade)
- Recent headliners of the Radio One Big Weekend introducing stage, Stornoway have a huge festival season ahead of them with four performances at Glastonbury alone and eight further performances across the summer - not bad for a band still without an agent or label. This debut single will be available exclusively through a handful of independent retailers including Rough Trade, Piccadilly in Manchester and Rounder in Brighton. It has already enjoyed spins courtesy of 6 Music's Huw Stephens, Tom Robinson, Lamacq and Zane Lowe.

- **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)
 - **Freeland** Cope (Marine Parade)
 - **Kasabian** West Rider Pauper Lunatic Asylum (Columbia)
 - **Little Boots** Hands (Sixsevenine)
 - **Courtney Love** Nobody's Daughter (UMC)
 - **A Mountain Of One** Institute Of Joy (Ten Worlds)
 - **Placebo** Battle For The Sun (Dream Brother)
 - **Sonic Youth** Eternal, The (Matador)
 - **Zasteel Panther** Feel The Steel (Island)
 - **Cortney Tidwell** Boys (City Slang)
 - **The Veronicas** Hook Me Up (Warner Brothers)
- The international future of Australia's sibling twins is looking very rosy indeed, with more than 1.6m downloads tallied of lead single Untouchable alone. Hook Me Up will not disappoint their growing fanbase, with its hyperactive power pop, fueled by themes of teenage torment and love gone wrong. Hook Me Up reached number two on the Australian album charts and they've toured alongside the Jonas Brothers and Katy Perry there. The album features collaborations with Toby Gad (Beyoncé, Fergie), Billy Steinberg (Madonna), Greg Wells (Mika) and Shelly Peiken (Christina Aguilera).
- **Wiley** Race Against Time (Eskibeat)
 - **Astrid Williamson** Here Come The Vikings (One Little Indian)

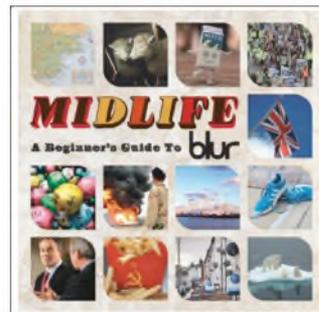
June 15

Singles

- **David Guetta** Feat. **Kelly Rowland** When Love Takes Over (Positiva/Virgin)
- When Love Takes Over was added to Kiss100 seven weeks upfront, closely followed by Radio One, Capital and Galaxy, who each added it six weeks before release. The single is the lead track from Guetta's new, as yet untitled, fourth studio album, due in August, which boasts collaborations with will.i.am among others. Guetta will embark on a summer tour to support the release with dates in UK and Europe planned.
- **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 Penate** Be The One (XL)
- **The Script** Before The Worst (Phonogenic)
- **Soulja 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 (Crumbs)
- **Circulus** Thought Becomes Reality (Mythical Cake)
- **Enter Shikari** Common Dreads (Ambush Reality)
- **Gloria Cycles** Campsite Discoteque (A&G)
- **Incubus** Moments And Melodies (Epic/Immortal)

- **Jonas Brothers** Lines, Vines And Trying Times (Hollywood/Polydor)
- **The Proclaimers** Notes And Rhymes (Wu)
- **Simian Mobile Disco** Temporary Pleasure (Wirnita)
- **Tiny Masters Of Today** Skeletons (Mute)
- **We Were Promised Jetpacks** These Four Walls (FatCat)

June 22

Singles

- **The Days Who Said Anything** (Atlantic)
- **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 Dancer) (loaded)
- **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

- **The Dead Weather** Horehound (Columbia)



- **Dinosaur Jr** Farm (PIAS)
- Sounding as vibrant and unrelentingly heavy as ever, it is hard to believe that more than two decades have passed since Dinosaur Jr unleashed their first guitar-fuelled roar. Following the band's reunion for 2007's Beyond album, Farm is only the fifth album featuring the original DJ line-up of J. Mascis, Lou Barlow, and Murph, and was recorded

THE PANEL

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



JANICE LONG (RADIO TWO)
Johnny Bennett: The Violet Hush (Shangri-La)
 My mates in the States have been telling me about Johnny for some time and this album has whetted my appetite. It's beautifully underproduced and Johnny has a James Taylor quality about his vocals with occasional bouts of Kelly Jones. I look forward to seeing him.



STUART STUBBS (LOUD & QUIET)
Yes Giantess: Surf'n'Turf! You Were Young (Neon Gold)
 Enter Yes Giantess: four frat-rocking, Michael Jackson-bating Californians. Surf'n'Turf is the sort of electronic lust note that MJ would belt out on Venice Beach in his Off The Wall days, while You Were Young is The Backstreet Boys wringed through a Euro synth mangle.



NEIL WARNOCK (THE AGENCY GROUP WORLDWIDE)
Florence Rawlings: The Only Woman In The World (Dramatic)
 A genuine new soul voice. This song sounds like it comes from the best of Detroit soul, but in fact is brand new. Florence sings with a fantastic vocal edge, with heartfelt soul and blues and is destined to be one of this year's major hits.



TAYLOR GLASBY (DISORDER)
Oh Minnows: Might (Young & Lost Club)
 Semifinalists' Chris Steele returns with a shimmering three-track opus of synths and bewitching vocals. Might and Dear are dreamscapes of Cure-esque proportions, leaving Version 2, using a minimal funk bassline and an insistent guitar riff, as the tough spine of the trio.

at Mascis's Riquiteen studio in Amherst, Massachusetts. First single Over It is released on June 15 and is winning support from NME Radio and 6 Music. Along with an HMV Forum show this month Dinosaur Jr will headline a Mojo Honours show.

- **Melanie Fiona** The Bridge (Island)
- **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)
- **Neil Sedaka** My Life In Music (UMTV)
- **Soulja Boy Tellem** Soulja Boy Tellem (Interscope)
- **Regina Spektor** Far (Sire)



- **Various** Anagram Jam (Fat City)

“Vinyl train spotters will be frothing over this release from Manchester-based label Fat City. The concept is that two obscure releases, predominantly from the B-Music vaults, are bootlegged together. This supreme work of mashed up genius is credited to “Tandy Love” and “Mad Smooth” who might or might not be Andy Votel and Dom Thomas, B-Music label bosses and renown archivists. The music is a thrilling mess of world, psych and freaky grooves all vying for attention. Without an in-depth knowledge of the more leftfield soundtracks of the Sixties and Seventies, the bootleg aspect may be irrelevant, but it is still an inventive and original way of presenting catalogue material. This whole project could easily have collapsed under the weight of the concept, but luckily Anagram Jam brims with humour and is pulled off with effortless verve.”

www.musicweek.com/reviews

- **White Denim** Fits (Full Time Hobby)

June 29

Singles

- **3OH!3** Don't Trust Me (Atlantic)
- **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)
- **Mando Diao** Mean Streets (Island)
- **Jamie Foxx** Blame It ()
- **Kings Of Leon** Notion (Hand Me Down)
- **The Rumble Strips** Not The Only Person (Fallout)
- **The Saturdays** Work (Fascination)
- **Jordin Sparks** Battlefield (Jive)
- **Square 1 feat. Siobhan Donaghy** Styling (Flingdown)

The first Sugababe to fly the nest, Siobhan Donaghy returns on vocal duties to this club floorfiller.

Styling delivers a cocktail of big basslines, dark samples and heavy-duty beats which work as a solid backing to Donaghy's addictive lead vocal. The song is the lead track from the debut Square 1 studio album due out later this year.

- **Jamie T** Sticks N Stones EP (Virgin)
- **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)

July 6

Singles

- **Alina** When You Leave (Numa Numa) (Positiva)
- **Frankmusik** Confusion Girl (Island)
- **Lady Gaga** Paparazzi (Interscope)
- **The Maccabees** Can You Give It (Fiction)
- **Lisa Mitchell** Neopolitan Dreams (RCA)
- **PJ Harvey & John Parish** California (Island)
- **W Brown** Shark In The Water (Island)
- **White Belt Yellow Tag** Tell Your Friends (It All Worked Out)

White Belt Yellow Tag have been winning growing praise from fans and critics since demos began to surface in October last year. A taster from their debut album Methods, due for release later this year, Tell Your Friends is self-produced and mixed by Chris Potter (The Verve, Rior). It follows the release of their debut EP, You're Not Invincible, which came out earlier this year.

- **White Denim** I Start To Run (Full Time Hobby)

Albums



- **Ape School** Ape School (Counter)
- **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 Angelis)

July 13

Singles

- **Pussycat Dolls** Hush Hush (Interscope)
- **Filthy Dukes** Messages (Fiction)
- **Green Day** 21 Guns (Reprise)
- **Hollywood Undead** Young (A&M)
- **Busta Rhymes** World Go Round (Interscope)
- **Secondhand Serenade** Fall For You (Fulfil)

Fall For You is the debut single from this breakthrough US talent and is a song which has earned frontman John Vesley a huge online following, with 1.5m YouTube views and MySpace plays exceeding 54m. The song is an impassioned ballad, produced by hitmaker Butch Walker, that evokes the spirit of Dashboard Confessional. Vesley was in the UK last week for a string of low-key shows.

- **Sweethead** The Great Disrupters EP (Strange Addiction)

Sweethead features a handful of well-known indie names including Queens Of The Stone Age's Troy Van Leeuwen as well as Norm Block and Eddie Nappi from the Mark Lanegan Band. They have been confirmed as main support for Snow Patrol on their upcoming European tour and recently performed some low-key club dates in London and The Great Escape.

