

NEWS

MIDEM MIX

Midem director
Dominique Leguern
on combining events



MEDIA

BEEB TO DECAMP TO GLASTO

Raft of stations to offer
24-hour festival coverage



FEATURES

WHAT NEXT FOR SPOTIFY?

What challenges lie ahead now
that the dust has settled on
Spotify's instant success?

Burnham bows out with digital declaration

New Health Secretary makes final speech at MW event

Digital

By Robert Ashton

ANDY BURNHAM HAS MADE HIS PARTING SHOT to the music industry as Culture Secretary by revealing that the long-awaited Digital Britain report is not expected to ramp up punitive actions against filesharers when it is published later this month.

Burnham, who was named as Health Secretary in a Cabinet reshuffle last Friday, appeared at *Music Week's* inaugural Making Online Music Pay conference the day before, giving what turned out to be his final address to the business.

Ben Bradshaw, formerly Health Minister, takes over at DCMS, with PPL head of government relations Dominic McGonigal acknowledging the new Culture Secretary is something of an unknown factor.

"It just shows you don't put all your eggs in one basket," he says. "This isn't about talking to one person. It's about going to Westminster and getting them to understand the creative industries."

McGonigal adds that Burnham, who has forged close links with the music industry on issues such as term extension and filesharing, will be sorely missed.

"Andy has been a good friend to the creative industries," he says. "He's shown his love of music and I think that's come through in the way he has helped us in particular. He was one of the first ministers really to listen to musicians on copyright term and begin to get that change from the UK Government to back term extension."

At the *Music Week* conference held at London's May Fair Hotel Burnham signed off with what proved to be a typically suggestive speech, revealing that – with the once-mooted Rights Agency now



Burnham: 'a good friend to the creative industries' according to PPL's Dominic McGonigal

apparently unwanted – Ofcom will play a much bigger role in helping to stamp out piracy.

With Digital Britain expected on June 16 all eyes were on Burnham. And the minister gave a few hints as to where he and Digital Britain author and Communications Minister Stephen Carter were at in their thinking.

He revealed that the plan was not to introduce a "Draconian approach", which would shut off broadband to users. Burnham said broadband was almost as important to people now as their electricity and water supplies so "you don't go straight to cutting off people from it. There are ways to provide incentives for people to respect rights".

"Digital Britain needs to find a new balance, to put the music industry on firm foundations and make it self-perpetuating and stronger," said Burnham.

He did not want to reveal the particular method or "wagon" the Government might be hitching itself to, but again dismissed the three-strikes-and-out option and said for serious offenders there were technological solutions. "There are other ways than reaching for the off switch," he added.

One source close to last year's joint memorandum of understanding of an approach to reduce unlawful filesharing says he is not now expecting any new punitive remedies to beat P2P in the forthcoming Digital Britain report.

Another insider says it is unlikely the Government will ask ISPs to do much more than notify infringers, although he adds that the whole document could be delayed following the recent Cabinet reshuffle.

Burnham did confirm it was "highly likely" that Digital Britain would ensure there is a basic requirement for ISPs to notify those who were infringing copyright. This was one of the actions suggested in the interim Digital Britain report published earlier this year.

Burnham also offered that he and Carter, who recently put paid to the establishment of a Rights Agency, were now of the view that Ofcom could play a bigger role in stopping illegal activity. "We intend to give Ofcom powers to apply technical measures and we think that is the right option," he said. "The idea is for measures to be applied against individuals who are serial infringers. I'm not ruling anything out."

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IDog makes indie event into an annual fixture

THE INDIE COMMUNITY'S

opportunity to celebrate its achievements is becoming an annual fixture, with a second Independents Day now planned for next month.

The event will see a series of gigs taking place over five nights – from July 6-10 – at the ICA in central London, with promoters Live Nation roped in for the first time to oversee the gigs.

The general public will also be invited to the gigs, which will be hosted by half a dozen labels and one retailer, including Ninja Tunes, Beggars Group, Rough Trade East and Bella Union.

Last year Channel 4 and Xfm covered the event, airing a series of shows and interviews (including contributions from DJ Rob da Bank, Beggars co-founder Martin Mills, Stiff founder Dave Robinson and Visible Noise's chief Julie Weir) to celebrate indie culture. AIM chief executive and chairman Alison Wenham promises further high-profile media coverage for ID09, which she will announce shortly.

A double CD with tracks from The Prodigy, The Futureheads (pictured above) and The Cribs was produced for ID08 and another CD of some of the bands taking part



Futureheads: stars of ID08

(the line-up will be revealed in the coming weeks) is also planned for this year. However, Wenham says they are not expecting to repeat last year's auction of memorabilia.

"We have created a very exciting brand and last year we had support from the media and the event did excite and interest a lot of people. We are very proud of what we did last year and now we want to build on that," adds Wenham.

Last year, her organisation and the Worldwide Independent Network helped orchestrate a global Independents Day around July 4 – the US Independence Day – with the US, Australia, Spain, France, South Africa, Austria and Japan all taking part.

Activity in other territories is again expected this year, but Wenham says in the spirit of independent thinking she is encouraging these countries to co-ordinate their own activity for Independents Day.

Other surprises are also promised, with Wenham hoping that the event will gradually spread throughout the UK in future years to venues outside of London

AIM is 10 Celebratory AGM at The O2

AIM is handing its AGM over to its members for its 10th anniversary next month.

The July 13 AGM at The O2 will take a celebratory theme and also cast an eye on the future by creating a manifesto that will set out 10 big ideas that the trade body will pursue over the following decade.

Wenham says the membership and "friends" of AIM will be asked to submit their ideas over the next month, with the best 10 chosen by the board. The person behind each idea – with support from an AIM board member – will then be asked

to present it at the AGM.

Wenham will use the ideas as the basis for the new AIM manifesto that will shape the organisation's agenda over the next 10 years. She expects to present this in December. "This AGM is all about handing the mic to members and listening to their concerns and ideas," says Wenham, who adds that the AGM will vote on each of the 10 ideas presented to sort in order of priority.

The British Museum Experience at The O2 will also be open for all party guests on the night, which also promises leading DJ sets.

News

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

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The Playlist



MNEK
If Truth Be Told
unsigned

A true innovator, this 14 year old produces, writes and performs some of the freshest-sounding tunes to come out of south London. (demo)



SHARAM FEAT. KID CUDI
She Came Along
Data

Sampling Patsy Kline, this is an under stated slice of mid-tempo dance with an infectious country twist. Twin Peaks at the disco. (single, August tbc)



THE MACCABEES
Can You Give It
Fiction

A song to affirm the ascent of The Maccabees just in time for festival season. This band will emerge from the summer far bigger than they enter it. (single, July 6)



SOLID GOLD
Bible Thumper
Solid Gold Music

The second single from Solid Gold, Bible Thumper is a beat-driven slice of dark pop with a melancholy underbelly – very special indeed. (single, July 13)



DIANE BIRCH
Nothing But A Miracle
5-Curve

We championed Birch's demos in 2007. Now signed and with a song heating up US radio – where the album is Top 10 on iTunes – we feel rather vindicated. (album, 2010)



LETHAL BIZZLE
Go Hard
Search & Destroy

Record of the week on Zane Lowe this week, Go Hard is a dirty breakbeat-driven tune that sees Lethal Bizzle truly finding his groove. (single, June 29)



BOY CRISIS
Dressed To Digress
B-Unique

Debut single proper from the New Yorkers, this is a sex-charged slice of guitar-friendly disco that will have wallflowers rushing to the dancefloor. (single, June 29)



PROFESSOR GREEN
Hard Night Out
Green

Formerly signed to The Streets' label, the new single from Professor Green is a big, beat-driven monster with an infectious vocal hook. (single, tbc)



BASHY
Who Wants To Be A Millionaire
R2R

Hip hop with a big commercial edge, this next single from Bashy should keep the fire burning as his ascent to the mainstream continues (single, tbc)



SIGN HERE

Cooking Vinyl has signed **Ricky Ross** and **Lorraine McIntosh** (pictured) of **Deacon Blue**. The duo are currently putting the finishing touches to their as-yet-untitled new album, which is due in September.

Imagem has secured the publishing for hotly-tipped Australian group **The Temper Trap**. The group put pen to paper with the publisher last Friday at the London HQ of Clintons legal.

Proper Records has signed a world-wide licence deal with **Jimmy Webb** and the **Webb Brothers**.



GIG OF THE WEEK

Who: Pixie Lott
When: Monday, June 8
Where: Sketch, London
Why: Mercury pushes the button on one of its great hopes for 2009. This invite-only event at the London nightclub will feature one of the first live performances by the star in waiting.

Music PR Neil Storey seeks funding for major industry education

Nascent online project offers ma

Education

By Paul Williams

SEASONED MUSIC PR NEIL STOREY (inset, below) is behind an ambitious new project to allow music business students to learn directly from the experiences of Chris Blackwell and others at the touch of a button.

AlphaBetaMusica (ABM) (www.alphabeta musica.com) is intended to act as an online global educational resource, made up of a unique digital library containing contributions from potentially thousands of players from across the industry.

They will share their wisdom and experiences from working in the business, in what could become an essential tool for schools and colleges around the world offering popular music studies.

Storey, who was at EMI in the early Seventies before joining Island Records to work alongside its then head of press Rob Partridge, acknowledges the project is still at the very early stages. with funding still to be

secured and a launch unlikely for another 18 months to two years.

But he says the idea has won universal support from those he has discussed it with around the industry. These include IFPI chairman and CEO John Kennedy, who endorses the project on its website

"What I'm doing at the moment is collecting as much content, information and answers from as many



The master's voice: Chris Blackwell

people as possible," says Storey, who observes that when he joined the business the only way to learn was from senior work colleagues.

"You didn't have to take a degree or go to school or college to learn about it and if you screwed up you got patted on the head and told, 'This is the way to do it.' You

learned from people who were at the coalface a lot longer than you had been," he says.

But even though there are now countless courses covering the music



AlphaBetaMusica.com

business, Storey suggests that there are few genuine educational or reference resources, while the experiences and knowledge of those that have worked in it are never properly recorded.

"This is about giving back, because for people going to college and being educated in the business of music the best possible way to learn is from people with experiences



and from the experiences of those who were there," he says.

One of the driving forces behind the project is the fact that many key names in the industry have passed away in recent years before their knowledge and wisdom could be properly captured.

"Whenever I'm talking about this to anybody I give the example of Les Paul, who gigs once a week in New York at 93 years old. You look around and see what kind of major interviews there are with him. Forget about his significance with the solid-bodied guitar but with overdubbing,

Everybody takes the technology he invented for granted," Storey says.

A key part of creating ABM is Storey filming interviews on HD with industry figures on both sides of the Atlantic about their experiences and opinions.

These will be broken down into three-to-four-minute segments, with the material then used both in film form and as text on the website, which will be a subscription-only service. Storey will also look to evolve

PPL plans for billionaire status by 2034

PPL HAS DEMONSTRATED the vast growth potential – and importance – of licensing revenue to the music business by boasting it could be collecting annual revenues of £1bn by its centenary year.

The collecting society, which is now celebrating its 75th anniversary, is only 25 years away from this next landmark year, and collected £127.6m in licensing revenue in 2008.

But PPL chairman and chief executive Fran Nevrlka said his organisation had collected a total of £1bn over the last decade – more than PPL collected in the previous 65 years combined – and that through improved systems, improved data and increased co-operation with overseas societies, this massive exponential growth could be achieved.

"Let's hope at 100 years revenues can be £1bn each year and growing," Nevrlka told the organisation's AGM last week, explaining that licensing had increased in importance as income from sales of recorded music had slipped over recent years.

He and Musicians' Union general secretary John Smith have also done much to establish licensing infrastructures in many emerging countries and continents such as Africa. "Overseas income will be £20m, then £30m and continue to grow," he added.

The 75th AGM also heard that PPL will continue to fund the fight

against piracy, with the members voting for a resolution to give £810,000 to the IFPI piracy unit and £2.7m to the BPI. A further £60,000 will go to the European indie outfit Impala.

Further business saw the retiring directors Ted Carroll, Tony Clark, John Watson and Nevrlka himself re-elected to the board. Dramatico chairman Mike Batt, who was appointed to the board in the last 12 months, was also re-elected.

In a wide-ranging and fun presentation Nevrlka managed to reference both John F Kennedy and Oscar Wilde, the latter while making the point that the Government needs to

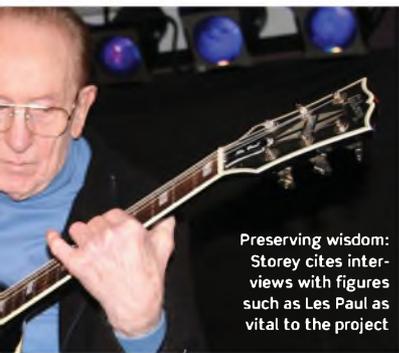


Nevrlka: hoping for growing revenues

About Mbopdigital.com

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educational innovation masterclasses



Preserving wisdom: Storey cites interviews with figures such as Les Paul as vital to the project

partnerships with third parties, such as recording studios, to tap into their archives.