- **The Virgins** One Week Of Danger (Atlantic)

Albums

- **Billy Talent** Billy Talent III (Atlantic)



- **Frankmusik** Complete Me (Island)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout)

July 20 and beyond

Albums

- **3OH!3** Want (Atlantic) (21/09)
- **Absent Elk** Absent Elk (RCA) (10/08)
- **Steve Appleton** When The Sun Comes Up (RCA) (03/08)
- **W Brown** Travelling Like The Light (Island) (20/07)
- **The Dream** Love Vs Money (Def Jam) (17/08)
- **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us) (21/09)
- **Hockey** Mind Chaos (Virgin) (24/08)
- **Inme** Herald Moth (Graphite) (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)
- **Caroline Liar** Coming To Terms (Atlantic) (24/08)
- **Lisa Mitchell** Wonder (RCA) (11/08)
- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Pixie Lott** Turn It Up (Mercury) (02/09)
- **Ricky Martin** Greatest Hits (RCA) (27/07)
- **Master Shortie** Adhd (Odd One Out) (31/08)
- **Remi Nicole** Cupid Shoot Me (Island) (03/08)
- **Sean Paul** Imperial Blaze (Atlantic) (17/08)
- **Sting** If On A Winter's Night (JCI) (26/10)
- **Tommy Sparks** Tommy Sparks (Island) (10/08)
- **Tinchy Stryder** Catch 22 (4th & Broadway) (27/07)
- **Vagabond** You Don't Know The Half Of It (Polydor) (24/08)

SINGLE OF THE WEEK

Empire Of The Sun We Are The People (Virgin)

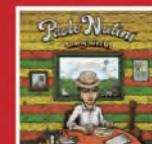


La Roux's creeping chart success indicates that the age of the sleeper hit may be back on

the cards. Empire Of The Sun are the latest candidates, with We Are The People idling up the charts on download sales and challenging to crack the top 30 ahead of its physical release. This is largely thanks to support from Radio Two, where the track has topped the most-played list. For all the band's eccentricities, We Are The People lives and breathes classicism, brimming with a Seventies soft rock feel and boasting a nagging chorus that coils around the cranium. It's a perfect song for lazy summer days, in fact, and therefore perfectly timed.

ALBUM OF THE WEEK

Paolo Nutini Sunny Side Up (Atlantic)



The long-awaited follow up to Nutini's top five debut These Streets is a beautifully

produced album that shines a light on Nutini's songwriting talents. While not as instantly commercial as its predecessor, the album is not without its moments: lead single Candy is a direct pop hit that gets you from the first listen, while Coming Up Easy is a midtempo ballad that could keep Nutini's stock high at radio throughout the summer. While largely self-produced, Ethan Johns was brought in at the final hour to bring a fresh perspective to the album. Singles aside, Sunny Side Up is an album that works as just that – a rare thing indeed.

Key releases

Little Boots: an ideal fit for the market



UNANIMITY IS RESTORED TO THE PRE-RELEASE charts of the major e-tailers, with Kasabian's West Ryder Pauper Lunatic Asylum moving to the summit at Amazon, while continuing its reign at HMV and Play. All three are seeing very strong demand for the third album by the Leicester rockers, who sold 866,000 copies of their eponymous 2004 debut album and 645,000 copies of 2006 follow-up Empire. West Ryder

Pauper Lunatic Asylum is released next Monday, whilst first single Fire is made available on CD, 10-inch and as a download today (Monday).

With single New In Town safely delivered to the top 20, attention turns to Hands, the debut album by Little Boots, the alter ego of Victoria Heskeith, whose aim is to make good pop music, rather than appear cool. Hands reaches a new high on all three pre-release charts this week,

climbing to number six at Amazon and HMV and number eight at Play.

Their release three months away, The Beatles' remasters have already stimulated a lot of interest, and three of the 14 albums debut on the Amazon top 20 this week. Sgt. Pepper makes the biggest impression, arriving at number 15.

In the top five of the airplay chart and prompting more than 700,000 plays on her MySpace page alone,

Pixie Lott's debut single Mama Do is a hit in waiting. It was the most-tagged pre-release at Shazam last week, taking over from Swedish singer Agnes' Release Me.

Green Day's 21 Century Breakdown is the biggest album to hit Last.fm since Kings Of Leon's Only By The Night — and to prove this, it provides nine of the site's overall top 20 songs for last week.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	KASABIAN	West Ryder Pauper...	Columbia
2	DREAM THEATER	Black Clouds...	Roadrunner
3	PLACEBO	Battle For The Sun	PIAS
4	CHICKENFOOT	Chickenfoot	Universal
5	LA ROUX	La Roux	Polydor
6	50 CENT	Before I Self-Destruct	Interscope
7	FLORENCE & THE MACHINE	Lungs	Island
8	LITTLE BOOTS	Hands	sixsevenine
9	ENTER SHIKARI	Common Dreads	Atlantic
10	BLACK EYED PEAS	The END	Polydor
11	STEEL PANTHER	Feel the Steel	Island
12	MAGNUM	Into The Valley Of...	SPV
13	THE MARS VOITA	Octahedron	Mercury
14	JONAS BROTHERS	Lines, Vines...	Hollywood
15	KILLSWITCH ENGAGE	Killswitch...	Roadrunner
16	QUEEN & PAUL RODGERS	Live in Ukraine	EMI
17	ROB THOMAS	Cradlesong	Atlantic
18	SARAH MCLACHLAN	The Best Of	RCA
19	SPINAL TAP	Back from the Dead	Label Industry
20	HOCKEY	Mind Chaos	EMI

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	KASABIAN	West Ryder Pauper...	Columbia
2	FLORENCE & THE MACHINE	Lungs	Island
3	DREAM THEATER	Black Clouds...	Roadrunner
4	LA ROUX	La Roux	Polydor
5	CHICKENFOOT	Chickenfoot	Universal
6	LITTLE BOOTS	Hands	sixsevenine
7	PLACEBO	Battle For The Sun	PIAS
8	W BROWN	Travelling Like The Light	Island
9	UFO	The Visitor	SPV
10	50 CENT	Before I Self-Destruct	Interscope
11	SARAH MCLACHLAN	The Best Of	RCA
12	REGINA SPEKTOR	Far	Sire
13	FRANKMUSIK	Complete Me	Island
14	MAGNUM	Into The Valley Of...	SPV
15	THE BEATLES	Sgt Pepper's...	Parlophone
16	BLACK SABBATH	Master Of Reality	Sanctuary
17	BLACK SABBATH	Black Sabbath	Sanctuary
18	THE BEATLES	Revolver	Parlophone
19	THE BEATLES	Abbey Road	Parlophone
20	THE BEATLES	Rubber Soul	Parlophone

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	PIXIE LOTT	Mama Do	Mercury
2	LAZEE NEVERSTORE	Hold On	Hard2beat
3	CAROLINA LIAR	Show Me What...	Atlantic
4	TAKE THAT	Said It All	Polydor
5	MELANIE FIONA	Give It To Me Right	Island
6	DAVID GUETTA	When Love...	Positiva/Virgin
7	THE DREAM	Rockin' That Thang	Mercury
8	SHINEDOWN	Second Chance	Atlantic
9	LETHAL B	Go Hard	Lethal Bizzie Records
10	LA ROUX	Bulletproof	Polydor
11	LADYHAWKE	Back Of The Van	Modular
12	KASABIAN	Fire	Columbia
13	KEVIN RUDOLF	Welcome To...	Island
14	GATHANIA	Blame It On You	Hard2beat
15	SERANI	No Games	TJ 876
16	MSTRKRFT	Heartbreaker	Geffen
17	JEREMIAH	Birthday Sex	Def Jam
18	PUSSYCAT DOLLS	Hush Hush	Interscope
19	NOISETTES	Never Forget You	Vertigo
20	YOUNG NATE	I Wonder	Soundboy Ent

Top 20 Last.fm chart

Pos	ARTIST	TITLE	Label
1	GREEN DAY	Know Your Enemy	Reprise
2	LADY GAGA	Poker Face	Interscope
3	KINGS OF LEON	Sex On Fire	Hand Me Down
4	EMINEM	We Made You	Interscope
5	MGMT	Kids	Columbia
6	GREEN DAY	21st Century Breakdown	Reprise
7	KINGS OF LEON	Use Somebody	Hand Me Down
8	GREEN DAY	Song Of The Century	Reprise
9	GREEN DAY	Before The Lobotomy	Reprise
10	PRODIGY	Omen	Take Me To The Hospital
11	MGMT	Time To Pretend	Columbia
12	LIYY ALLEN	Not Fair	Regal
13	LIYY ALLEN	The Fear	Regal
14	LA ROUX	In For The Kill	Kitsune
15	GREEN DAY	Last Night On Earth	Reprise
16	GREEN DAY	East Jesus Nowhere	Reprise
17	COLDPLAY	Viva La Vida	Parlophone
18	GREEN DAY	Peacemaker	Reprise
19	GREEN DAY	?Viva La Gloria!	Reprise
20	GREEN DAY	Murder City	Reprise

Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	KASABIAN	West Ryder Pauper...	Columbia
2	50 CENT	Before I Self-Destruct	Interscope
3	JAY-Z	Blueprint III	Def Jam
4	LA ROUX	La Roux	Polydor
5	FLORENCE & THE MACHINE	Lungs	Island
6	LITTLE BOOTS	Hands	sixsevenine
7	PLACEBO	Battle For The Sun	PIAS
8	DREAM THEATER	Black Clouds...	Roadrunner
9	CHICKENFOOT	Chickenfoot	Universal
10	VARIOUS	Shakedown 2	Loaded
11	LIL' WAYNE	Rebirth	Island
12	BLACK EYED PEAS	The END	A&M
13	JONAS BROTHERS	Lines, Vines...	Hollywood
14	KILLSWITCH ENGAGE	Killswitch...	Roadrunner
15	ENTER SHIKARI	Common...	Ambush Reality
16	SONIC YOUTH	The Eternal	Matador
17	THE MARS VOITA	Octahedron	Mercury
18	DIANA KRALL	Quiet Nights	Verve
19	ADAM LAMBERT	tbc	Sony
20	BASEMENT JAXX	Scars	XL

PLAY.COM

amazon.co.uk

shazam
experience music

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the social music revolution

hmv.com

CATALOGUE REVIEWS

PROCOL HARUM

Procol Harum (Salvo SAIVOCDO 016)/Shine On Brightly (SAIVOCDO 018)



Originally released in 1967 and 1968, respectively,

Procol Harum's first two albums augmented rock with progressive and classical elements in a unique way, as most magnificently demonstrated on their smash hit single, A Whiter Shade Of Pale. That classic is one of 11 bonus tracks added here to their eponymous debut album, a terrific set in its own right, thanks to songs of the calibre of Conquistador and She Wandered Through The Garden Fence. Shine On Brightly is even more highly regarded, and is a sophisticated set enlivened by the fabulous (but not very successful) single Quite Rightly So. Like their first album, Shine On Brightly is remastered and comes with liner notes.

GRAHAM NASH/VARIOUS

Reflections (Rhino 8122799358)



Originally a member of British beat group The Hollies,

Graham Nash had a split with his bandmates and headed west to start an American musical career, solo and with various combinations of David Crosby, Stephen Stills and Neil Young. This Rhino release celebrates Nash's catalogue via a chronologically arranged 3 CD boxed set spanning more than 40 years, and including 64 songs, half of them previously unreleased. Amid familiar favourites like Carrie-Anne and King Midas In Reverse (The Hollies) and Our House (Crosby, Stills, Nash & Young), Nash's distinctive tenor is perhaps at its most potent when sweetening the more political solo cut Military Madness — an anti-war song — and adding real poignancy to track Teach Your Children.

DAVE BRUBECK/ CHARLES

MINGUS/ MILES DAVIS
Time Out (Columbia/Legacy 88697398522)/Mingus Ah Um (88697480102)/Sketches Of Spain (99697439492)



1959 was a year of great change, innovation and progress in the history of jazz, and to mark that fact Sony is issuing 50th anniversary editions of three of the year's essential masterpieces. Dave Brubeck's Time Out — the first jazz album to sell a million copies — is perhaps the most offbeat of the trio, with the haunting and unusual Take Five the key track. The set also includes a DVD with exclusive performance footage. Ah Um was Charles Mingus' Columbia debut, and his masterpiece, and appears here with alternate takes and follow-up set Mingus Dynasty provided compelling reason to purchase. Finally, Miles Davis' Sketches Of Spain is a bold

statement from the maestro, who subjugates and absorbs Mediterranean influences brilliantly, most notably on Rodrigo's Concierto De Aranjuez.

VARIOUS

101 Northern Soul Anthems (Virgin VTDCD 959)



Illustrating exactly why the 101 series is becoming such a force — even attracting an imitator from Weton Wesgram's Quadriga label — this collection of anthems is broad enough in its appeal to attract both avid followers and casual buyers. A fine line-up includes Frankie Valli's You're Ready Now, The Flirtations' Nothing But A Heartache and Don Thomas' Come On Train, the latest gem to get attention thanks to the current Visa TV campaign. Destined to follow the 20 previous 101 albums into the Top 40 of the compilation chart.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	1	ABBA	Gold - Greatest Hits / Polydor (ARV)
2	4	EMINEM	Curtain Call - The Hits / Interscope (ARV)
3	2	THE BEATLES	1 / Apple (E)
4	3	U2	U218 Singles / Mercury (ARV)
5	9	THE PRODIGY	Their Law - The Singles 1990-2005 / XL (PIAS)
6	10	GREEN DAY	International Superhits / Reprise (CINR)
7	5	TAKE THAT	Never Forget - The Ultimate Collection / RCA (ARV)
8	6	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
9	7	GIRLS ALOUD	The Sound Of - Greatest Hits / Fascination (ARV)
10	8	EURHYTHMICS	Ultimate Collection / MCA (ARV)
11	11	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
12	17	NEIL YOUNG	Greatest Hits / Reprise (CINR)
13	RE	MICHAEL JACKSON	Number Ones / Epic (ARV)
14	NEW	MANIC STREET PREACHERS	Forever Delayed - The Greatest Hits / Columbia (ARV)
15	12	DEPECHE MODE	The Best Of - Vol 1 / Mute (E)
16	15	BLONDIE	Greatest Hits / EMI (E)
17	13	LIONEL RICHIE & THE COMMODORES	The Definitive Collection / Island (ARV)
18	20	JAMIROQUAI	High Times Singles 1992-2006 / Columbia (ARV)
19	14	BRUCE SPRINGSTEEN	Greatest Hits / Columbia (ARV)
20	RE	NOTORIOUS B.I.G.	Greatest Hits / Bad Boy (CIN)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	2	4	PAUL VAN DYK	For An Angel	Positiva
2	3	4	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak	Loaded
3	1	4	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin
4	4	3	THE DUBGURU	U Got 2 Know	Maelstrom
5	7	3	PIXIE LOTT	Mama Do	Mercury
6	6	3	VV BROWN	Shark In The Water	Island
7	16	3	BEYONCE	Diva	Columbia
8	NEW		ROYKSOPP	Girl And The Robot	Wall Of Sound
9	23	2	NICK MURRAY	Magnetized	Loverush Digital
10	5	5	EMPIRE OF THE SUN	We Are The People	Virgin
11	13	3	VALERIYA	Wild	White Label
12	8	4	LONNIE GORDON	Catch You Baby	Feverpitch
13	10	5	KEVIN RUDOLF	Welcome To The World	Island
14	17	6	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
15	NEW		KRISTINE W	Feel What You Want	Champion
16	24	2	NORTHERN ALLSTARS	Rock The Dancefloor	AATW
17	12	6	LITTLE BOOTS	New In Town	Sixsevenine
18	NEW	15	LOVERUSH UK! FEAT. MOLLY BANCROFT	Fountains Of Youth	Loverush Digital
19	14	7	DEADMAU5 & KASKADE	I Remember	Virgin
20	20	3	BRIAN STORME	Put Some	87 Digital
21	11	6	LADYHAWKE	Back Of The Van	Modular
22	NEW		ONE ESKIMO	Hometime	Little Polar
23	NEW		DON DIABLO & EXAMPLE	Hooligans	Data
24	22	8	AGNES	Release Me	3 Beat
25	15	5	LAZEE	Hold On	Hardbeat
26	18	6	BAD BOY BILL FEAT. AIYSSA PALMER	Falling Anthem	Nettwerk
27	9	6	THE SCORE	We Got You	Coast
28	NEW		GENJI	Age 17	Kosmo
29	19	6	FUNK FANATICS	Love Is The Answer	Freemason
30	21	7	U2	Magnificent	Mercury
31	25	6	SIMPIY RED	(Money's Too Tight) To Mention	Simplyred.com
32	NEW		VICTORIA AITKEN	I'll Be Your Bitch	White Label
33	NEW		SNEAKY SOUND SYSTEM	It's Not My Problem	14th Floor
34	26	6	DANIEL MERRIWETHER	Red	I
35	27	12	SYVIA TOSUN & LOVERUSH UK	5 Reasons	Sea To Sun
36	29	5	ELIN LANTO	Discotheque	AATW
37	34	3	THE PRODIGY	Warrior's Dance	Take Me To The Hospital
38	37	2	BASEMENT JAXX	Raindrops	XI
39	NEW		BOB SINCLAR	La La Song	Universal
40	28	13	LAURENT WOLF	No Stress	AATW

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	1	3	BEYONCE	Diva	Columbia
2	4	3	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak	Loaded
3	3	3	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
4	1	3	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin
5	6	4	SKYLA	Breaking Free	3 Beat
6	13	2	PIXIE LOTT	Mama Do	Mercury
7	12	4	N-FORCE	All Or Nothing	AATW
8	2	2	SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood
9	NEW	1	THE SATURDAYS	Work	Fascination
10	NEW	1	CASCADA	Evacuate The Dancefloor	All Around The World
11	19	2	KELLY CLARKSON	I Do Not Hook Up	RCA
12	17	2	KATRINA	Walking On Sunshine	White Label
13	20	3	NORTHERN ALLSTARS	Rock The Dancefloor	AATW
14	18	3	GARY GO	Open Arms	Decca
15	22	2	THE REAL MR SMITH	This Is My Jam	Just Bounce
16	26	2	BLACKOUT CREW	Dialled	AATW
17	11	4	LONNIE GORDON	Catch You Baby	Feverpitch
18	NEW	1	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down	Polydor
19	21	6	BLACK EYED PEAS	Boom Boom Pow	Interscope
20	5	4	VERDE	Forever	AATW
21	NEW	1	THE KHALIFE PROJECT	Magic Carpet	White Label
22	27	4	NATISSE	I'm Not Over You	Shed
23	24	5	OPPOSITE WORLDS	Feel	Imc Entertainment
24	NEW	1	MELANIE FIONA	Give It To Me Right	Island
25	29	2	ANTOINETTE	Come Into My Life	Contraband Music
26	8	5	E-TYPE	Rain	AATW
27	16	4	LAZEE	Hold On	Hardbeat
28	23	7	AGNES	Release Me	3 Beat
29	10	4	EMPIRE OF THE SUN	We Are The People	Virgin
30	9	4	SIMPIY RED	(Money's Too Tight) To Mention	Simplyred.com

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonix, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bristol), Crash (Leeds), Global Groove (Stoke), Catalyst (Co. Wick), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Keshu (Middlesbrough), Bassvision (Belfast), XPressbeats (CO Pool), Beatport, Juno, Unique & Dynamic.