One element the project will aim to include is case studies of important successes in the business, such as highly-successful album releases.

"Everyone knows the story of the making of Dark Side Of The Moon or Bob Marley & The Wailers' Live At The Lyceum but how were they marketed and PR'd?" Storey questions.

While the support of the industry seems assured, Storey knows he needs to get in place funding as well as the backing of educationalists. Discussions here have already started.

"It needs to be monetised and we've got to get in bed properly with the schools and colleges to ensure we're giving them the best possible resource," says Storey, who is expecting ABM to keep him busy for many years into the future.

"I saw Chris Blackwell and talked to him about this last November and he loves the project, but said, 'You realise this is going to last the rest of your life?' and it will. I'll still be doing this in 20 years' time."

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do more to protect and nurture the success of the music and other creative industries.

"A cynic is the man who knows the price of everything, but the value of nothing," he quoted, before introducing then Health Secretary and now newly-promoted Home Secretary Alan Johnson to explain how the Government would help music and the creative industries.

The AGM also learned that some 44% of disputes over rights ownership overseas go against PPL and that is because UK companies are either not providing the correct information or making speculative claims.

PPL executive director Peter Leatham warned this could no longer continue unchecked. Speaking about a general need to improve the level of data, he said, "If you keep giving us poor data and we spend time on it, we will charge you accordingly."

Midem and MidemNet combine in a two-for-one offer

Two into one go for Midem

Conferences

By Ben Cardew

MIDEM AND MIDEMNET ARE COMBINING from next year, as organisers look to stem falling attendance numbers.

MidemNet, which focuses on the digital music field, traditionally takes place in the days before the main Midem event, with separate accreditation and entry fee.

From 2010, however, accreditation to Midem will include automatic access to MidemNet, with MidemNet running largely concurrently to the main event.

This two-for-the-price-of-one offer means, according to Midem director Dominique Leguern, that attendees will be able to save a considerable amount of money: in 2009 an early-bird ticket to Midem and MidemNet cost €1,040 (£912); in 2010 an early-bird ticket to both will cost just €575 (£504).

Leguern explains that attendance at Midem 2009 was down 12% year-on-year as a result of difficult economic circumstances and a shrinking music industry; she hopes the new initiative can help to stem this. "We know that we have a very large core attendance that comes every year," she explains. "But a lot of companies have disappeared and a lot of digital companies have merged. I don't



think we will get back to the size of the industry 10 years ago. I hope that we stay flat. That is also why we are doing these new offers. It is an important gesture to the music industry."

But the move is not purely motivated by finances: marketing director Stephane Gambetta explains that it no longer makes sense to hive off digital into a separate event when it is important in virtually all areas of the industry.

"In the beginning MidemNet was about discovering the whole [digital] space," he says. "Now the industry is reinventing itself based on digital. It is just about the right time to open MidemNet to everybody."

Leguern adds that there was a perception among customers that digi-

ral is discussed only in MidemNet, which is increasingly not the case.

The MidemNet conference programme will start on January 23 in Cannes' Palais des Festivals and will continue the following day, when Midem itself starts. MidemNet will then carry on until Midem itself closes on January 27, offering workshops based around digital issues, such as how to market artists through Twitter and an introduction to digital marketing, over the three days.

There will also be a MidemNet Innovation Zone housed on the main exhibition floor, showcasing five digital start-up companies a day.

"Because we are opening MidemNet we thought it was important to ensure that there were different types of content open to different levels of knowledge," explains Midem conference director Virginie Sautter. "We want to ensure that it is accessible to everyone."

"We did have a population of customers that went just to MidemNet sessions," adds Leguern. "The fact that we are able to open it up to everybody gives us the opportunity to widen that offer. People who didn't have access to MidemNet before or couldn't afford it, they will now have the networking possibility."

And Leguern stresses that the move does not mean any change in the content of Midem itself.

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Warp roar into US Top 10 with Grizzlies



Warp Records is this week celebrating its first placing in the Top 10 of the US albums chart, with Grizzly Bear's Veckatimest debuting at number eight on week-one sales of 33,000.

The album, the second for Warp by the band who are from the US but UK-signed, has also charted within the top 30 in five other territories, including at number 24 in the UK. It also breached the top 100 in a further six territories around the world.

Warp co-founder Steve Beckett says that the result "reaffirms Warp as being home to talented musicians across genres. It's a great result for Warp with continued growth in a time of downturn in the industry and, of course, in the current economic climate."

Beckett says that it is also "a proven result" for the label's US office, which operates out of

New York with a staff of three. Warp's US office is primarily focused on marketing, sales, press and promotion, with the back end of manufacturing, royalties and licensing shared with the UK.

"This result shows we can compete with any other labels on an international level," he says.

Warp will now build on this success by driving the album past Christmas, with live dates, further singles and a strong retail presence towards the end of the year all planned.

"The key focus will be on radio and building on the solid start we have across Radio One and 6Music and at TV," Beckett says. "Internationally, continued success with this record will allow us to further develop the profile of the band in all territories and is auspiciously timed with the celebration of Warp's 20th anniversary."

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News



Editorial Paul Williams



Last week suggests the industry and internet are working things out

suggest some comparable industries were a decade behind where music was in using digital.

What really struck in the conference room was the incredible number of ways music is now occupying the digital space, from downloads, streaming and subscriptions to direct-to-consumer offerings, while the event also explored areas such as the still largely untapped potential of exploiting the popularity of social networking sites. These new ways of doing business have only been made possible by the internet.

Ultimately, some of the businesses and business models on display will fall by the wayside, simply because they cannot make money. And trying to get revenue from consumers used to free music will take every effort to solve, but the evidence of the conference hinted that the potential Armageddon many feared the internet would bring could instead be the birth of a golden age.

It is one of the great frustrations of the music industry, and especially those whose day-to-day job is dealing with the goings-on at Westminster, that just when one Secretary of State has been fully brought up to speed and lobbied about the key issues facing the business he then leaves his post and the whole process has to start again with a new arrival.

And so it goes with Andy Burnham, whose 16-month tenure as Culture Secretary, which came to an end in last Friday's Cabinet reshuffle, should be regarded as being a very positive one by the business.

His exit comes as something of a surprise, and we were certainly not expecting when he agreed to speak at our Making Online Music Pay conference last week that the event would be the last one at which he addressed a music industry audience. It came just a day after the man he is to succeed as Health Secretary and a possible successor to Gordon Brown - Alan Johnson - addressed the PPL AGM.

A genuine music fan, Burnham has proven to be one of the most effective Secretaries of State yet at the DCMS, not least in the part he played to finally get the UK Government on side with term extension. He has forged many close alliances with people within the industry and will be missed. We wish him well in his new job as Health Secretary.

His successor Ben Bradshaw will have a hard job following Burnham and is at this stage an unknown quantity to the industry, but he does bring to the post a creative background having previously enjoyed a successful career as a journalist, including at the BBC. The business can only hope it gets as sympathetic and supportive an ear from him as it has enjoyed from Burnham.

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:

Can the mini album format help to grow music sales?

YES 32% NO 68%

THIS WEEK WE ASK:

Will Ben Bradshaw's tenure as Culture Secretary be as well-received as Andy Burnham's?

To vote, visit www.musicweek.com

D2C is the key in 09

D2C WAS DECLARED THIS YEAR'S 360-degree-style buzz word at *Music Week's* Making Online Music Pay conference, as the event explored the potential benefits of selling products directly to consumers.

Digital Stores CEO Russel Coulart made the observation during an afternoon session at last Thursday's conference at London's Mayfair Hotel, as he revealed the Queen online store his company operates now has a turnover of "well over seven figures". This makes it the band's fourth-biggest earner behind the *We Will Rock You* musical, live performances and record sales.

In an earlier session at the event, which across the day examined a multitude of ways the music business can monetise the digital space, artist management company Connected Artists' head of digital Andy Edwards offered a guide to selling directly to consumers, noting, "D2C is about getting to know fans as individuals, knowing what they like to do, how they are involved and how engaged they are."

Coulart, speaking during the later panel *What's Working and Making Money* added, "Music people aren't really consumers, they are fans. Our job is to link our clients - the bands - to their fans, listen to them and give them what they want."

"Fans want exclusive products, they want pre-sale tickets, they want to be members of fan clubs," Coulart added. "What is important to fans is getting to one store where

they can buy everything."

"Everything", in this case, can range from high-value goods such as a Freddie Mercury statue (available via Queen's online store) to cheaper goods such as Nine Inch Nails spiral notepads.

But, Edwards warned, you have to match the artist to the goods offered, giving the example of an Il Divo picnic set as a good fit and drawing laughter from the crowd.

Edwards offered his own three-point formula for D2C success: know the fans; build an appropriate offering; underline with great customer service.

Coulart picked up on this last point. "A lot of new entrants to the market focus on flashy stuff that impresses everybody but doesn't have a real structure. Somebody has to be there to stick a T-shirt in the post," he said. "You need somebody who knows how to run a store. You need retail and marketing expertise."

For Digital Stores, this focus on customer service and retail expertise meant massively trimming the number of artist stores it operates from more than 200 to around 20 today. "The long tail doesn't work for the physical product," Coulart explained, as this requires expensive warehousing.

However, Coulart did reveal that for all his company's success - its revenues increased 58% in the last year, putting the company into profit - he has not been infallible.

"I turned down the Arctic Monkeys," he said, with a wry smile.

Licensing and pricing h

ISPs and explore la

Downloads

By Robert Ashton

NEW LEGAL DOWNLOAD SERVICES from ISPs are expected to launch later this year if the industry and ISPs can hurdle a few "stumbling blocks".

One of the most highly-anticipated panels of last Thursday's Making Online Music Pay conference saw a heavy-hitting bunch of executives tangle on the issue of how ISPs and the industry can work together productively.

BPI chief executive Geoff Taylor, who earlier got a commitment from outgoing Culture Secretary Andy Burnham that the Government was still committed to significantly reducing the number of filesharers over the next few years, said that the views expressed in public had become "polarised". But he said behind the scenes there was a willingness to work together and he anticipated new services would be launched this year.

Similarly, PlayLouder CEO Paul Hitchman said, "ISPs are the channels to consumers and what will work is what the consumer wants. What people want is access to music bundled to internet connections. That's what they get now, but not

Moneytalk at MOMP Ad funding

THE CRITICAL ISSUE OF how to make money online was examined during several afternoon sessions at MOMP, with panellists throwing open their business models to delegates.

Two afternoon sessions were devoted to the subject - Identifying Profitable Uses of Applications and Social Media Channels and *What's Working and Making Money* - reflecting MOMP's goal of giving the industry practical solutions to make money out of digital.

In the first session, which was chaired by business consultant Keith Jopling, Music Glue director Mark Meharry, Shazam CEO Andrew Fisher and People's Music Store CFO Ged Day explained how their businesses had profited online.

Fisher offered an insight into Shazam's booming business, which he said would grow from 35m users to 50m by the end of the year, largely fuelled by the popularity of Shazam apps.

Fisher explained how his company carved out a deal with Apple to sell Shazam iPhone apps via Apple's successful app store, leading to an Apple-financed TV ad in the US highlighting the Shazam service.

Day related the thinking behind his new service, which allows consumers to create their own online stores and earn credits through selling music. He also explained how artists and labels can engage fans using People's Music Stores to offer a personalised sales service.

Meanwhile, Meharry probed Coldplay's recent download giveaway of a live album, critiquing the promotion for failing to engage properly with fans.

The final panel of the day saw Digital Stores CEO Russel Coulart (see above), LSO Live head Chaz Jenkins, IODA VP international Pete Dodge and Bearport VP of content Ronny Krieger explaining their own digital operations.

AD-FUNDED MUSIC SERVICES will only work in certain contexts and markets, while streaming services will not migrate easily onto mobile: these were the conclusions at the audio, video and mobile panels at *Music Week's* Making Online Music Pay conference.

With so much focus on ad-funding, the commercial realities were laid bare by a number of services already active in this area, including MUZU, We7, Last.fm and Spotify.

We7 CEO Steve Purdham said that "using ads to pay for the music seems an ideal approach" in today's market but balanced this by saying that no ad-funded service was profitable today and they were instead relying on venture capitalist funding. He was, however, optimistic that the move to profitability was imminent.