Van Dyk's Angel graces Upfront top spot again



Double top: Paul Van Dyk returns to number one Upfront

ELEVEN YEARS AFTER IT FIRST TOPPED the Upfront club chart, German trance legend Paul Van Dyk's *For An Angel* returns to the summit in new mixes. The track – which regularly inhabits the Top 10 in all-time trance polls – was a huge club hit in 1998 and also achieved some sales success, peaking at number 28 on the OCC chart, while selling upwards of 80,000 copies.

Kelly Rowland topped the Upfront and Commercial Pop charts last week via her David Guetta collaboration *When Love Takes Over*. It slips to three Upfront and four Commercial Pop this week but its place at the top of the latter chart is taken by her former Destiny's Child bandmate Beyoncé's latest effort *Diva*.

The third consecutive single from

I Am...Sasha Fierce to top the Commercial Pop chart, *Diva* also advances 16-7 Upfront and 4-3 on the Urban chart. Halo topped the Upfront list and peaked at number three on the Urban chart, while *Single Ladies... Reached Number One* topped the Urban chart.

Leading the Urban chart for the eighth week in a row, The Black Eyed Peas' *Boom Boom Pow* has shaken off Ciara & Justin Timberlake's *Love Sex Magic*, which served as runner-up for four weeks but now slips to number six. In its stead, Keri Hilson's *Knock You Down* – which also features Kanye West & Ne-Yo – rockets from its debut position of number 14 to number two, just 7% behind *Boom Boom Pow*.

Alan Jones



Don't throw in the towel: Röyksopp the highest new Upfront entry at eight



Saturday popping: Work enters Commercial Pop chart at nine

Urban Top 30

Pos	Last	Wks	ARTIST	Title	label
1	1	9	BLACK EYED PEAS	Boom Boom Pow	Interscope
2	14	2	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down	Polydor
3	4	3	BEYONCE	Diva	Columbia
4	3	5	FLO-RIDA	Suga	Atlantic
5	5	4	SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood
6	2	9	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	RCA
7	6	7	EMINEM	We Made You	Interscope
8	8	12	TINCHY STRYDER FEAT. N-DUBZ	Number 1	4th & Broadway
9	9	6	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
10	10	4	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope
11	7	10	KERI HILSON FEAT. TIMBALAND	Return The Favor	Interscope
12	11	10	A R RAHMAN/PUSSYCAT DOLLS/NICOLE SCHERZINGER	Jai Ho!	Interscope
13	19	10	JAMIE FOXX	Blame It	I
14	18	6	BUSTA RHYMES FEAT. T-PAIN	Hustler's Anthem 09	Island/Motown
15	15	4	SEAN PAUL	So Fine	Atlantic/vp
16	13	13	BRICK & LACE	Bad To Di Bone	Kon Live/Geffen/Polydor
17	17	18	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful	Universal
18	12	15	FLO-RIDA	Right Round	Atlantic
19	21	10	IRONIK FEAT. CHIPMUNK & EITON JOHN	Tiny Dancer (Hold Me Closer)	Asylum
20	20	11	BEYONCE	Halo	Columbia
21	16	14	LADY GAGA	Poker Face	Interscope
22	NEW	1	SERANI	No Games	TJ 876
23	26	3	ICE EEZE FEAT. SWAY	Dance For Me	Icm
24	23	13	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle	Interscope
25	22	5	ANTHONEY WRIGHT	Wud If I Cud	Palawan Productions
26	25	19	T.I. FEAT. JUSTIN TIMBERLAKE	Dead & Gone	Atlantic
27	24	15	KIG	Heads Shoulders Kneez And Toez	Aatw/Island
28	29	2	MELANIE FIONA	Give It To Me Right	Island
29	30	25	BEYONCE	Single Ladies (Put A Ring On It)	Columbia
30	28	10	FE-NIX	Lady Baby (My Boo)	G2netic

Cool cuts Top 20

Pos	ARTIST	Title
1	LA ROUX	Bulletproof
2	DON DIABLO & EXAMPLE	Hooligans
3	CASCADA	Evacuate The Dancefloor
4	ROYKSOPP	Girl And The Robot
5	SNEAKY SOUND SYSTEM	It's Not My Problem
6	OUT OF OFFICE V THE ORIGINAL	I Love You Baby
7	FRANKMUSIK	Confusion Girl
8	SEPTEMBER	Until I Die
9	DEPECHE MODE	Peace
10	GOSSIP	Heavy Cross
11	ELEZE	Teardrop
12	GUI BORATTO	No Turning Back
13	ORBITAL	Lush/Halcyon/Impact
14	GUY GERBER	Stoppage Time
15	LEE CABRERA V THOMAS GOLD	Shake It (Move A Little Closer)
16	FILTHY DUKES	Messages
17	IAN CAREY	Get Shaky
18	KAIWA & KEIRAN BRINDLEY	Insurgence
19	ALEX M.O.R.P.H FEAT. ANA CRIADO	Sunset Boulevard
20	ALEX LE BARON	Music Is The Danger



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



Britain's got Escala at number two

NO CHANGE AT THE TOP OF THE SINGLES AND ALBUMS CHARTS THIS WEEK, with hip-hoppers again doing the double; **EMINEM**'s Relapse remains in control of the album chart, and **DIZZEE RASCAL**'s Armand Van Helden collaboration Bonkers is still superior in the singles sector.

After dashing to a 2009 first-week best of 166,952, Relapse suffers the biggest second week decline of any number one album so far this year - 67.6% - but sales of 54,078 copies are enough to keep it ahead of classical crossover quartet **ESCALA**'s self-titled debut, which enters at number two on sales of 45,983 copies. Escala made the final of last year's series of Britain's Got Talent but were not placed among the top three. They made a guest appearance on the latest season of the show - which was won on Saturday by Diversity - to perform their version of Led Zeppelin's Kashmir, one of several pop/rock songs on the album which make it ineligible for the classical chart.

In a busy week for album chart debuts, there are also first-time chart entries for Grizzly Bear, Gary Go, The Blackout and Phoenix; new albums from chart regulars Simple Minds, Iron Maiden and Marilyn Manson; and compilations from Pink, Michael McDonald and Paul Van Dyk.

New Yorkers **GRIZZLY BEAR** were recently on Later... with Jules Holland playing tracks from their third album Veckatimest, which duly earns them their first chart entry,

arriving at number 24 on sales of 6,343 copies.

Welsh hardcore band **THE BLACKOUT** have sold more than 10,000 copies of their 2007 debut album We Are The Dynamite but it fell just short of the chart - follow-up The Best In Town is more successful, debuting at number 38 (3,659 sales). **GARY GO** reached number 25 in February with debut single Wonderful and has since been seen supporting several high-profile bands in gigs across the country. His latest single, Open Arms, has fallen short of the chart but his eponymous album debuts at number 22 (6,589 sales).

With connections to Air and Cassius, French rockers **PHOENIX** have also been compared to Steely Dan but somehow fell short of the chart with a trio of excellent albums, which have sold upwards of 35,000 between them. Their latest, Wolfgang Amadeus Phoenix, breaks their duck, debuting at number 54 (2,819 sales).

SIMPLE MINDS extend their chart span to more than 30 years this week. Their 16th chart album, Graffiti Soul was supported by appearances on This Morning, The Wright Stuff, London Tonight and TV advertising. It easily beats the number 37 peak of its 2005 predecessor Black & White (11,465 sales) to become the band's highest-charting album since Good News From The Next World reached number two in 1995.

IRON MAIDEN made their chart

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,379,421	1,319,418
prev week	2,668,195	1,523,885
% change	-10.8%	-13.4%

Last week	Compilations	Total albums
Sales	359,358	1,678,776
prev week	394,340	1,918,225
% change	-8.9%	-12.5%

Year to date	Singles	Artist albums
Sales	57,612,431	34,350,212
vs prev year	41,774,186	36,166,271
% change	+37.9%	-5.0%

Year to date	Compilations	Total albums
Sales	9,167,092	43,517,304
vs prev year	10,572,876	46,739,147
% change	-13.3%	-6.9%

Compiled from sales data by Music Week

debut just a few months after Simple Minds, and the veteran rockers return to contention with the live set Flight 666, the soundtrack to their documentary film of the same name. Debuting at number 15 (9,736 sales), it is Maiden's 36th chart entry - a record for a metal act.

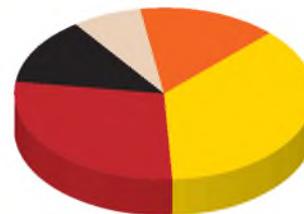
Veterans of 12 years, with seven album chart entries to their credit - the last three all making the Top 10 - **MARILYN MANSON** debut at number 19 (7,746 sales) with The High End Of Low.

With combined sales of 4,150,625, **PINK**'s first four albums - Can't Take Me Home, Missundaztood, Try This and I'm Not Dead - have individually proven to be very popular here, and have now been packaged together in a box for little more than the price of a single album, a fact which triggers sales of 12,819 and a number seven debut for the set. Pink's current album, Funhouse, has been in the charts for the last 31 weeks, and holds at number nine, with sales of 11,530 copies last week pushing its career tally to 836,297.