Last.fm SVP of international advertising sales Miles Lewis warned that it was going to be difficult to convince "a whole genera-

hurdles can be overcome, say speakers

music industry to launching services



BPI executive Geoff Taylor admitted the views of ISPs and the music industry were 'polarised' yet there is a willingness to work together

Picture: James Compsty/Solips

paying for it. But we are getting much closer to [monetising]. We will see services launched this year."

However, one of the stumbling blocks Hitchman identified was licensing, which he said was very complex, expensive and time-consuming.

Clive Feather, a member of the Internet Service Providers' Association council of management, also said licensing and accounting systems needed to be simplified. He claimed one of his ISP members retained a lawyer full-time "just to deal with the music industry". He added, "We have collecting societies

that still want paper applications. Streamline this stuff. We need to work with one or two organisations across Europe."

BPI chief executive Geoff Taylor summed up the industry's big ask from ISPs when he said they could help the music industry by launching new models and then introduce a "graduated response" to steer infringers onto those new legal services.

Feather struck back by suggesting streamlining and "sensible pricing" would encourage ISPs to help out record labels.

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The circle of love and jujitsu: how to succeed

EXECUTIVES FROM FOUR COMPANIES that have made an impact in the digital sector gave the music industry their key recommendations for making money in the digital space, as MOMP examined how other industries were faring online.

Seatwave founder Joe Cohen, MTV vice president of digital media Philip O'Ferrall, Waterstone's head of e-commerce and digital David Kohn and Guardian News And Media head of digital innovation Sara Linfoot took part in a panel intended to help the music industry to learn from other sectors.

Music Week editor Paul Williams asked each panellist what the music industry should be doing in the digital space.

Kicking things off, Cohen compared operating online to jujitsu. "Don't restrict the will of consumers - figure out a way of using their weight against them," he said. "Figure out what people are willing to pay for then build a business around that. Try to take existing models and build them into new behaviour and you are doomed to fail."

O'Ferrall's advice was similar. "In order to create a massive audience you need flexibility about pricing and content," he said.

Kohn advised the industry to spread its net wider in terms of partnerships. "You have to find things that people will spend money on but

also the circumstances in which people will spend money," he said. "Think about your partnerships with device manufacturers, ISPs and retailers. These are environments where people are used to spending money."

"It's all about your consumers. Find ways to engage them and get close to them"

SARA LINFOOT, GUARDIAN NEWS AND MEDIA



Picture: James Compsty/Solips

Linfoot cited *The Guardian's* "circle of love", as one way of engaging with consumers. "It is all about your consumers," she said. "Find ways to engage them and get close to them."

Cohen agreed with this point. "For us it is about consumers, consumers, consumers," he said. "We know nothing. We have no control over what people like or dislike."

g issue remains the trickiest hurdle

tion of consumers growing up with 'free' to give you their credit card details".

He suggested the future lay in delivering a package of services and experiences to consumers. He also revealed that ad-funding was only viable in mature ad markets but gave the example of Poland as one where users can be migrated from a free platform to a paid one.

This was reiterated by Spotify UK managing director Paul Brown, who said that across the board there was a "deadly serious focus on monetisation". He also confirmed Spotify would launch in Nordic territories soon, with the US on the horizon. Echoing Lewis's point, he said that Spotify would be subscription-only in certain markets where the ad revenue numbers did not add up.

The magnet for advertising revenue is quality content, according to MUZU TV business development director and co-founder Ciaran Bolland.



We7 CEO Steve Purdham said ad-funded services were currently non-profitable and relied on venture capitalist funding

Picture: James Compsty/Solips

"The user-generated content side of the business is very hard to monetise," he explained. "Ad agencies don't want to be associated with low-production content. They want to be associated with premium content."

He also revealed that margins

are incredibly tight in this area, as ad agencies and sales houses are soaking up around 50% of total ad revenues.

Mobile was repeatedly mentioned as the next area for expansion. 7Digital CEO Ben Drury confirmed that his company was

launching a mobile app in North America and the UK soon on the BlackBerry platform. This comes after Spotify recently previewed an early demo of its service on the Android platform.

Purdham also revealed that that his company had produced its own iPhone app, although it was not yet for sale.

Nokia Music head of product marketing Tim Grimsditch warned that streaming quality remained a barrier in the mobile arena.

"The reason Comes With Music is a download-to-own service is that we know that's what works on mobile. In many markets across the world, the quality of streaming to mobile is not very good right now."

An interim solution was put forward of devices being able to cache up to 30 minutes of audio and video that could be accessed, even without 3G or wi-fi access.

News in brief



● **Producer Jonny Dollar** who worked on Massive Attack's landmark album *Blue Lines* and was integral to

the rise of the "Bristol sound" of the Nineties, has died. Dollar, real name Jonny Sharp, passed away on May 29 at the Royal Marsden hospital at the age of 45. He had been diagnosed with cancer in August 2008. As well as his work with Massive Attack, Dollar produced Gabrielle's triple-platinum album *Rise*. He is survived by his wife Harriet, and four children. He will be buried in a private family funeral in Cornwall, with a London memorial service to follow.

● **Warner Music Group chairman and chief executive Edgar Bronfman Jr** is moving to London. He will run Warner from both London - using Warner's Kensington office - and New York.

● **Mark Terry** is leaving EMI one year after being promoted to the position of UK and Ireland SVP marketing.

● **Atlantic US** is to re-launch **Elektra Records** under the leadership of Fueled By Ramen founder John Janick and Atlantic FVP of A&R Mike Caren. The label will be the US home for 679 artist Little Boots, dance act Justice and Cee-Lo.

● **Sony Music** has signed a deal with eMusic to feature all of the its back catalogue that is more than two years old (see p18).

● **Live Nation** is attempting to offer live music fans in the US a full day's ticket sales without charging service fees. Billed as 'No Service Fee Wednesdays', the company will start the offer this week.

● **eBay** is urging the music industry to work with it to tackle the problem of online piracy, as it launches its anti-counterfeit campaign, *Fighting Fakes With eBay*.

● The root-and-branch review of the **Music Managers Forum** has reached a critical phase, with managers handing the leadership a clear charter for change.

● **4AD** is holding a celebration of music and art in London to mark the release of the new Pixies' boxed set, *Minotaur*. The event takes place on Monday, June 15 at Village Underground in London's Shoreditch.

● **Susie Lucas** has been promoted to the new role of head of mobile for Universal UK. Lucas, currently mobile manager for Polydor, takes up her new role on June 8.

● **British Black Music Month** will take place throughout June and the start of July. The initiative was created as a way of promoting British black music and highlighting issues, through discussions, courses, seminars, live performances, club nights, networking and radio shows.

News media

TV Airplay chart Top 40

nielsen
Music Control

Bonkers rascals:
Dizzee and Armand
van Helden take
the TV crown



This Wk	Last	Artist Title Label	Plays
1	2	DIZZEE RASCAL & ARMAND VAN HELDEN Bonkers / Ditee Stank	624
2	3	BLACK EYED PEAS Boom Boom Pow / Interscope	571
3	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	569
4	5	SOULJA BOY TELEM Kiss Me Thru The Phone / Interscope	440
5	17	FLO-RIDA Suga / Atlantic	421
6	15	AGNES Release Me / 3 Beat	404
7	4	EMINEM We Made You / Interscope	401
8	13	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Polydor	379
9	7	LADY GAGA Poker Face / Interscope	361
10	8	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! / Interscope	335
11	8	BEYONCE Halo / Columbia	327
12	8	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Zomba	310
13	12	THE PRODIGY Warrior's Dance / Take Me To The Hospital	303
14	11	CAVIN HARRIS I'm Not Alone / Columbia	299
15	18	LIY ALLEN Not Fair / Regal	297
16	5	IRONIK FEAT. CHIPMUNK & ELTON JOHN Tiny Dancer (Hold Me Closer) / Asylum	294
17	19	CASCADA Evacuate The Dancefloor / AATW	285
18	23	DANIEL MERRIVEATHER Red / J	262
18	NEW	KINGS OF LEON Notion / Columbia	262
20	14	GREEN DAY Know Your Enemy / Reprise	255
21	28	LITTLE BOOTS New In Town / sixsevenine	251
22	25	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood	249
23	NEW	THE SATURDAYS Work / Polydor	247
24	33	THE VERONICAS Untouched / Sire	245
25	21	N-DUBZ Wouldn't You / All Around The World	242
26	22	KATY PERRY Waking Up In Vegas / Virgin	237
27	27	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak / Loaded	236
28	20	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	224
29	30	PIXIE LOTT Mama Do / Mercury	213
30	26	PINK Please Don't Leave Me / RCA	192
31	24	KELLY CLARKSON I Do Not Hook Up / RCA	188
32	16	ALESHA DIXON Let's Get Excited / Asylum	187
33	30	EMPIRE OF THE SUN We Are The People / EMI	185
34	36	TAKE THAT Said It All / Polydor	181
34	38	ALESHA DIXON Breathe Slow / Asylum	181
36	34	METRO STATION Shake It / Columbia	175
36	NEW	LAZEE FEAT. NEVERSTORE Hold On / Hard2beat	175
38	34	LA ROUX In For The Kill / Kitsune	168
39	32	AKON Beautiful / Universal	166
40	NEW	LETHAL BIZZLE Go Hard / Search & Destroy	163

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

...always listening



Global airplay tracking

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Arqiva names act as most-played at commercial radio

Take That still rule as radio crown is retained

Awards

By Paul Williams

TAKE THAT HAVE BEEN RECOGNISED as the most-played act on commercial radio for a second successive year at the sector's annual awards.

The Polydor act, whose hits Rule The World, Shine and Greatest Day were all among radio's 40 most-heard tracks of 2008, received the prize at last Friday's Arqiva Commercial Radio Awards.

The event at London's Royal Lancaster Hotel also acknowledged both GMG Radio and its former chief executive John Myers, who stepped down from the role earlier this year but remains with the group in an advisory capacity.

Myers received the Arqiva commercial radio special award in recognition of a near-30-year career in radio. He began as a presenter on BBC Radio Cumbria before launching GMG Radio, which in 10 years has grown into one of commercial radio's biggest players with a portfolio of stations comprising the Smooth Radio network, Real Radio, Century Radio and Rock Radio.

Myers, who this year undertook a review of digital radio as part of Lord Carter's Digital Britain study, was also on hand to see GMG Radio win the key Arqiva gold award at the ceremony.

There were two prizes for Global Radio's Classic FM, with Alex James's The A-Z of Classic FM Music winning the Arqiva commercial radio programme or



Another great day: Take That walked off with the most-played act prize, while GMG's John Myers won Arqiva's special award

feature of the year award.

The station's managing director Darren Henley added to his music programming award at last month's Sony Radio Academy Awards by being named Arqiva/RCS commercial radio programmer of the year.

Heart 106.2's Jamie Theakston and Harriet Scott, who recently hosted their 1,000th breakfast show, furthered Global's tally by being named Arqiva/Triple A Media commercial radio presenters of the year.

Planet Rock was honoured with the digital station of the year prize, one year and a day after businessman Malcolm Bluemel's buyout of the specialist rock station.

The station of the year award for a station with a TSA (transmission service area) above 1m went to TalkSport. The 300,000-1m prize was won by

Lincs FM, while Star Radio Cambridge took the award for a station with a TSA below 300,000. The station's Ryan Taylor received the new presenter award.

A-Ha and Steve Appleton performed at the event, which was hosted by Absolute Radio's breakfast show presenter Christian O'Connell. Awards presenters included Alex James, Darren Gough, Andrew Flintoff, Ken Livingstone and Emma B.

Radio Centre chief executive Andrew Harrison, whose organisation is behind the event, says, "The Arqiva Commercial Radio Awards recognise the huge diversity of programming that commercial radio offers. These stations work incredibly hard day in day out to ensure their listeners hear great radio programmes. Congratulations to all the winners."

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Media news in brief

- Former Music Week Award-winning PR **Stuart Bell** (pictured) has left the Outside Organisation. Bell, who won the award for best PR in 2008 for his work on Paul McCartney's Memory Almost Full album, is now on gardening leave, according to Outside. While Bell has worked with clients such as David Bowie during his time at the company, he is thought to be closest to McCartney, who recorded a video message for him when he won the Music Week Award.
- **BBC Worldwide Music** has secured international television distribution rights for Radio One's



Big Weekend. The deal means that Worldwide will be able to offer international broadcasters more than 10 hours of performances from the likes of Lily Allen, Kasabian, Ne-Yo and Snow Patrol.

Last year BBC Worldwide distributed a highlights programme and single-artist sets from four EMI acts via a framework deal with the major. It has now widened this deal, securing international sales rights from almost every artist and label involved in the festival.

● Former Spice Girl **Emma Bunton** is to present a Saturday afternoon show on the Heart network from this Saturday (June 13). In addition, she will host Friday drivetime from 4pm on London's Heart 106.2, starting this Friday. Bunton recently co-hosted Heart Breakfast with Harriet Scott, while Jamie Theakston is on holiday.

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

Airplay analysis Alan Jones

Red leads Daniel a merry dance



Yo-yo performance: Daniel Merriweather

LILY ALLEN'S NOT FAIR ENJOYS ITS FIFTH STRAIGHT WEEK atop the radio airplay chart but continues to lose support, its audience declining by more than 10m to 55.48m.

Allen's nearest challenger is Daniel Merriweather, whose Red continues to yo-yo erratically, changing direction almost every week. The track has moved 43-11-16-9-3-9-2. That 3-9 plunge last week was due primarily to Radio Two, whose support for Red was slashed from 14 plays to three. It increased that to 10 in the latest week, while big gains elsewhere – and a massive 36 plays from each of the 14 stations in the Heart network on the Music Control panel – gave a further big boost to Red's fortunes.

While slipping 3-4 at retail, Swedish dance track Release Me by Agnes makes impressive gains on radio, securing both the biggest increase in plays and biggest increase in audience of any track. Its monitored plays tally rocketed by 84.4% from 622 to 1,147, with a resultant 70.09% hike in audience from 26.10m to 44.39m. The track accordingly leaps 18-5, and was most aired on Juice FM (41 plays),

Leicester Sound and Galaxy South Coast (40 apiece).

Previously a magician's assistant and a dancer, Paloma Faith has turned her unique talent to singing, and her debut single, Stone Cold Sober has had an intoxicating effect on radio programmers whose dash to expose it has led it to explode 155-43-28-11 in the last three weeks. Played 297 times by 33 believers last week, it was most-aired on BRMB (24 plays), Citybeat (21) and Key 103 (20), though 18 spins on Radio One and 17 on Radio Two accounted for a joint 91.89% share of its 38.46m audience.

Runners-up to Alexandra Burke in the fifth season of The X Factor last December, JLS are set to drop their debut single Beat Again. It is making rapid progress on the airwaves, and leaps 110-48 on the radio airplay chart this week, with 355 plays from 31 stations. Striking a fine balance between pop and R&B, it was aired 29 times by top supporters Choice FM last week, and 22 times each by Kiss 105/108 and BRMB. However, its audience of nearly 17.5m was due primarily to 15 plays from Radio One, which supplied more than two-thirds of its listenership.

Campaign focus



Kenyan Boys Choir

with direct marketing activity taking place in churches, hair salons and pubs, together with targeted press, TV and online advertising.

All elements of the marketing campaign will be underlined with the message, "Discover the sound of a nation with the Spirit of Africa."

Decca, which is targeting mainstream females aged 45-plus, the UK African community and world music fans with the album, is hoping to reach an audience through an extensive television advertising campaign starting two weeks ahead of release via ITV1, Channel 4, Five and specialist channels including The African Channel, Animal Planet and The Discovery Channel.

The choir was originally set up by founding member Joseph Muyale to help Kenyan children have a better start in life than he had himself, with all proceeds from the album going towards building a music school in Nairobi.

DECCA RECORDS WILL LAUNCH the Kenyan Boys Choir to British audiences this summer with the release of their debut studio album, Spirit Of Africa, on June 29.

Signed to the label after A&R manager Tom Lewis spotted the group on CNN performing at the inauguration of Barack Obama, the group put pen to paper with the major in January at Heathrow Airport, while in transit from the Washington performance.

With the album now completed, Decca will embark on an upfront awareness campaign,

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	10	13	LILY ALLEN Not Fair Regal	2698	4.37	55.48	-16.29
2	9	7	5	DANIEL MERRIWEATHER Red J	2436	21.62	51.9	42.62
3	6	5		PIXIE LOTT Mama Do Mercury	1790	6.04	47.24	18.26
4	5	6	14	EMPIRE OF THE SUN We Are The People RMI	440	28.65	44.7	12.2
5	18	4	4	AGNES Release Me RCA	1147	84.41	44.39	70.08
6	2	14	12	LADY GAGA Poker Face Interscope	2555	1.22	43.45	-0.44
7	4	6	1	BLACK EYED PEAS Room Room POW Interscope	1116	3.81	42.62	5.21
8	3	11	30	PINK Please Don't Leave Me RCA	2814	2.85	41.5	-0.43
9	16	3	74	TAKE THAT Said It All Polydor	1918	30.48	40.74	47.08
10	7	13	23	BEYONCE Halo Columbia	2773	4.52	39.12	1.93
11	28	3		PALOMA FAITH Stone Cold Sober Epic	297	104.83	38.46	76.75
12	17	5		DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positiva/Virgin	1084	18.47	34.4	28.74
13	12	11	8	TINCHY STRYDER FEAT. N-DUBZ Number 1 Island	874	7.77	34.2	15.23
14	14	11	22	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic Zomba	1813	0.55	32.78	14.86
15	11	10	33	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love Interscope	2183	2.01	31.56	4.82
16	15	1		DIZZEE RASCAL Bonkers Dineen Stank	701	0	30.57	0
17	46	2		THE YEAH YOU'S 15 Minutes Island	482	22.03	28.53	88.44
18	13	10	20	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! Interscope	1799	-1.78	28.08	-2.77
19	10	5	25	SHONTELLE FEAT. AKON Stuck With Each Other Hollywood	899	0.25	27.51	-20.97
20	20	6	11	EMINEM We Made You Interscope	450	6.24	26.29	4.33
21	21	3	7	SOULJA BOY TELLEM Kiss Me Thru The Phone Interscope	728	9.64	25.42	2.83
22	8	13	17	CAVIN HARRIS I'm Not Alone Columbia	1010	-2.13	25.39	-32.44
23	NEW	1		MIKA Blue Eyes Casablanca/Island	31	0	25.09	0
24	NEW	1		NOISETTES Never Forget You Vertigo	451	0	25.04	0
25	NEW	1	9	THE VERONICAS Untouched Sire	463	0	24.53	0
26	26	2		LA ROUX Bulletproof Polydor	522	68.39	23.76	8.94
27	NEW	1		THE PRETENDERS Love's A Mystery WEA	145	0	22.74	0
28	38	3	36	KELLY CLARKSON I Do Not Hook Up RCA	1047	23.32	22.32	28.08
29	NEW	1		LENKA The Show Columbia	153	0	22.1	0
30	25	4	15	LITTLE BOOTS New In Town Cuxvevenine	755	15.79	21.77	-0.58
31	27	3	21	PET SHOP BOYS Did You See Me Coming Parlophone	291	39.9	21.14	-2.89
32	31	12	29	METRO STATION Shake It Columbia	1002	1.31	20.75	1.47
33	24	7	54	GREEN DAY Know Your Enemy Reprise	334	1.21	20.21	-8.14
34	29	7	16	THE PRODIGY Warrior's Dance Take Me To The Hospital	180	-0.55	19.56	-7.17
35	23	14	42	NOISETTES Don't Upset The Rhythm Mercury	1134	-10.28	19.32	-15.89
36	33	25	61	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1305	1.71	19.3	1.79
37	NEW	1	6	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down Polydor	530	0	19.03	0
38	41	12	92	JAMES MORRISON Please Don't Stop The Rain Polydor	1097	-2.49	18.83	15.31
39	NEW	1	26	KATY PERRY Waking Up In Vegas Virgin	888	0	18.16	0
40	43	27	41	LADY GAGA Just Dance Interscope	1092	12.58	17.88	10.37
41	47	15	35	JASON MRAZ I'm Yours Elektra	1282	14.57	17.71	19.1
42	22	3	3	KASABIAN Fire Columbia	323	5.21	17.63	-26.39
43	RE			PAOLO NUTINI Candy Atlantic	299	0	17.61	0
44	32	2	52	TAYLOR SWIFT Teardrops On My Guitar Mercury	644	19.04	17.49	-8.09
45	NEW	1		JLS Beat Again Epic	355	0	17.49	0
46	39	14		AKON Beautiful Universal	947	17.49	16.99	-1.51
47	NEW	1		FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) Loaded	654	0	16.6	0
48	34	27	58	LILY ALLEN The Fear Regal	1085	-21.87	15.79	-15.11
49	RE			LA ROUX In For The Kill Kitsune	846	0	15.53	0
50	37	21	56	BEYONCE Single Ladies (Put A Ring On It) Columbia	1023	5.25	15.38	-12.01

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Real FM, 107.8 Real FM, 107.9 Real FM, 108.1 Real FM, 108.2 Real FM, 108.3 Real FM, 108.4 Real FM, 108.5 Real FM, 108.6 Real FM, 108.7 Real FM, 108.8 Real FM, 108.9 Real FM, 109.1 Real FM, 109.2 Real FM, 109.3 Real FM, 109.4 Real FM, 109.5 Real FM, 109.6 Real FM, 109.7 Real FM, 109.8 Real FM, 109.9 Real FM, 110.1 Real FM, 110.2 Real FM, 110.3 Real FM, 110.4 Real FM, 110.5 Real FM, 110.6 Real FM, 110.7 Real FM, 110.8 Real FM, 110.9 Real FM, 111.1 Real FM, 111.2 Real FM, 111.3 Real FM, 111.4 Real FM, 111.5 Real FM, 111.6 Real FM, 111.7 Real FM, 111.8 Real FM, 111.9 Real FM, 112.1 Real FM, 112.2 Real FM, 112.3 Real FM, 112.4 Real FM, 112.5 Real FM, 112.6 Real FM, 112.7 Real FM, 112.8 Real FM, 112.9 Real FM, 113.1 Real FM, 113.2 Real FM, 113.3 Real FM, 113.4 Real FM, 113.5 Real FM, 113.6 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News media

Radio playlists

Radio One

A list:

Agnes Release Me; **Black Eyed Peas** Boom Boom Pow; **Carolina Liar** Show Me What I'm Looking For; **Daniel Merriweather Red**; **David Guetta** Feat. **Kelly Rowland** When Love Takes Over; **Dizzee Rascal** Feat. **Armand Van Helden** Bonkers; **Empire Of The Sun** We Are The People; **Enter Shikari** Juggernauts; **Jack Penate** Be The One; **Kasabian** Fire; **Keri Hilson** Feat **Kanye West** & **Ne-Yo** Knock You Down; **La Roux** Bulletproof; **Lenka** The Show; **Little Boots** New In Town; **Paloma Faith** Stone Cold Sober; **Soulja Boy** Feat. **Sammie** Kiss Me Thru The Phone; **Take That** Said It All; **The Veronicas** Untouched; **Tinchy Stryder** Feat. **N-Dubz** Number 1

B list:

All-American Rejects I Wanna; **Basement Jaxx** Raindrops; **Florence & The Machine** Rabbit Heart (Raise It Up); **Gossip** Heavy Cross; **Jamie T** Sticks N Stones; **Jordin Sparks** Battlefield; **Katy Perry** Waking Up In Vegas; **Lazee** Feat. **Neverstore** Hold On; **Linkin Park** New Divide; **Nickelback** If Today Was Your Last Day; **Pixie Lott** Mama Do; **Shinedown** Second Chance; **The Enemy** Sing When You're In Love; **The Saturdays** Work; **The Script** Before The Worst; **The Yeah You's** 15 Minutes

C list:

30H3 Don't Trust Me; **Akon** We Don't Care; **Bat For Lashes** Pearl's Dream; **Cascada** Evacuate The Dancefloor; **Chipmunk** Diamond Rings; **Jls** Beat Again; **Jonas Brothers** Paranoid; **Kings Of Leon** Notion; **Lady Gaga** Paparazzi; **Noisettes** Never Forget You; **White Lies** Death

1-Upfront:

Golden Silvers Arrows Of Eros; **Mr Hudson** Feat. **Kanye West** Supernova; **The Gaslight Anthem** The '59 Sound

Radio Two

A list:

Lenka The Show; **Lionel Richie** Forever; **Mika** Blue Eyes; **Noisettes** Never Forget You; **Paloma Faith** Stone Cold Sober; **Pet Shop Boys** Did You See Me Coming; **Pixie Lott** Mama Do; **Take That** Said It All; **The Pretenders** Love's A Mystery; **The Yeah You's** 15 Minutes

B list:

Bat For Lashes Pearl's Dream; **Bruce Springsteen** & **E St Band** My Lucky Day; **Daniel Merriweather** Love And War; **Empire Of The Sun** We Are The People; **Fleet Foxes** Your Protector; **James Taylor** Seminole Wind; **Kleerup** Longing For Lullabies; **Paolo Nutini** Candy; **Taylor Swift** Teardrops On My Guitar; **The Lemonheads** I Just Can't Take It Anymore; **The Script** Before The Worst

C list:

Ali Campbell Out From Under; **Jon Allen** Dead Man's Suit; **Lisa Hannigan** I Don't Know; **Mama's Gun** Let's Find A Way; **Nickelback** If Today Was Your Last Day; **Rob Thomas** Her Diamonds; **Shannon Noll** Now I Run; **The Proclaimers** Love Can Move Mountains

Capital

A list:

A R Rahman & **Pussycat Dolls** Feat. **Nicole Scherzinger** Jai Ho! (You Are My Destiny); **Agnes** Release Me; **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

B list:

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; **Keri Hilson** Feat **Kanye West** & **Ne-Yo** (Knock You Down); **La Roux** In For The Kill; **Lady Gaga** Paparazzi; **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; **The Saturdays** Work; **Tinchy Stryder** Feat. **N-Dubz** Number 1

Kiss FM

A R Rahman & **Pussycat Dolls** Feat. **Nicole Scherzinger** Jai Ho! (You Are My Destiny); **Agnes** Release Me; **Akon** Feat. **Kardinal Offishall** & **Colby O'donis** Beautiful; **Asher Roth** I Love College; **Basement Jaxx** Raindrops; **Beyonce** Halo; **Black Eyed Peas** Boom Boom Pow; **Britney Spears** If U Seek Amy; **Calvin Harris** I'm Not Alone; **Ciara** Feat. **Justin Timberlake** Love Sex Magic; **David Guetta** Feat. **Kelly Rowland** When Love Takes Over; **Deadmau5** & **Kaskade** I Remember; **Dizzee Rascal** Feat. **Armand Van Helden** Bonkers; **Eminem** We Made You; **Flo-Rida** Suga; **Freemasons** Heartbreak; **Jls** Beat Again; **Jordin Sparks** Battlefield; **Katy Perry** Waking Up In Vegas; **Keri Hilson** Feat **Kanye West** & **Ne-Yo** (Knock You Down); **Kid Cudi** Vs.