MICHAEL McDONALD racks up his fifth chart album of the 21st century with The Ultimate Collection this week. Featuring both solo and Doobie Brothers tracks, it finds him in familiar territory - all five albums have peaked in the twenties - 2001's Very Best Of reached number 21, Motown (2003) and Motown II (2005) both reached number 29, and 2008's Soul Speak reached number 27. The Ultimate Collection enters at number 26 (5,630 sales).

With punters still mad for Bonkers, the Dizzee Rascal/Armand Van Helden track continues atop the singles chart, albeit with vastly reduced (down 44.7%) sales of 63,141 copies, while Black Eyed Peas' Boom Boom Pow remains at number two (57,463 sales). Although Eurovision winner Alexander Ryback's Fairytale takes a mighty tumble (falling 10-38,

ARTIST ALBUMS



Universal	36.9%
Sony	28.0%
Warner	12.6%
EMI	7.4%
Others	15.1%

SINGLES



Universal	35.0%
Sony	16.6%
Warner	14.9%
EMI	11.0%
Others	22.5%

6,043 sales), there is still Nordic interest in the Top 10, with 2005 Swedish Idol winner Agnes (Carlsson) debuting at number three (44,165 sales) with her dance smash Release Me.

Much-vaunted new sensation **LITTLE BOOTS** - winner of the BBC's prestigious Sound Of 2009 poll - also makes her debut, arriving at number 13 with New In Town (17,973 sales). She is one of several recent breakthrough acts - Ladyhawke, Lady Gaga and La Roux among them - operating in the electropop field, as are **THE VERONICAS**, whose debut hit

Untouched enters at number eight (21,557 sales). Comprising identical 24-year-old twins Jessica and Lisa Origliasso from Brisbane, Australia, The Veronicas reached number two with Untouched in their homeland, where they have had 10 hits to date, and number 17 in the US.

Several debuts and re-entries to the singles chart this week owe their success, directly or indirectly, to reality TV. Britain's Got Talent has been the ratings sensation of the last week, and helps to precipitate the debut of Palladio, by Escala, at number 39 (5,889 sales) following the act's performance on the show, as well as re-igniting demand for U2's 1987 number four hit With Or Without You (number 43, 5,194 sales, after being covered by Shaun Smith); and Madcon's 2008 number five hit Beggin' (number 47, 4,361 sales, following its use as a musical bed for Flawless' dance routine).

SOULJA BOY TELLEM is in the Top 10 with Kiss Me Thru The Phone, a collaboration with Sammie, which has climbed 63-30-16-8-6 in the last four weeks. It is a return to form for the rapper, who reached number two with 2007 debut Crank That (Soulja Boy) but only number 49 with follow-up Yahhh!. And just five weeks after reaching 19 with Return The Favor - a collaboration with Timbaland which served as the first single from her solo debut album, In A Perfect World - **KERI HILSON** jumps 24-12 with follow-up Knock You Down, on which Kanye West and Ne-You guest. Hilson's album, which debuted at number 62 three weeks ago, climbs 103-95 (1,731 sales).

The best weather of the year and the school holiday conspired to put the buying of music on a back burner last week. Consequently, both singles and albums sales dipped to new 2009 lows. Album sales slumped 12.5% week-on-week to 1,678,776 - a 55-week low, and 18.2% below same-week 2008 sales of 2,053,015. Meanwhile, singles sales declined 10.8% to 2,379,421. That is their lowest level for 24 weeks but 19.75% above same week 2008 sales of 1,987,046.

International charts coverage Alan

US megastars keep UK at bay

WITH EMINEM AND GREEN DAY dominating charts throughout the world, there are slimmer pickings for Brits on the global stage this week. In most countries it is Eminem who takes the prize but in some, where hybrid sales weeks conspired to help Green Day, it is they who rule the roost. However, these two polar opposites of American music do not have it all their own way in the former Soviet bloc - Green Day debut at 23 in

Poland and four in Hungary, while Eminem is number 14 in Hungary and number nine in Russia, where Green Day are missing completely from the 25-position chart.

Basildon boys **Depeche Mode** are still doing well with Sounds Of The Universe, despite losing its last titles, slipping 1-3 in Germany and 1-4 in Switzerland. It is also down 2-3 in Hungary, 4-6 in Italy, 4-8 in France and 4-9 in Spain. In America, it slides 56-80 - but its sales there (132,000)

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 EMINEM Relapse	£8.98	£8.99	£8.95	£8.93
2 ESCALA Escala	£8.98	£8.99	£8.95	£8.93
3 GREEN DAY 21st Century Breakdown	£8.98	£8.99	£8.95	£8.93
4 MIY ALLEN It's Not Me, It's You	£8.98	£8.99	£8.95	£8.93
5 LADY GAGA The Fame	£8.98	£8.99	£8.95	£8.93

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dineen Stanik
2	2	BLACK EYED PEAS Boom Boom Pow / Interscope
3	NEW	AGNES Release Me / 3 Beat
4	3	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway
5	4	DANIEL MERRIWEATHER Red / 1
6	8	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
7	6	LA ROUX In For The Kill / Kitsune
8	NEW	THE VERONICAS Untouched / Sire
9	7	LIYY ALLEN Not Fair / Regal
10	5	EMINEM We Made You / Interscope
11	10	LADY GAGA Poker Face / Interscope
12	11	BEYONCE Halo / Columbia
13	12	PINK Please Don't Leave Me / RCA
14	13	QARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA
15	14	A R RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER Jai Ho! / Interscope
16	16	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
17	39	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Polydor
18	15	CAVIN HARRIS I'm Not Alone / Columbia
19	27	FLO-RIDA Suga / Atlantic
20	18	METRO STATION Shake It / Columbia
21	17	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum
22	NEW	LITTLE BOOTS New In Town / sixsevine
23	36	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood
24	26	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
25	22	LIYY ALLEN The Fear / Regal
26	25	JASON MRAZ I'm Yours / Elektra
27	24	LADY GAGA Just Dance / Interscope
28	19	ALESHA DIXON Let's Get Excited / Asylum
29	28	NOISETTES Don't Upset The Rhythm / Mercury
30	23	JAMES MORRISON Broken Strings / Polydor
31	21	THE PRODIGY Warrior's Dance / Take Me To The Hospital
32	37	BEYONCE Single Ladies (Put A Ring On It) / Columbia
33	30	DEADMAU5 & KASKADE I Remember / Virgin
34	31	ALESHA DIXON Breathe Slow / Asylum
35	20	MILEY CYRUS The Climb / Hollywood-Polydor
36	NEW	KATY PERRY Waking Up In Vegas / Virgin
37	32	BRITNEY SPEARS If U Seek Amy / Jive
38	NEW	TAKE THAT Said It All / Polydor
39	29	KELLY CLARKSON My Life Would Suck Without You / RCA
40	35	JAMES MORRISON Please Don't Stop The Rain / Polydor

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

Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	1	MELODY GARDOT My One And Only Thrill / UCI (ARV)
2	2	MADELINE PEYROUX Bare Bones / Decca/Rounder (ARV)
3	3	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner: Zaniwek (CIN)
4	4	SEASICK STEVE Dog House Music / Bronzezeit (PIAS)
5	5	MELODY GARDOT Worrisome Heart / UCI (ARV)
6	6	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
7	7	AMY WINEHOUSE Frank / Island (ARV)
8	8	JOE BONAMASSA The Ballad Of John Henry / Provogue (ADA)
9	9	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
10	NEW	CHARLES MINGUS Mingus Ah Um / Columbia (ARV)

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Chilled 2 - 1991-2009 / Ministry (E)
2	2	VARIOUS R&B Collection - Summer 2009 / Universal TV (ARV)
3	NEW	VARIOUS Ultimate Pop Party / UMTV (ARV)
4	3	VARIOUS Now That's What I Call Music 72 / EMI Virgin/UMTV (E)
5	4	OST Hannah Montana - The Movie / Walt Disney (E)
6	6	VARIOUS Ska Mania / Universal TV (ARV)
7	5	VARIOUS Dance Nation - Your Big Night Out / Hard2beat (ARV)
8	7	VARIOUS Time To Say Goodbye / Decca (ARV)
9	8	VARIOUS Drive Time Anthems / Sony Music (ARV)
10	10	VARIOUS They Sold A Million / EMI Virgin (E)
11	9	VARIOUS Bonkers - The Original Hardcore / AATW/UMTV (ARV)
12	12	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / EMI TV/Sony Music
13	16	OST Mamma Mia / Polydor (ARV)
14	13	VARIOUS This Is Uk Funky House - Vol 1 / Defend's Enistkaino (CIN)
15	11	VARIOUS Hallelujah / Sony Music/UCI (ARV)
16	20	VARIOUS Hed Kandi - The Mix - Spring 2009 / Hed Kandi (ARV)
17	19	OST Twilight / Atlantic (CIN)
18	17	VARIOUS Pop Princesses 2009 / Sony Music/UMTV (ARV)
19	RE	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry (E)
20	RE	VARIOUS Classic Chilled Ibiza / Rhino (CIN)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dineen Stanik (PIAS)
2	NEW	YOU ME AT SIX Finders Keepers / Sam Dunk (PIAS)
3	2	LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road / Robot (ROB)
4	3	MADNESS Dust Devil / Lucky Seven (PIAS)
5	5	MAXIMO PARK The Kids Are Sick Again / Warp (PIAS)
6	NEW	BOY BETTER KNOW Too Many Men / Boy Betta Know (SRD)
7	NEW	DAVE HOUSE/GAVIN OSBORN Lungs/Hello My Name's Charlie / Banquet (PIAS)
8	4	BON IVER Blood Bank / Jagjaguwar (PIAS)
9	NEW	HOWLING BELLS Digital Hearts / Independiente (PIAS)
10	8	OASIS Falling Down / Big Brother (PIAS)