Crookers Day 'N' Nite; **Lady Gaga** Just Dance; **Lady Gaga** Poker Face; **Lazee** Feat. **Neverstore** Hold On; **Melanie Fiona** Give It To Me Right; **N-Dubz** Wouldn't You; **Paul Van Dyk** For An Angel 2009; **Pink** Please Don't Leave Me; **Pitbull** I Know You Want Me (Calle Ocho); **Pixie Lott** Mama Do; **Platinum Trippin'**; **Pussycat Dolls** & **Missy Elliott** Whatcha Think About That; **Shontelle** T-Shirt; **Shontelle** Feat. **Akon** Stuck With Each Other; **Soulja Boy** Feat. **Sammie** Kiss Me Thru The Phone; T.I Whatever You Like; **The Dream** Rockin' That Thing; **Tinchy Stryder** Feat. **N-Dubz** Number 1; **Tinchy Stryder** Feat. **Taio Cruz** Take Me Back

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; **Coldplay** 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

Raft of stations to offer extensive festival programming

BBC to decamp to Glasto for 24-hour radio coverage

Programming

By Ben Cardew

BBC 6 MUSIC IS TO LEAD THE CORPORATION'S COVERAGE of the Glastonbury Festival later this month, offering 24-hour coverage from the event.

The station will clear its programming schedules on June 26-28 to offer continuous Glastonbury coverage, presented by DJs such as Steve Lamacq and Lauren Laverne.

Coverage will include live performances, interviews, a daily round-up and what is described as "a voyage into the Glastonbury archives" late into the night.

Station editor Paul Rodgers explains, "Glastonbury is such an exciting and significant cultural festival and 6 Music intends to reflect it from dawn to dusk and dusk to dawn. Plans are to blend live music coverage, music news and archive content to reflect and contextualise the festival and its amazing bill, as well as giving listeners and users a flavour of being right in the middle of the action."

The Corporation's TV and radio stations will be devoting considerable time and attention to the festival. Highlights include:

- Radio One playing festival highlights, with Zane Lowe, Jo Whiley and Annie Mac broadcasting special editions of their shows live from the site
- BBC2 airing performances from Pyramid Stage headliners Neil Young, Bruce Springsteen and Blur in its late-night slot. The station will also air tea-time slots on Saturday and Sunday. All programmes will include highlights from across the festival
- BBC3 devoting its Friday and Saturday evenings to the festival
- BBC4 coverage concentrating on heritage performances from the



"Glastonbury is a significant cultural festival and 6 Music intends to reflect it from dawn to dusk and dusk to dawn"

PAUL RODGERS, 6 MUSIC

Pyramid Stage, including The Specials and Madness

- BBC Switch examining what the festival offers for younger audiences
- Radio 5 Live's Gabby Logan presenting her Sunday morning programme live from the festival, concentrating on the non-musical stories thrown up by the event.
- Red button coverage of five streams over the weekend, including 30-minute highlights of most acts the BBC is filming.

The Beeb is also lining up an impressive volume of online coverage at bbc.co.uk/Glastonbury. The site will include webcams situated above the Pyramid and Park stages, as well as cameras in the 6 Music studio and a "Becky cam".

The latter feature is intended to allow audiences to interact with the BBC's Glastonbury coverage, with a



webcam following Scott Mills' producer Becky Huxtable backstage at the festival as she speaks to artists and encourages them to answer viewers' questions.

The introduction of webcams follows a similar experiment at the BBC's flagship One Big Weekend festival last month.

BBC senior content producer, major music festivals Tim Clarke explains, "We did some research looking at how we cover audiences. We found out some of the coverage felt a bit distant," he says. "At the Big Weekend we tried having six cameras across the site and got 1m views. It is about finding ways of reflecting what is happening on site."

Other features on the site will include a stills camera and guides to the best music happening each day.

ben@musicweek.com

Media news in brief

- **Sony Music Entertainment** has licensed content to Vevo, the music video site developed by Universal Music and YouTube that is due to launch later this year. Vevo intends to host videos as well as user-generated content. Sony Music will reportedly take an equity stake in the venture.
- BBC 1Xtra early breakfast presenter **Dev** is joining Radio One



to take over the weekend breakfast show. He replaces Nick Grimshaw, who has moved to evenings on the network. Dev (pictured), who starts the new role in July, has been at 1Xtra since the station launched in 2002, first presenting a Saturday show with Reggie Yates and then hosting his own weekend show before

moving to early weekday breakfast. In addition, 1Xtra's Breakfast Show with Trevor Nelson and Gemma Cairney is set to start earlier - it will be on air from 7am to 10am every weekday from July.

- Polydor senior press officer **Pam Ribbeck** left Universal last week after almost three years at the company. She will, however, continue to represent Yeah Yeah Yeahs and The Maccabees.

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Richard Jobson
Richard Jobson,
Music Video and
Film Director

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Performance videos are filmed in one day at Popmorphic's studio in Glasgow, 600 live audience capacity; (on location also available). The £20k introductory package includes:

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- Live Multi Track audio mix and master
- Morpheic enabling
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Camera Choice _____

Neil Vocals Guitar ← [Slider] →

Ryan Guitars Vocals ← [Slider] →

Will Bass ← [Slider] →

Mike Drums ← [Slider] →

Crowd Active ← [Slider] →

Clip Length _____

Max cut ← [Slider] → 2.50 sec

Min Cut ← [Slider] → 0.50 sec

Director Morphs _____



News live

Box Score Live events chart			
GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£808,808	X FACTOR LIVE Wembley Arena	32,796	3A Entertainment
£795,420	METALLICA The O2	17,676	Kilimanjaro Live
£434,659	X FACTOR LIVE The O2	16,100	3A Entertainment
£431,640	METALLICA Newcastle Arena	10,791	Kilimanjaro Live
£325,361	THE KILLERS Glasgow SECC	10,130	DF Concerts
£313,825	X FACTOR LIVE Sheffield Arena	11,369	3A Entertainment
£294,472	X FACTOR LIVE Brighton Centre	11,286	3A Entertainment
£273,108	THE KILLERS Aberdeen Exhibition & Conference Centre	8,500	DF Concerts
£263,061	X FACTOR LIVE Liverpool Echo Arena	9,630	3A Entertainment
£25,000	NOAH AND THE WHALE London O2 Shepherd's Bush Empire	2,000	Live Nation
£18,647	RISE AGAINST Glasgow ABC	1,250	DF Concerts
£12,552	HUE AND CRY London O2 Shepherd's Bush Empire	787	3A Entertainment
£10,625	PETER BJORN AND JOHN London Scala	850	Live Nation
£8,596	HUE AND CRY Birmingham O2 Academy 2	500	3A Entertainment
£7,200	TWIN ATLANTIC Glasgow Queen Margaret's Union	900	DF Concerts
£5,610	MARMADUKE DUKE London Heaven	510	Live Nation
£4,950	HOT LEG Manchester Academy 3	450	Live Nation
£4,180	HOT LEG Newcastle Academy 2	380	Live Nation
£3,608	HOT LEG Bristol Fleece	328	Live Nation
£3,330	J TILLMAN London Bush Hall	333	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 1-7 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

Agency aims to push DCMS for live legislation

STAR shines as candidate to take ticketing issues forward

Ticketing

By Gordon Masson

THE SOCIETY OF TICKET AGENTS AND RETAILERS (STAR) could be handed a pivotal role in any reorganisation of the ticketing market in the UK, following discussions with the Government about how the industry can improve self-regulation.

An extensive consultation into ticketing – and specifically the secondary market – closed on May 15 and the Department for Culture Media and Sport (DCMS) is now analysing submissions before presenting the report to Parliament.

However, it seems likely that STAR will be asked by DCMS to lead any initiatives that arise from the consultation, with the expectation that politicians will once again urge the ticketing sector to get their house in order rather than face the prospect of legislation.

"In the consultation document, one of the questions put to people was whether STAR is the appropriate body to manage and develop a code of principles for the events and ticketing industry – no other organisations were named," says STAR secretary Jonathan Brown. The DCMS consultation opened in February

when the Government asked interested parties to make submissions about the ticketing industry as a whole, but with particular emphasis on the secondary resale market and ticket touting.

It followed last year's series of summits regarding touting and the secondary market, regarded by some as a waste of time when the Government shied away from introducing new legislation.

STAR's background is mainly associated with theatre ticketing, with some music activity. As a result, if it does get the green light to handle a new code of principles for ticketing, the organisation may have to open its membership to a raft of music companies as well as sports organisations.

And it could get even more complex, according to Brown. "Depending what comes out of the consultation, STAR might have to evolve to take in a wider membership which may include companies working in the secondary market."

That does not phase the STAR secretary. He contends, "We want to provide the best market conditions and experience for customers."

The experience for music fans in 2008 was far from satisfactory, when

a summer of high-profile rip-offs kept thousands out of festivals across the UK.

Despite these headline-grabbing cases, the consultation document process seems to back the Parliamentary select committee's recommendation last year that the sector should regulate itself rather than expect legislation to prevent secondary sales.

Nonetheless, the DCMS is also looking at whether the industry's efforts to tighten control over ticket sales are working and if new laws would help to better protect consumers. The Government also hopes the consultation will give it a clearer picture on proposed plans to restrict ticket re-sales for certain events that it describes as having "outstanding national significance".

One of the ideas included in the submissions to the DCMS is that the STAR logo could be used to act as a kite mark for the ticketing industry.

"We'd like to see the STAR brand used in the same way that the ABTA brand is used by the travel industry for holidays," concludes Brown. "We'd like people to recognise STAR in the same way and have that same level of protection in place."

gordon@musicweek.com

Festival task force tour starts at Rock Ness

A NEW NATIONWIDE SECURITY TASK FORCE to cut crime at UK festivals is being launched this weekend after the Association of Independent Festivals (AIF) awarded the contract to Showsec.

Scotland's Rock Ness will see the debut of the new special security outfit, with the Leicester-based crowd management and security company set the task of slashing crime at festivals by working closely with local police forces to identify criminal gangs who travel around the country during the outdoor music season.

The June 12-14 gathering will mark the official launch of that job, but as the festival's producer Jim King explains, the preparation work has been going on for some time. "Intelligence work by police is undertaken in the run-up to every festival, but until now that has not been shared outside of those events," says King, who as a director of Loud Sound is involved in a number of summer events from this week's event in North

Scotland to Bestival in the Isle of Wight.

The idea is that Showsec can start gathering information at Rock Ness before sharing it among other AIF members to ensure promoters and security companies can be better prepared to tackle crime at each event.

As the UK's largest specialised event security company, Showsec is well equipped to lead the AIF crime task force. But King points out that there are many other firms involved in making outdoor events as safe as possible and Showsec's remit will be to inform all their peers about their observations.