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

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	GREEN DAY 21st Century Breakdown / Reprise (CIN)
2	NEW	MARIYIN MANSON The High End Of Low / Interscope (ARV)
3	NEW	IRON MAIDEN Flight 666 / EMI (E)
4	NEW	THE BLACKOUT The Best In Town / Epitaph (ADA/CIN)
5	4	NICKELBACK Dark Horse / Roadrunner (CIN)
6	2	GREEN DAY American Idiot / Reprise (CIN)
7	9	NICKELBACK All The Right Reasons / Roadrunner (CIN)
8	6	GUNS N' ROSES Greatest Hits / Geffen (ARV)
9	3	HOLLYWOOD UNDEAD Swan Songs / A&M/Octone (ARV)
10	5	HEAVEN & HELL The Devil You Know / Roadrunner (LIN)

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

Key
■ Highest new entry ■ Highest climber

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n Jones



are its highest anywhere. A former number two album in Russia, it rebounds 12-5 this week, and it also gains ground in Poland, rising 5-4

The staying power shown by Depeche Mode is sadly lacking in **Paul Potts'** *Passione*, which suffers some dramatic falls. In America it slumps 86-172, in Canada it dives 11-32 and in Australia it shrinks 7-47. It is not alone in making a big fall down under - other acts from these isles taking fast falls there include **Duffy** (8-18), **Annie Lennox** (10-23), **The Priests** (14-32) and **Ronan Keating**, whose three-week stay at number one with *Songs For My*

Mother ends in spectacular style, with the album tumbling 1-11 - the biggest fall from number one since 1998.

In neighbouring New Zealand, the **Isla Grant** revival is on. The MOR/country singer from Scotland slipped a little last week but more than makes up for that with *Special To Me* jumping 9-4, while *Best Of Duffy* climbs 17-12, and *By Request* debuts at number 32.

All over Europe, singles charts are invaded by songs from the Eurovision. Making the biggest impression, naturally, is winner **Alexander Ryback's** *Fairytales*,

which is number one in Austria, The Netherlands, Belgium, Norway and Denmark, two in Ireland and Finland, and three in Switzerland. Runner-up **Yohanna**, who represented Iceland, is also making a big splash. Britain's **Jade Ewen**, who finished fifth in the competition singing *It's My Time*, charts only in Switzerland and Sweden, debuting at numbers 75 and 34 respectively. If the latter position sounds respectable, it is given context by the fact that the Swedes went overboard over Eurovision and nine other songs from the competition are charting higher there.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)
1	1	2	DIZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Notting Hill/Bug (Mills/Van Helden) / Dirtee Stank STANK005 (PIAS)
2	2	3	BLACK EYED PEAS Boom Boom Pow (Will.i.Am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV)
3	New		AGNES Release Me (Hansson/Persson/Sjauers) Kobalt/Applebay/Sharobella (Hansson/Vaughn/Agnes) / 3 Beat ATC015016464 (ARV) HIGHEST NEW ENTRY
4	3	6	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Ft Smith) Sony ATV/EMI/Chrysalis (Ft Smith/Danquah/Fantostevins) / 4th & Broadway 2701362 (ARV)
5	5	2	DANIEL MERRIWEATHER Red (Ranson) Red Ink/EMI/Kobalt (McFarlane/Ghost/Bench) / J 88637499282 (ARV)
6	8	5	SOULIA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Jonsin) Published By Petrick/EMI/Warner Chappell (Way/Scheffer/Siegel) / Interscope ATC0149210953 (ARV) SALES INCREASE
7	6	11	LA ROUX In For The Kill (Langmaid/Jackson) CC (Langmaid/Jackson) / Kitsune 2700304 (PIAS)
8	New		THE VERONICAS Untouched (Dud) Catalyst/Cherry Lane Music/EMI (Dud/Origliasso/Origliasso) / Sire ATC0132546939 (CIN)
9	7	10	LIY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal REG153CD (E)
10	4	7	EMINEM We Made You (Dr Dre) Universal/CC (Mathers/Batson/Young/Parker/Lawrence/Egan) / Interscope 2706416 (ARV)
11	9	20	LADY GAGA Poker Face (Recone) Sony ATV (Germanotta/Khayatt) / Interscope 2703459 (ARV)
12	24	2	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down (Nanjai/Hilson) Universal/EMI/Warner Chappell/Various (Hilson/Hilson/Crosson/Smith/Araica/West) / Polydor UJ1U70593396 (ARV) SALES INCREASE
13	New		LITTLE BOOTS New In Town (Kurstin) EMI/Universal (Kurstin/Hesketh) / sixsevenine 6791166CD (CIN)
14	12	8	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697513252 (ARV)
15	13	7	THE PRODIGY Warrior's Dance (Howlett) EMI/Sherlock Holmes/Cheska/Incentive/Bucks (Howlett/Giacca/Mills/Snack) / Take Me To The Hospital HDSPCD04 (ESSIADA)
16	11	5	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) (Agent X) Universal (Jhnn/Taupin) / Asylum ASYLUM9CD (CIN)
17	15	11	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) CC (Rahman/Gulzar/Shah) / Interscope ATC0148449394 (ARV)
18	14	8	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The V's) EMI/Inagami/CC (Tadross/Ellzondra/Timberlake/Fauntleroy) / RCA 88697520672 (ARV)
19	28	9	FLO-RIDA Suga (DJ Montay) CC/Sony ATV/Kobalt (Dillard/Humphrey/Carell/Battley/Battley/Gabutti/Lubin) / Atlantic AT0338CD (CIN) SALES INCREASE
20	17	13	BEYONCE Halo (Knowles/Fedder) Sony ATV/EMI/Kobalt (Bugarin/Fedder/Knowles) / Columbia 88697519782 (ARV)
21	16	10	MILEY CYRUS The Climb (Shenks) Vistaville/030 itself/Hopeless/Rose/Stone Three (Alexander/Mabe) / Hollywood ATC0148518455 (ARV)
22	20	7	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Bjornson/Raddum/Zimmerman) / Virgin MAU501X
23	31	6	SHONTELLE FEAT. AKON Stuck With Each Other (Akon/Warren) Sony ATV (Warren) / Hollywood ATC0150224892 (ARV) SALES INCREASE
24	18	6	ALESHA DIXON Let's Get Excited (Teal/Williams) Sony ATV/PeerMusic (Dixon/Herrell/Herfince/Hell) / Asylum ASYLUM10CD (CIN)
25	22	13	METRO STATION Shake It (Sam & Sluggo) EMI (Mussol/Cyrus/Hecly) / Columbia 88697491072 (ARV)
26	37	3	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloan/Mayles) Sony ATV/CC (Sloan/Steele/Littlemore) / Virgin DINS284 (E) SALES INCREASE
27	23	10	PINK Please Don't Leave Me (Martin) EMI/Pink Insider/Marotiner/Kobalt (Pink/Martin) / RCA 88697471522 (ARV)
28	26	13	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (ReDance) Sony ATV (Khayatt/Stann/Iglesias) / Interscope ATC0148449980 (ARV)
29	21	2	STAR PILOTS In The Heat Of The Night (Flellstrom/Udd) Empire/CC (Becker/Ellstrom/Udd) / Hard2beat H2B18CD5 (ARV)
30	19	2	PAOLO NUTINI Candy (Johns) Warner Chappell (Nutini) / Atlantic ATUK087CDX (CIN)
31	36	4	KATY PERRY Waking Up In Vegas (Wallis/Perry) Kobalt/Warner Chappell (Carlson/Chillo/Perry) / Virgin ATC0149450835 SALES INCREASE
32	25	6	MARMADUKE DUKE Rubber Lover (Reid/Neil/Custey) Universal/Good Soldier/EMI/CC (Neil/Joe/Reid) / 14th Floor ATC0148867046 (CIN)
33	New		YOU ME AT SIX Finders Keepers (Mitchell) EMI (You Me At Six) / Slam Dunk SLAMD007 (PIAS)
34	35	25	JASON MRAZ I'm Yours (Leneff) Flirtage (Mraz) / Elektra AT0508CD (CIN)
35	32	22	LADY GAGA Just Dance (ReDance/Akon) Sony ATV (Germanotta/Hilani/Khayatt) / Interscope 1796062 (ARV)
36	33	13	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylen/2010) Sony ATV/Regime/One Man/Chrysalis (Hilani/Wesley/O'Donis/Harlow/Smith) / Universal 2700494 (ARV)
37	30	8	MILEY CYRUS Hoedown Throwdown (Anders/Roz) Warner Chappell/CC (Anders/Hassman) / Hollywood USWD10935873 (ARV)
38	10	2	ALEXANDER RYBAK Fairytale (Rybak) Sony ATV (Rybak/Bergseth) / EMI ND3380900001 (E)