"It's rare that you get just one security company involved at a festival – usually it's two, three or four – so all the information that is gathered will be made available to these security companies, as well as to each police force involved in festival security," says King. "If there is a spike in crime on the first night and a bunch of



"We feel confident we're now in a position to help protect the public who attend our events"

ROB DA BANK, AIF

if they are suspected of criminal activity."

For AIF co-founder Rob da Bank, the formation of the task force represents a pivotal moment for the organisation. He adds having a security task force was one of the cornerstones of forming the AIF. The DJ and promoter adds, "We've been working hard with the security industry and with AIF members to get a working plan which we now have. We feel confident we're now in a position to help make a difference to help protect the public who attend our events."

In addition to having extra security staff patrolling camping areas to reduce the amount of theft from tents, Showsec will be gathering intelligence about the organised gangs who have targeted festivals in recent years.

King says that knowledge will be profiled to the independent sector as a whole, with task force staff travelling around festivals to build dossiers of information in an effort to strengthen the ability of police and stewards in identifying criminals as they arrive at events.

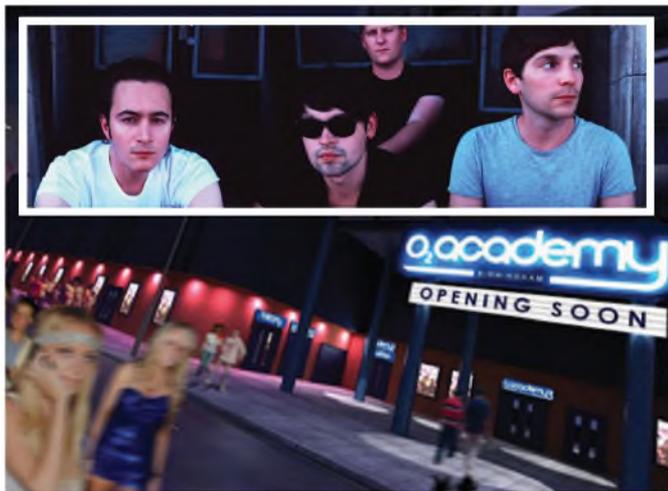
In addition to Rock Ness, the task force will be deployed at Camp Bestival, Creamfields, Belladrum Tartan Heart Festival and Bestival over the coming weeks.

"We're not expecting to eradicate crime overnight, but at some point we have to put down a marker so that we can start sharing information more effectively and that starts at Rock Ness this week," says King.

Showsec

people from a specific area leave in their cars the next morning, we can share that information with other festivals so that people can be identified and stopped from entering the events

Editors booked for new O2 venture



EDITORS HAVE BEEN CONFIRMED as the first headline act for the new O2 Academy Birmingham which opens in September.

The venue, formerly the Dome nightclub, is undergoing a £5m transformation to create three performance rooms with an overall capacity of 3,859.

Operator Academy Music Group is also fitting state-of-the-art, in-house production equipment to help quickly establish the Bristol Street club on the tour circuit.

The main auditorium will have a capacity of 3,009, with artists already confirmed to play including Bloc Party, The Maccabees and Dizzee Rascal.

"O2 Academy Birmingham is our most ambitious project to date, creating three unique spaces – each very different, but all dynamic, creative and, most

importantly, to the highest specification," says AMG operations director Richard Maides.

The smaller rooms at the Birmingham venue – respectively called O2 Academy 2 Birmingham and O2 Academy 3 Birmingham – will have capacities of 600 and 250 respectively, allowing the new addition to the Academy network to slot in with AMG's commitment to supporting new talent.

"Having varying capacities means we are perfectly positioned to support new acts on their first live dates," notes the venue's general manager Andy MacDonald. "In 2008, MGMT played all three of our venues [at the existing Birmingham Academy site in Dale End] within just nine months. It's always great to see bands return, progressing through their careers and playing to a larger audience each time."

MW.com launches unique festival map

MUSIC WEEK'S WEBSITE NOW FEATURES what is believed to be the most comprehensive interactive map of the festival market available.

The UK music festival business has grown significantly in recent years and navigating the array of events held up hill and down dale across the nation has never been so challenging.

With this in mind *Music Week* has teamed up with leading online festival information resource Virtual Festivals to compile an interactive map that illustrates the breadth of the market with information on more than 460 UK festivals and outdoor music events taking place in the UK this year.

Virtual Festivals CEO Steve Jenner says "Updated in real time as new events are added to the calendar and line-ups refreshed, this unique and innovative application serves as a living, breathing indicator of the sheer size and diversity of Britain's incredible music festival scene.

"A quick glance at the map highlights the phenomenal extent to which the marketplace has exploded over the last decade in which Virtual Festivals has existed. In future it will provide us all with a compelling reference to follow the continued evolution of the landscape."

● To view the map, visit musicweek.com/festivalmap

Mama partnership opens Garage doors

MAMA GROUP IS PARTNERING with energy drinks company Relentless to rebrand The Garage venue in Islington ahead of its reopening later this month.

Now known as The Relentless Garage, the club will relaunch on June 26 when Peter Bjorn and Jon headline the first event.

"We are absolutely delighted to have put The Garage back on the live venue and club map of London," says Mama live division managing director Steve Forster. "The level of interest to date has been phenomenal and it only remains to officially open so that the venue can go from strength to strength."

Although financial details for the naming rights have not been disclosed, Relentless will also become the official energy drinks partner across Mama's Mean Fiddler and Barfly venues and will be involved in other live ventures such as the Lovebox festival.

The Garage closed three years ago when former owner Live Nation deemed it surplus to requirements. Live Nation's subse-

quent merger with Academy Music Group meant that The Garage had to be sold to comply with competition concerns, with Mama buying the 600-capacity club among other assets.

The remodelling of the three-room venue will open The Relentless Garage up for intimate acoustic shows, club nights and comedy events, as well as the venue's traditional rock and indie events.

The refurbishment programme will include new dressing rooms and production facilities as well as a new PA and lights. Toilet facilities are being upgraded, while the venue will be fully digitally equipped so that visiting acts can produce top-quality live recordings for on-the-spot release.

Among the acts confirmed at The Relentless Garage over the coming weeks are Shugo Tokumaru, Jesca Hoop, Simone White, Kid Koala, Prefuse 73, Hudson Mohawke, Diamond Watch Wrists, Scarlet Harlots, Glitterati, Casio Kids and Django Django.



Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	MICHAEL JACKSON	45
2	4	TAKE THAT	18
3	3	BEYONCE	8
4	2	U2	8
5	6	KINGS OF LEON	8
6	8	OASIS	11
7	5	BRITNEY SPEARS	8
8	9	MADONNA	3
9	15	V FESTIVAL	3
10	12	READING & LEEDS FESTIVAL	4
11	7	GIRLS ALOUD	6
12	10	CAPITAL FM SUMMERTIME BALL	1
13	11	PINK	9
14	NEW	NICKELBACK	2
15	NEW	THE KILLERS	6
16	16	BRUCE SPRINGSTEEN	6
17	17	AC/DC	2
18	19	COLDPLAY	5
19	NEW	DEPECHE MODE	5
20	20	GREEN DAY	8

tixdaq.com - Live entertainment intelligence
the ticket comparison website

Hitwise Primary ticketing chart

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

hitwise
the festival information website

Live news in brief

● **T in the Park** organisers are urging music fans to get in step with its environmental efforts next month to turn the lager-sponsored event into a greener event. Three years ago the annual gathering became the world's largest carbon-neutral festival, while last year it was the only UK festival to receive both the Yourope (European Festival Association) Green'n'Clean award and The Greener Festival accolade at the UK Festival Awards. Now the festival is urging fans to get fully involved in its Green T schemes such as using the low-carbon-emitting Citlink coach to travel to and from the festival and follow a 'leave no trace' philosophy by using the on-site recycling facilities. Festival staff are doing their part by using bicycles to get around the site and committing to recycling more than 60% of the waste produced during the July 10-12 weekend.



● **The Big Chill** will take audience participation to the next level this year, with fields full of revellers to be given a makeover to take part in the shooting of new zombie movie *I Spit On Your Rave*. Director Chris Boyle and producers Warp Films and Film4 are counting on the festival's attendees to make the mockumentary about the first post-apocalyptic festival. Filming begins on August 6, giving Big Chill regulars an additional day of festivities before the festival proper kicks in on August 7-9.

● Music fans will be descending on the north-west next week for **Banned In Chester**, a four-night celebration of new songwriting talent. The festival is the brainchild of Welsh musician Luke Oldale, who wanted to put on an event to promote the songwriting profession. Oldale is using venues such as Telford's Warehouse and the Frog & Nightingale and has booked Joe Gideon & The Shark, Jon Byrne, Pulled Apart By Horses and Lucy & The Caterpillar among others for the June 16-19 event.

● **Tech Music Schools** are giving aspiring artists visiting the International Music Show at London's Excel arena the opportunity of some free tuition from the institution's music teachers. The June 12-14 event will see staff from the school on hand to offer advice and training in vocals, drums, guitar, bass and keyboards. Places need to be booked by musicians when they arrive at the event.

News publishing

Europe the key to success, says new A&R boss

Howard steps up at EMI

A&R

By Stuart Clarke

FELIX HOWARD HAS BEEN NAMED head of A&R at EMI Music Publishing, following the departure of Kenny McGoff to Columbia earlier this year.

In his new role, Howard's responsibilities will extend to Europe where, as senior vice president of European creative, he will work with EMI Music Publishing UK president and president of European creative Guy Moot and the publisher's managing directors in key European territories to drive creative strategy.

"Europe is a huge talent pool and it's up to us to seek out the talent that we think can export to the world – the three biggest songwriters in the world are two Norwegians and a German. My job is to assist in bringing great music out of Europe," Howard says.

Howard explains his immediate goal is to keep the good work of EMI's local A&R department flowing. "We've got to continue the work that Moot did and continue the work that Kenny did and basically just keep working with the



Alcohol-free toast: (l-r) Brahim Ait Benlarbi (EMI), Josh Smith (Lee & Thompson), Felix Howard (EMI), 14-year-old EMI signing MNEK, MNEK's parents

great team of A&R people that we have."

The promotion comes in Howard's third year at EMI. He joined the company as a successful songwriter himself, having written tracks for the likes of Amy Winehouse, Sugababes and Sia, and in his time with the publisher he has signed songwriters including Calvin Harris, Sam Sparro, Tinchy Stryder, Dave Gibson, Primary1, Natty and Diane Birch.

"Felix has an ability to connect equally with people making music and with those who work within the industry created around those people. His track record speaks for itself," says Moot.

Howard last week secured the signature of South London song-

writer, producer and artist MNEK.

"MNEK is 14 years old, and is just an absolute wizard, an amazing artist, producer and writer," Howard says. "I'm totally excited."

Elsewhere at EMI Publishing, Tinchy Stryder's debut album is almost complete while Taio Cruz has a new album on the way this year.

Outside of his direct publishing responsibilities Howard is also responsible for RAY, a contemporary music label under the auspices of EMI Publishing's production music library KPM Music House. The first four releases will come later this year incorporating a breakbeat album and a drum & bass/dubstep record.

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Jenkins and B&H look to the future

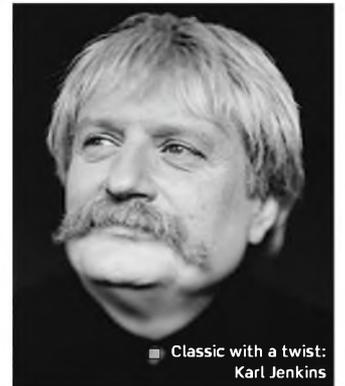
BOOSEY & HAWKES HAS CONCLUDED a new deal with classical composer Karl Jenkins that includes the acquisition of Karl Jenkins Music Ltd and a long-term publishing agreement for his future works.

A one-time member of Soft Machine, Jenkins has in recent years enjoyed success with live performance and a string of lucrative sync placements for brands such as Lynx, Johnnie Walker and Sky TV. These have helped drive a significant increase in publishing royalties for his catalogue, which has grown at a rate of around 20% a year since 2002.

His 2000 work *The Armed Man, A Mass for Peace* has become one of the most successful choral works in contemporary music, with more than 700 performances in 20 countries to date and around 67,000 scores sold.

The new deal builds on the existing relationship between the publisher and writer, who have worked together since the 1996 release of *Adiemus: Songs of Sanctuary*, which topped classical and pop charts around the world and is platinum in a number of territories.

Boosey & Hawkes CEO John Minch says the agreement is a big



Classic with a twist: Karl Jenkins

deal for the publisher. "Our previous deal with Karl was untypical in that it was from a deal on low pop music splits. When we came to renew it was a good time to address splits and the copyright term so we bought the publishers' share and moved it to a classical deal for life of copyright. We are delighted to have this opportunity to reaffirm our long-term commitment to Karl and his music."