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)
39	New		ESCALA Palladio (Horn) Boussey & Hawkes (Jankins) / Syco GBHMJ0900003 (ARV)
40	34	10	NOISETTES Don't Upset The Rhythm (Abbiss) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Astasio/Peaworth) / Mercury 1798000 (ARV)
41	38	15	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury ATC0146484401 (ARV)
42	29	7	GREEN DAY Know Your Enemy (Mc) CC (Green Day) / Reprise W816CD (CINR)
43	Re-entry		U2 With Or Without You (Eno/Lanois) Blue Mountain (Bono/Rob) / Island ATC0106369 (ARV)
44	59	28	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/PeerMusic (Harris/Nasir/Stewart/Knowles) / Columbia 88697475032 (ARV) SALES INCREASE
45	43	18	LIY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)
46	42	13	FLO-RIDA Right Round (Dr Luke/Fimbale) Sony ATV/Warner Chappell/EMI/Wesley/Kobalt/Bug (Barnes/Lyff/Franks/Humphrey/Dillard/Levent/Perly/Gott) / Atlantic (CIN)
47	Re-entry		MADONN Beggin' (Crews) EMI (Gaudin/Farina) / RCA 88697332512 (ARV)
48	40	9	BRITNEY SPEARS If U Seek Amy (Martin) EMI/Warner Chappell/Kobalt (Kochel/Kronlund/Mox/Schuster) / Live 88697487822 (ARV)
49	51	36	KINGS OF LEON Use Somebody (Petraglia/King) Bug Music (Fullwill/Followill/Followill/Followill) / Hand Me Down 88697472182 (ARV)
50	45	4	KELLY CLARKSON I Do Not Hook Up (Benson) EMI/Warner Chappell/Various (Perry/DiGard/Wells) / RCA 88697574492 (ARV)
51	41	16	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital HDSPCD04 (ESSIADA)
52	53	38	KINGS OF LEON Sex On Fire (Petraglia/King) Bug Music (Fullwill/Followill/Followill/Followill) / Hand Me Down 88697332002 (ARV)
53	48	14	KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kobalt (Kelly/Mox/Gustwald) / RCA 88697463372 (ARV)
54	71	29	THE KILLERS Human (Price) Universal (Flowers/Keaning/Sturmer/Vanucci) / Vertigo 1789799 (ARV) HIGHEST CLIMBER
55	52	27	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Ft Smith/Woodford) / Polydor 1792152 (ARV)
56	47	6	KERI HILSON FEAT. TIMBALAND Return The Favor (Timbaland/F Knack) Universal/Warner Chappell/PRP Songs (Hilson/Nelson/Lewis/Muhmmizc/Mosley/Smith/Mills/p) / Interscope (ARV)
57	63	3	BILL WITHERS Ain't No Sunshine (Jones) Universal (Withers) / Columbia ATC0717 (ARV) SALES INCREASE
58	39	3	EMINEM Beautiful (Eminem) Universal/Sony ATV/Various (Mathers/Restof/Bass/Black/Hill) / Interscope ATC0149805808 (ARV)
59	58	5	TAYLOR SWIFT Teardrops On My Guitar (Chapman) Sony ATV (Swift/Rose) / Mercury ATC0150387812 (ARV)
60	61	50	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATV/Inagami (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN)
61	55	21	ALESHA DIXON Breathe Slow (Goulshack & Karlin) EMI/Sony ATV (Schack/Karlin/Lily/Valentine) / Asylum ASYLUM8CD (CIN)
62	50	10	GIRLS ALoud Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Lopez/Higgins/Powell/Grey) / Fascination 2704479 (ARV)
63	57	3	FRIENDLY FIRES Jump In The Pool (Epworth) Universal/EMI (McFarlane/Gibson/Savidge/Fepworth) / XL ATC0142104128 (C)
64	65	5	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope USUM70824408 (ARV)
65	70	3	N-DUBZ Wouldn't You (Hewson/Contostavlos) Sony ATV (Contostavlos/Contostavlos/Hewson) / AATW ATC0150295323 (ARV) SALES INCREASE
66	46	11	ASHER ROTH I Love College (Carril/Allen) Serious Scriptures/Kobalt/Kuba Juno/Universal (Carril/Kuth/Allen/Kobalt/Simon/Kobalt/Simon/Moates) / Island (ARV)
67	62	37	DIZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Detnun) EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/Detnun/Paul) / Dirtee Stank STANK005 (PIAS)
68	74	36	MGMT Kids (Fridman) Universal (Goldwasser/Vanwyngarden) / Columbia 886973787482 (ARV) SALES INCREASE
69	54	26	ALICIA KEYS No One (Keys/Dirry Harry/Kerry Brothers) EMI/Universal (Harry/Keys/Brothers) / J 88697182452 (ARV)
70	60	16	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Inagami (Harris/Timberlake/Tadross) / Atlantic AT0333CD (CIN)
71	68	20	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC/Universal (Mescudi/Omishare) / Data DATA1CD5 (ARV)
72	56	16	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Various (Mathers/Young/Jackson/Batson/Commes/Various) / Interscope (ARV)
73	64	10	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Laidback) EMI/Universal/Champion (George/McFarlane/Angello/Van Steppinger) / Data DATA21CD5 (ARV)
74	Re-entry		EMPIRE OF THE SUN Walking On A Dream (Mayes/Empire Of The Sun) Sony ATV (Sloan/Littlemore/Steele) / Virgin DINS283
75	Re-entry		T.I Whatever You Like (Jonsin) Universal/Warner Chappell/CC (Jones/Scherzinger/Jarrett/Harris/Carter) / Atlantic ATC01497301 (CIN)

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- Ain't No Sunshine 57
- Beautiful 36
- Beautiful 58
- Bonkers 1
- Boom Boom Pow 2
- Breathe Slow 61
- Broken Strings 55
- Candy 30
- Crack A Bottle 72
- Dance Wit Me 67
- Day 'N' Nite 71
- Dead & Gone 70
- Don't Upset The Rhythm 40
- Fairytale 38
- Finders Keepers 33
- Halo 20
- Hoedown Throwdown 37
- Human 54
- I Do Not Hook Up 50
- I Love College 66
- I Remember 22
- I'm Not Alone 14
- I'm Yours 34
- If U Seek Amy 48
- In For The Kill 7
- In The Heat Of The Night 29
- Jer Ho! (You Are My Destiny) 17
- Jump In The Pool 63
- Just Dance 35
- Kids 68
- Kiss Me Thru The Phone 6
- Knock You Down 12
- Know Your Enemy 42
- Let's Get Excited 24
- Love Sex Magic 18
- Love Story 41
- Low 60
- My Life Would Suck Without You 53
- New In Town 13
- No One 69
- Not Fair 9
- Number 1 4
- Omen 51
- Palladio 39
- Paparazzi 64
- Please Don't Leave Me 27
- Poker Face 11
- Red 5
- Release Me 3
- Return The Favor 56
- Right Round 46
- Rubber lover 32
- Sax On Fire 52
- Shake It 25
- Show Me Love 73
- Single Ladies (Put A Ring On It) 44
- Stuck With Each Other 23
- Suga 19
- Takin' Back My Love 28
- Teardrops On My Guitar 59
- The Climb 21
- The Fear 45
- Tiny Dancer (Hold Me Closer) 16
- Untouchable 62
- Untouched 8
- Use Somebody 49
- Walking In Vegas 31
- Walking On A Dream 74
- Warrior's Dance 15
- We Are The People 26
- We Made You 10
- Whatever You Like 75
- With Or Without You 43
- Wouldn't You 65

Key

- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)

As used by Radio One

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)
1	1	2	EMINEM Relapse (Dr Dre/Batson/Doc Ishi/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV)
2	New		ESCALA Escala (The) / Syco RR69744R92 (ARV) HIGHEST NEW ENTRY
3	2	3	GREEN DAY 21st Century Breakdown (Meg/Green Day) / Reprise 936249777 (CINR)
4	4	16	LIYY ALLEN It's Not Me It's You ★ (Kurstin) / Regal 6942752 (E)
5	6	20	LADY GAGA The Fame (Redone/Space Cowboy/Fuser/Kierszenbaum/Kierulf/Sc) / Interscope 1789138 (ARV)
6	7	14	THE PRODIGY Invaders Must Die ★ (Howlett) / Take Me To The Hospital HOSPBX001 (ESS/ADA)
7	New		PINK Can't Take Myself With Me / Try This/I'm Not Dead (Various) / RCA RR697534602 (ARV)
8	10	28	BEYONCÉ I Am Sasha Fierce 2 ★ (Giad/Fedder/The Dream/Stargate/Stewart/Various) / RCA RR697194922 (ARV) SALES INCREASE
9	9	31	PINK Funhouse 2 ★ (Various) / LaFace RR697406492 (ARV)
10	New		SIMPLE MINDS Graffiti Soul (Lead/Simple Minds) / Sanctuary 2703207 (ARV)
11	8	3	JIM REEVES The Very Best Of (Various) / Sony Music RR697519072 (ARV)
12	12	7	MELODY GARDOT My One And Only Thrill (Klein) / UCI 1790851 (ARV)
13	13	36	KINGS OF LEON Only By The Night 5 ★★ (Petraglia/King) / Hand Me Down RR697327121 (ARV)
14	5	2	MADNESS The Liberty Of Norton Folgate (Lange/Winstanley) / Lucky Seven LUCKY7003CD (PIAS)
15	New		IRON MAIDEN Flight 666 (Shirley/Harris) / EMI 6977571 (E)
16	3	2	MANIC STREET PREACHERS Journal For Plague Lovers (Albini/Eringa) / Columbia RR697520531 (ARV)
17	11	26	ALESHA DIXON The Alesha Show (Booker/Higgins/Soulhock/Karlin/The Underings/Various) / Asylum 5186510332 (CIN)
18	33	27	THE KILLERS Day & Age 3 ★★ (Price) / Vertigo 1785121 (ARV) SALES INCREASE
19	New		MARIYIN MANSON The High End Of Low (Manson/Venna/Twiggy) / Interscope 2705182 (ARV)
20	14	12	TAYLOR SWIFT Fearless (Chapman/Swift) / Mercury 1795298 (ARV)
21	16	57	ELBOW The Seldom Seen Kid 2 ★ (Pitter) / Fiction 1748990 (ARV)
22	New		GARY GO Gary Go (Go) / Polydor 4781972 (ARV)
23	15	35	JAMES MORRISON Songs For You, Truths For Me ★ (Terefe/Rubson/Taylor/Fedder/Shanks/White) / Polydor 1779250 (ARV)
24	New		GRIZZLY BEAR Veckatimest (Taylor) / Werp WARP0D.82 (PIAS)
25	23	21	JASON MRAZ We Sing We Dance We Steal Things (Terefe) / Atlantic 756789294 (CIN)
26	New		MICHAEL McDONALD The Ultimate Collection (Various) / Rhino 8122731672 (CIN)
27	18	26	AKON Freedom ★ (Akon/Various) / Universal 1792339 (ARV)
28	26	24	N-DUBZ Uncle B ★ (Fismit/N-Dubz) / AATW 1790382 (ARV) SALES INCREASE
29	34	6	EMPIRE OF THE SUN Walking On A Dream (Mayes/Empire Of The Sun) / Virgin 2354032PM1 SALES INCREASE
30	17	5	BOB DYLAN Together Through Life (Frust) / Columbia RR697438931 (ARV)
31	21	16	LADYHAWKE Ladyhawke (Gibrie/Ladyhawke) / Modular MODL098 (ARV)
32	25	26	TAKE THAT The Circus 6 ★★ (Shenks) / Polydor 1787444 (ARV)
33	35	9	SIMON & GARFUNKEL The Collection (Various) / Sony BMG RR697134662 (ARV) SALES INCREASE
34	New		PAUL VAN DYK Volume - The Best Of (Van Dyk) / New State NEWCD9045 (E)
35	22	5	PUSSYCAT DOLLS Doll Domination - The Mini Collection (Low/Neil/Fair/Morrill/Antin/Scherzinger) / Interscope 2704099 (ARV)
36	30	78	PAOLO NUTINI These Streets 3 ★ (Nelson) / Atlantic 094634 (CIN)
37	41	9	FRIENDLY FIRES Friendly Fires (Epworth/MacFarlane) / XL XLCD383 (PIAS)
38	New		THE BLACKOUT The Best In Town (Pevy) / Epitaph 270242P (ADA/CIN)

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)
39	49	36	NE-YO Year Of The Gentleman ★ (Stargate/Harmony/Polow Da Don/Taylor/Various) / Def Jam 1774984 (ARV) SALES INCREASE
40	44	30	ENRIQUE IGLESIAS Greatest Hits ★ (Various) / Interscope 1788453 (ARV)
41	27	20	NICKELBACK Dark Horse (Lange/Mull/Nickelback) / Roadrunner G36314LP (CIN)
42	39	688	ABBA Gold - Greatest Hits 13 ★ (Andersson/Ulvaeus) / Polydor 3720292 (ARV)
43	29	13	U2 No Line On The Horizon ★ (Egan/Lanois/Tlywhite) / Mercury 1796028 (ARV)
44	46	32	FLEET FOXES Fleet Foxes ★ (Ek) / Bella Union BELLA2CD167 (ARV)
45	45	12	KELLY CLARKSON All I Ever Wanted (Clarkson/Fedder/Benson/Marshall/Gottwald/Dier/Waters) / RCA RR697476772 (ARV)
46	31	12	ANNIE LENNOX The Collection (Various) / RCA RR697368051 (ARV)
47	48	30	GIRLS ALoud Out Of Control 2 ★ (Higgins/Xenomani) / Fascination 1790073 (ARV)
48	72	159	THE KILLERS Hot Fuss 4 ★★ (Saltzman/Fae Killers/Flowers) / Vertigo 386352 (ARV) HIGHEST CLIMBER
49	53	77	KINGS OF LEON Because Of The Times ★ (Johns) / Hand Me Down RR69707442 (ARV)
50	47	22	EMINEM Curtain Call - The Hits (Dr Dre/Various) / Interscope 9887893 (ARV)
51	28	5	THE ENEMY Music For The People (Crossey) / Warner Brothers 2564690007 (CIN)
52	61	27	THE PRODIGY Their Law - The Singles 1990-2005 (Various) / XL XLCD190 (PIAS) SALES INCREASE
53	32	4	YUSUF Road Singer - To Warm You Through The Night (Isiani/Terefe) / Island 2704827 (ARV)
54	New		PHOENIX Wolfgang Amadeus Phoenix (The) / Cooperative Music WR20468 (ARV)
55	74	9	FLO-RIDA Routes Of Overcoming The Struggle (Jonsin/Dr. Luke/Drumma Boy/Of Monty/Daniel/Beat/W) / Atlantic 7567896688 (CIN) SALES INCREASE
56	24	3	MAXIMO PARK Quicken The Heart (Launey) / Warp WARP0D178 (PIAS)
57	52	42	THE SCRIPT The Script 2 ★ (The Script) / Phonogenic RR697361942 (ARV)
58	50	4	DEADMAU5 Random Album Title (Zimmerman) / Ministry MAU5CD1 (E)
59	19	2	JARVIS COCKER Further Complications (Albin) / Rough Trade RTRADCD540 (PIAS)
60	56	65	DUFFY Rockferry 5 ★★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)
61	60	32	U2 U218 Singles (Lillwhite/Enof/Lanois/Flowers/Thomas/Rubin) / Mercury 1735541 (ARV)
62	51	11	RONAN KEATING Songs For My Mother (Lipsun) / Polydor 1799622 (ARV)
63	38	7	MADNESS Complete Madness (Various) / Union Square USMCD016
64	54	8	BAT FOR LASHES Two Suns (Kostien/Khan) / Partophone 6930191 (E)
65	69	56	MGMT Oracular Spectacular ★ (Fridman/MGMT) / Columbia RR697131521 (ARV) SALES INCREASE
66	43	4	CIARA Fantasy Ride (Various) / LaFace RR697517952 (ARV)
67	40	2	ERIC CLAPTON & STEVE WINWOOD Live From Madison Square Garden (N/A) / Reprise 9362497988 (CINR)
68	57	5	THE BEATLES 1 (Martin/Spector) / Apple 5299702 (E)
69	36	2	KATHERINE JENKINS Serenade - Deluxe (N/A) / UCI 2705576 (ARV)
70	64	106	GREEN DAY American Idiot 6 ★★ (Covello/Green Day) / Reprise 936248771 (CIN)
71	73	24	KANYE WEST 808S & Heartbreaks (West/No I.D./Shesker/Plain Pat/Various) / Roc-a-fella 1791341 (ARV)
72	Re-entry		THE CARPENTERS Gold - Greatest Hits ★ (Carpenter) / A&M 4908652 (ARV)
73	58	8	DOVES Kingdom Of Rust (Doves/Ausint/Lectric) / Heavenly HVNLP67 (E)
74	Re-entry		BRITNEY SPEARS Circus ★ (Dr. Luke/Blanco/Sigsworth/Martin/Various) / Jive RR697406982 (ARV)
75	66	50	THE TING TINGS We Started Nothing 2 ★ (De Martino) / Columbia 88697289252 (ARV)

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- Abba 42
- Akon 27
- Allen, Lily 4
- Bat For Lashes 64
- Beatles, The 68
- Beyonce 8
- Blackout, The 38
- Carpenters, The 72
- Ciara 66
- Clapton, Eric & Steve Winwood 67
- Clarkson, Kelly 45
- Cocker, Jarvis 59
- Deadmau5 58
- Dixon, Alesha 17
- Doves 73
- Duffy 60
- Dylan, Bob 30
- Elbow 21
- Eminem 1, 50
- Empire Of The Sun 29
- Enemy, The 51
- Escala 2
- Fleet Foxes 44
- Flo-Rida 55
- Friendly Fires 37
- Gardot, Melody 12
- Gris Aloud 47
- Doves, Gary 22
- Green Day 3, 70
- Grizzly Bear 24
- Iglesias, Enrique 40
- Iron Maiden 15
- Jenkins, Katherine 69
- Keating, Ronan 62
- Killers, The 18, 48
- Kings Of Leon 13, 49
- Lady Gaga 5
- Ladyhawke 31
- Lennox, Annie 46
- Madness 14, 63
- Manic Street Preachers 16
- Manson, Marilyn 19
- Maximo Park 56
- McDonald, Michael 26
- MGMT 65
- Morrison, James 23
- Mraz, Jason 25
- N-Dubz 28
- Ne-Yo 39
- Nickelback 41
- Nutini, Paolo 36
- Phoenix 54
- Pink 7, 9
- Prodigy, The 6, 52
- Pussycat Dolls 35
- Reeves, Jim 11
- Script, The 57
- Simon & Garfunkel 33
- Simple Minds 10
- Spears, Britney 74
- Take That 32
- Taylor Swift 20
- Ting Tings, The 75
- U2 43, 61
- Van Dyk, Paul 34
- West, Kanye 71
- Yusuf 53

- Key**
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (80,000)
 - ★ in European sales

- BPI Awards**
- Albums**
 Various: Twilight - OST (gold); Paolo Nutini: Sunny Side Up (silver); Bat For Lashes: Fur & Gold (silver)

**Warner/Chappell Music wishes
Neil Sedaka
a very happy 70th birthday
and congratulates him on
50 amazing years of
incredible song writing.
We are enormously proud
to be involved.**