Looking ahead, Jenkins' music will soundtrack a new ad campaign for soap in Korea and a Christmas album is on the way via EMI Classics, with whom Jenkins has a long-term deal.

'I will write about your underwear'

US SONGWRITER BUTCH WALKER is best known to British audiences for the songs he has written and produced for artists such as Pink, Avril Lavigne, Hot Hot Heat and Fall Out Boy.

Now the EMI-administered writer and former Marvellous 3 frontman will push the button on his own solo career with his debut UK album *Sycamore Meadows* on October 5, accompanied by his first UK tour.

The campaign will be preceded by an EP, the lead track of which – *Here Come The...* – features Pink on vocals. *Music Week* took the opportunity to quiz Walker about the songwriting process.



Photo: Lucia Holm

What is the secret to a successful songwriting partnership?

We must like the same kinds of wine. We must also have a good friendship chemistry first or I'm out. It's already about as awkward as a whore in church so you've got to make it fun and relax or it just screams 'work'. It's nice to be on the level before we do anything. It's all chemistry anyways. I've tried to write songs with some of

my best friends in the world and nothing ever came from it.

Does the experience of touring and being an artist yourself give you an advantage as a writer?

I think so. I hate that all these Hollywood 'writer-types' just gave up the dream and need it to be about how many hits they can have with other singers. They also get dated and clueless because they aren't out in the shit everyday. I love playing music as much

as I do writing it so it maybe helps me to stay fresh.

Do you get given a blueprint of what certain parties want out of a songwriting collaboration?

Sometimes, but a lot of times I will present the idea first. That just comes from knowing the artist and their background, as opposed to walking into a room with Pink and saying, "I have a song about a necro vampire that is searching for his long-lost lover."

Or walking into a session with Weezer and saying, "I got this dark, sort-of Tom Waits thing."

What songs are you most proud of?

I'm pretty proud of a lot of the more obscure stuff I have written for my records, that might just be a small production of piano and vocal or guitar like Joan, ATL or Going Back/Going Home.

Does the songwriting process differ when you're writing for yourself?

It usually comes from me being very emotionally driven about something, and I don't usually have any taboos in my own subject matter like other people may have. I will write about your dirty underwear lying in the corner if I see fit.

On your MySpace under record label you state: "RIP the Record Label 1940s-2008". Do you feel now is a good time to be an independent artist?

Absolutely the best. Half the stuff I listen to is unsigned or on real small labels that aren't trying to ram a radio hit down people's throats. It goes by too quickly

when you are expected that much of.

Is there a future for the major label?

Yes. For pop, country and hip-hop. I don't want to get into the sarcastic, bitter tirade about why I know this to be true, but let's just say a major label has no business finding some really cool indie rock band, trying to market them and then sell them to sports fans. Not going to happen. Of course, I could be speaking for the States only. You guys were responsible for breaking half of the 'cool' US acts before a big dumb record company in the US finally saw it happening elsewhere.

Does the traditional record label as we know it have a place in today's market?

I think labels are very much needed but the thinking has and will change drastically. Like how nobody buys records anymore, but everyone needs music to live and breathe. Someone has to have the ambition and forward-thinking to help get a really great piece of work out there.

News digital

Handset manufacturer urges industry to "reap the benefits" of its TrackID tool

TrackID to be the catalyst for Sony Ericsson's music sales

Mobile music

By Ben Cardew

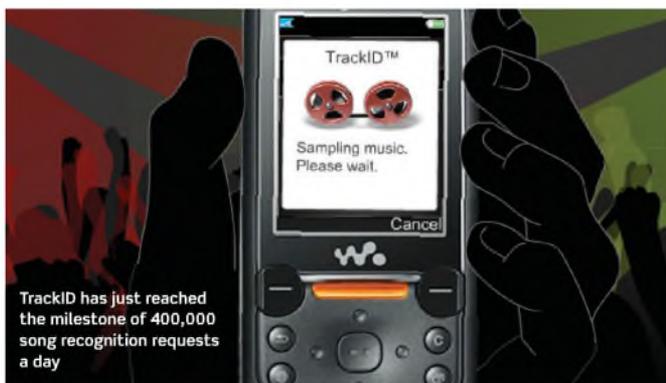
SONY ERICSSON IS WORKING WITH CARRIER PARTNERS to boost music sales via its TrackID song-recognition tool, which it considers to be the next step for its music offering.

The handset manufacturer, which recently unveiled a new range of phones including the flagship Satio, says it hopes that the music industry will "reap the benefit" of TrackID, which is integrated into its handsets.

"The next step for us will be to go with the music industry to reap the benefits of TrackID, which just passed 400,000 tracks a day," says Sony Ericsson head of content acquisition and management Martin Blomkvist, who was speaking from the Music Matters conference in Hong Kong last week.

"That is active queries from consumers. We are now looking at how to convert those queries into purchases – and lots of purchases."

His comments come weeks after Shazam, a similar song recognition service, announced that it had doubled its user base to 35m since



TrackID has just reached the milestone of 400,000 song recognition requests a day

September, fuelled largely by the launch of a Shazam app for the iPhone.

Driving users to purchase a track after identifying it via TrackID is now seen as a key priority by Sony Ericsson. One idea is to link TrackID more closely with the company's PlayNow Arena, allowing one-click purchasing and what Blomkvist calls "instantaneous gratification". The company also plans to make TrackID – already accessible via a dedicated button on many handsets – easier to access within its phones.

Sony Ericsson is also looking at ways of linking TrackID to the

download stores of its carrier partners so that, for example, a 3 customer using a Sony Ericsson phone could identify a song using TrackID and buy it instantaneously via 3's own download store.

"The discussion with our carrier partners is not whether they want it or not. Now they are requesting it," says Blomkvist. "The only discussion is should it be our store or your store?"

Along with the new handset announcement last month, Sony Ericsson announced the launch of its PlayNow Plus unlimited music offer in Austria, its fourth territory after Sweden, Switzerland and Singapore.

Blomkvist would not be drawn on a UK launch date for the service, which is similar to Nokia's own Comes With Music, explaining, "We have decided to keep our cards close to our heart about the different markets."

But he does reveal that the company has learned from its launch in Sweden. "We concluded that it is difficult to market a service where you have terms like 'unlimited' involved in the promotion," he says, explaining that the marketing message needs to differentiate between an unlimited amount of downloads and unlimited access to music.

"We are taking that into the launches we are doing and our coming launches," he adds.

Many in the industry saw the launch of Comes With Music in the UK last year as underwhelming, with an uncertain marketing message.

Blomkvist explains that the Singapore launch in partnership with carrier SingTel has gone well, with sales some 15% above target.

"With PlayNow Plus we believe that the service that we have done is the best in the market," Blomkvist adds.

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Music video games round-up

Gaming Music video games to light up Q4

New details of several key music-based video games, including

The Beatles: Rock Band, Guitar Hero 5 and DJ Hero, have emerged, suggesting the final three months of the year will be a boom time for both music and gaming.

All three games are due for release in late October/early September in the run-up to the crucial Christmas gifting period.

album will be available for paid download, while All You Need Is Love is being made available as an exclusive purchase to Xbox 360 users via Xbox Live (with profits going to Médecins Sans Frontières).

Release date: September 9

What it means for music: Famously still to license any master recordings for download via more conventional digital retailers, the fact that Apple Corps has gone with a gaming platform rather than iTunes is a telling indicator of where the band's priorities lie in 2009.

Guitar Hero V

Key features: Activision unveils the fifth instalment in its winning franchise and adds the Party Play mode, a

multi-player function that allows individuals to drop in or out of group play (or even play the same instrument). Other additions include RockFest (a competitive setting for up to eight players) and Momentum

(extra rewards for players achieving perfect scores).

Release date: September 1

What it means for music: With combined sales of 35m and a dedicated title around Van Halen due later this year (following the Aerosmith and Metallica games), the importance of Guitar Hero for revitalising catalogue sales is incontestable. It will also feature tracks by more contemporary acts such as Kings Of Leon and Arctic Monkeys to ensure a cross-generational appeal.

DJ Hero

Key features: Activision has signed up Eminem and Jay-Z to promote its new DJ Hero title. They are endorsing a deluxe edition of the rhythm-based game and it will come with an advanced turntable controller, a metal carry case/stand and a CD featuring exclusive mixes by both artists. DJ Shadow has already been confirmed as music advisor on the game, which will feature more than 100 tracks.

Release date: October 27

What it means for music: Taking gaming away from being focused almost exclusively on rock (Guitar Hero, Rock Band) and karaoke (SingStar), this will open music-based gaming to a new demographic.

● Sony is holding back on offering music downloads via its Playstation Network for the immediate future. It had been reported that the electronics company had been in licensing discussions with labels but it could partner with existing music services rather than launch its own. Sony has, however, confirmed the launch of PSP Go, the handheld player that drops Universal Media Discs in favour of gamers buying new titles wirelessly.

● Following the news that the Zune video service will be made available on Xbox Live this autumn in Europe, Microsoft has confirmed a streaming option on the platform. Users can stream video content in 5.1 surround sound direct to their TVs. While initially this will focus on HD movies and TV shows, there are music content opportunities.



Beatles Rock Band

Key features: it is expected to feature 45 songs and has period- and location-specific avatars of the band. Initially the entire Abbey Road

Digital news in brief

● Supermarket chain **Sainsbury's** has signed a deal with Disney to sell £5.99 gift cards in 600 stores that are based around the Hannah Montana movie. The cards allow purchasers to download a variety of branded mobile content including ringtones, games and wallpaper.

● Sony Ericsson has launched a weekly music show, **Pocket TV**, that can be watched through a dedicated WAP site or on YouTube.

● A study published in International Journal Of Internet Marketing & Advertising has found that users are engaged more by **longer and high-quality free music samples** rather than 30-second snippets.

● **Nielsen Online** has reported that in the US the total number of minutes spent on social networks grew 83% over the last year. Dwell time on Facebook grew 699% to 13.87bn minutes in April but dropped on MySpace by 31% to 4.97bn. Twitter use grew 3712% to 0.3bn minutes.

● **Travis Barker and DJ-AM** are offering a free mixtape download to Twitter users.

● **AlbumReminder.com** is a new service that prompts users when their favourite acts release an album. It currently has a database of 146,000 acts and users can open a free account and list the acts they want dedicated alerts for.

● **China Mobile**, the largest mobile operator in the world, is reported to be seeking a 50% cut of all revenues generated by third-party developers targeting its subscriber base. Apple only takes 30% of paid app revenues on its own App Store.

● Bernstein analysts estimate that **Apple** could double its iPhone sales in the US by switching its exclusive carrier from AT&T to Verizon, the country's largest mobile network since it acquired Alltel.

● Google has unveiled **Google Wave**, its "real-time communication platform". It combines aspects of email, IM, blogging, social networking and project management into a single in-browser client. It will be open to the public later in the year.

● **Aardvark Records** has partnered with People's Music Store to offer its full catalogue for sharing and sub-retailing by the public. They can build their own store of up to 50 albums stripped of DRM and get 10% of profits to use as credit to buy music themselves on the platform.

● **YouTube XL** (below) has gone live, offering a dramatic increase in video quality. It is designed to make content on the site more watchable on TVs and large-screen monitors. This comes after the launch of Hulu Desktop which delivers a similar high-definition streaming video service.



News diary

ON THE WEB THIS WEEK

BLUE LINES PRODUCER DIES



David Boyd: "Shocked and saddened to hear this news. Jonny was a lovely man. My thoughts go out to his family."

Tristin Norwell: "Me too - my God. He was my mentor for many years. Taught me a great, great deal. I am utterly stunned by this news and feel deeply for Harriet and the family."

US ALBUM SALES TAKE A BEATING

John L: "I think this has something to do with the quality of the music as well as the impact of downloads. Eminem's album is not his finest and a lot of other stuff is just ok. When something really good comes out like Black Eyed Peas (you love it or hate it) or Lady GaGa, then it sells by the bucketload."

Crisis in the making

UNEARTHED

IT HAS BEEN MORE THAN A YEAR since *Music Week* first caught wind of New York natives Boy Crisis. Our introduction to the five-piece was a chaotic live performance that took place in a Brooklyn warehouse space normally reserved for local drama students.

Twelve months on and things have progressed considerably. The band appointed management midway through 2008 in the shape of James Blunt's manager Todd Interland at 21st Artists and they have since put pen to paper with B-Unique, becoming the first new act signed to the label under its deal with Atlantic. The past six months have seen the group getting their heads down in New York as they hit the studio with producer Mark Saunders (Neneh Cherry, Depeche Mode, Tricky).

With their debut now complete, B-Unique is ready to push the button on their UK assault ahead of the album's September release date. Lead single, *Dressed To Digress*, which appeared in the *Music Week* playlist last June, will receive a full commercial release on June 29,

BOY CRISIS

Cast list

MANAGEMENT

Todd Interland, 21st Artists

A&R

Martin Toher, B-Unique

MARKETING

Clare Britt, The Marketing Dept

NATIONAL PRESS

Ruth Drake / Beth Drake, Toast

NATIONAL RADIO

Stuart Bridgman, AJPR

REGIONAL PRESS

Mandy Crompton, Momentum

REGIONAL RADIO

Julie Barnes / Jess Bailey, Radioactive

TV

Karen Williams, Big Sister

AGENT David Exley, Coda

ONLINE/DIGITAL

Sarah Thompson, Charm Factory



backed with a video shot by 24-year-old Ray Tintori, who has directed clips for Chairlift, Cool Kids and MGMT.

B-Unique managing director Martin Toher says the rollout will entail a long-term build. "We want

to let the music do the talking," he says. "We have a very long-term view with this band and it's about small mentions in all the right places in a way that lets people discover them."

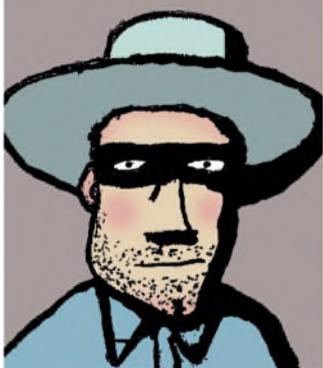
Boy Crisis have been back and

forth to the UK repeatedly over the past year and will return this summer for live dates at Glastonbury and the Big Chill.

"We will continue to seed it throughout the year," says Toher.

stuart@musicweek.com

Dooley's Diary



Navin
disturbed
by things
that go
MOMP in
the night



DELEGATES AT MUSIC WEEK'S MAKING ONLINE MUSIC PAY

(MOMP) conference last week must have wondered what they were in for, when, upon arriving at the May Fair Hotel, they were accosted by packs of paparazzi. Despite rumours that the paps were eager to catch a sight of *Music Week*'s digital editor Eamonn Forde, it was later revealed that they were actually after one Lindsay Lohan, who was staying at the same hotel, as was Estelle. Don't say we don't treat you well... As understatement goes, outgoing Culture Secretary Andy Burnham won top prize at the conference when he opened with, "It's not been a great week in politics..." And for the proud Evertonian there was the FA Cup Final defeat to endure, too, as well as his younger brother's assessment of how their team played. According to Burnham's brother, "That performance was a bit like one of your speeches: a good first minute and then downhill all the way"... Dooley is seriously worried about Stephen Navin and the sleeping pills he may be taking. In a conference panel sat alongside the likes of the BPI's Geoff Taylor, the Music Publishers Association chief claimed his sleep the night before had been badly disturbed by the vision of a woman. "My God it's Susan Boyle!

I woke up as if I was in The Priory next to her and Alastair Darling," he enthused, only then to suggest he had really seen Queen Anne as he eventually moved to a serious point about the birth of copyright during her reign. Errrr right... 7Digital's Ben Drury knows how to win friends. Following a detailed slideshow presentation from Last.fm's Miles Lewis, Drury started his own presentation by telling the audience "You'll be relieved I don't have any slides to brainwash you"... But last week wasn't just about our conference. Oh no. The PPL AGM was a fun place to be, too, with the organisation's boss Fran Nevrlka trading jokes with guest speaker Alan Johnson. After telling the audience that he'd happily "fight in the trenches" alongside his good friend the Health Secretary (as was), Johnson took the stand. Although a series of resignations had shocked the Government, Johnson said he was unaware war had broken out and joked, "Well, I heard the news on the way over here and didn't think it had got that bad." Johnson also managed to raise a smile when he told the AGM that the Labour party had finally been successful in closing down Eton (because of the swine flu epidemic) and then recited the lyrics to a song called *Bad Skin* he wrote in his teenage years. The refrain went: "How can any girl

want to be with you / When every kiss tastes of Nivea". Not surprisingly it was a B-side to a single that never dented the charts. However, Johnson still boasted his band ("mods from Shepherds Bush and Notting Hill") knocked spots off Tony Blair's Oxford University combo Ugly Rumours, who didn't actually put any records out. "They were rubbish. Students in loon pants," he said. Nevrlka is pictured below with Johnson presenting him with a plaque to mark the occasion. He was also presented with a Beatles Revolver framed poster and programme of the 1967 QPR vs WBA League Cup final, which QPR won 3-2...



Katy Perry brought her pop powerhouse to London last week, ahead of her Shepherd's Bush Empire performance. MTV was on



hand to mark her success with an award recognising double platinum video plays, for the most-played video in 2008 across MTV networks. Perry is pictured above with EMI executives from markets around the world including president of A&R labels, North America and UK Nick Gatfield, pictured fourth from left. I Kissed A Girl was played 21,863 times on MTV Channels last year crowning Perry as the most played artist for the whole of 2008... And, finally, 15-year-old Essex rapper Fugative, aka Harry Byart, has been snapped up by Ministry Of Sound, signing a full album deal with the label last week. The deal follows the news that he will now be managed by US artist manager Kirk Burrows, co-founder of Bad Boy Records alongside Puff Daddy. His latest material includes collaborations with US producers 88 Keyz, Dirty Bird and Young Lord among others.

Features music :) ally

WHAT NEXT FOR SPOTIFY?

After a remarkable period of rocketing growth and gushing user reports, music streaming service Spotify faces a number of challenges in order to stay ahead. Will its much-vaunted mobile app and a daring grab for the US market see them continue to dominate the market and bring in the revenue?

Music services

STREAMING MUSIC SERVICE SPOTIFY continues to be flavour of the month among the chattering media set, with word-of-mouth recommendations pushing its UK user base past the 1m mark. But while there is a certain amount of hype involved, more important is the fact that people genuinely do love the service – its slick user experience and growing catalogue are delivering on its promises.

So what now? Co founder Daniel Ek's recent appearance at The Great Escape conference in Brighton provided an insight into Spotify's priorities as it prepares for its next stage of growth, while it is becoming equally clear what kind of services may challenge it in the coming months, both in the UK and overseas.

One thing seems clear: trying to gauge Spotify's success in terms of the amount and value of ads that it sells is rather missing the point. It is true that the vast majority of the service's UK users are on the free version of the service, and Spotify has been keen to stress the viability of its ad-supported model with Ek claiming click-through rates five times higher than the average online advert.

But actually, what will define Spotify's success in the medium to long term will be how many people it can upsell to its premium version. Certainly much of the development work going on within the company is focused on that goal, particularly in two areas: mobile and social features.

Mobile is going to be hugely important to Spotify. It is currently the missing piece of the puzzle – those devout fans who claim it is now their sole way of consuming music go a bit quiet when you ask them what they do on the train. Suggesting that users can make use of its link with 7Digital to buy MP3s to play on their phones or iPods is a stopgap solution at best.

A couple of weeks ago, Spotify released a video demo of its first mobile application, for Google's Android platform – although it is also working on iPhone and Symbian versions. The app is as slick as its desktop parent, particularly its caching feature that lets users store playlists in their phone's memory for listening even when they do not have a 3G signal.

But, crucially, the mobile app will be a premium product for Spotify, rather than being tied to the free version. We expect it to become one of the key reasons for users to upgrade to the £9.99 monthly subscription – and a hugely appealing reason at that. While other streaming music services have launched free iPhone versions with the hope of coining it in from mobile advertising, Spotify's view of mobile as a premium add-on has more viability.

Other reasons to upgrade will include better sound quality – crucial if more users start hooking Spotify up to their hi-fis rather than simply listening on PCs – and more exclusive music, from live sessions to pre-release album streams. The value of the latter as a reason to upgrade is doubtful, though, given the competition for such exclusives from free rivals like We7, MySpace Music and artists' own websites.



But it is Spotify's plan to offer more social features to its premium users – as explained by Ek at The Great Escape – that is really intriguing. It marks a shift in strategy for the company, which until then had professed itself happy to let third-party developers create social add-ons to the Spotify service, rather than make them itself.

Adding social features to Spotify will undoubtedly make the service more attractive to users, but whether they will see this as a reason to pay remains in doubt. Consumers still expect social networking to be free, from Facebook to Twitter to other services. However, Spotify may be on more fertile ground with plans to beef up its recommendations technology via a deal with music technology startup The Echo Nest.

Music discovery is one of the few weak points of the Spotify service as it currently stands – it works very well when you know what you are looking for, but could benefit hugely from a decent recommendation engine. This might be expanding on the 'you might like these' suggestions on the homescreen of the Spotify application, or it

could take a more playlist-based approach as hinted by recent comments from The Echo Nest. Either way, recommendations will be another reason for free users to become paying subscribers.

Alongside this shift in focus towards the premium Spotify offering comes global expansion. The company has made no secret of the fact that it is eyeing the US, with Ek saying it hopes to launch there by the end of this year. Alongside the challenges of staffing up on the ad-sales side for the US, this will finally bring Spotify into direct competition with Pandora, which pulled out of the UK market before Spotify launched here last year.

It is a fascinating head-to-head, partially given Pandora's background as a music recommendation service, but also because it too is putting a huge amount of effort into launching mobile apps and upselling free users to its premium edition. Indeed, May saw the debut of the Spotify-esque Pandora One desktop client, which ditches the ad-supported model in favour of getting users to pay an annual fee of \$36 (£22) to listen to higher-quality ad-free streams.

Spotify's battle with Pandora in the US could have ramifications on this side of the Atlantic too, with the recently-slashed PRS for Music streaming minima rate already sparking speculation that Pandora could relaunch its service here. But there will be competition from other sources too – namely ISPs.

Ek boasted that Spotify has spent less than £5,000 in marketing to reach its first million UK users, but if large ISPs launch access-based music services in the coming months – whether streaming, downloads-based or a combination of the two – they will

force Spotify to up its investment considerably. Speculation about BSkyB's Sky Songs offering unlimited streaming plus a package of downloads for £5.99 a month and upwards shows the kind of models that will be introduced.

These services may not be as slick and feature-rich as Spotify, but the ISPs will be able to heavily market them to their customers at the point of signing up for a broadband connection. Then again, Spotify has also talked about viewing ISPs as potential partners rather than competitors, and ran a trial with Swedish ISP B2 last year.

If it delivers on the mobile, social and recommendation features outlined above, Spotify could be the answer to the big ISPs' desire to provide legal music access models to their customers. If that comes to pass, it really would be reason for the music industry to get excited about its potential.

● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see www.MusicAlly.com

PICTURE LEFT
Sitting on a goldmine?: Spotify founder Daniel Ek is at a crossroads in his revolutionary product's history

Adding social features to Spotify will undoubtedly make the service more attractive to users, but whether they will see this as a reason to pay remains in doubt

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Features

A TWO-WAY STREET

Harnessing the streetwise approach they adopted at Loud Records, SRC founders Rich Isaacson and Steve Rifkind keep the focus firmly on innovation as they move their vision of the street online

Labels

By Stuart Clarke

RIISING FROM THE ASHES OF LOUD RECORDS, record label Street Records Corporation (SRC) can today rival its predecessor's commercial success, having had a hand in the global careers of Akon, Wu-Tang Clan and Asher Roth, the latter having emerged as one of 2009's breakthrough debuts in the US thanks to his radio hit *I Love College*.

In its heyday Loud's roster was the home of some of the biggest hip-hop artists in the world including Wu-Tang Clan, Tha Alkaholiks and Xzibit.

And when it came to street marketing and promotions, Loud was way ahead of the curve, something that continues to influence SRC's activity today, albeit in different areas.

"Street, now, is living online," says SRC co-founder Rich Isaacson. "We all have to look at developing artists online."

Citing the fact that Asher Roth had been the subject of a concerted, year-long, online campaign before he was signed, Isaacson says that he expects artists to have a clear idea of their aims and ambitions before SRC will get involved.

"We really come on board at the point where we can take it to the next level," he explains. "People have to come up with a vision and then we'll help execute that vision. Once it gets to that point, we can really help grow it."

Isaacson believes, however, that while the online world provides much in the way of opportunities for artists, it is not without its pitfalls. "There are more gatekeepers but they might not be as powerful. If you're lucky enough to get the crucial gatekeepers to notice you then it's easier, but that doesn't mean that the career is going to be broader; it just means that the particular song gets them noticed."

Isaacson also laments the fact that the digital market has stoked consumer interest in single tracks to the detriment of full albums. "These days people want to see two or three hit singles and then the album sales start going up. It's unbelievable that we can see artists selling millions of tracks and then just 20,000 albums."

SRC is developing its publishing interests having formed a publishing company joint venture with Rondor Music in 2007, called Merokee Music. The arrangement sees Rondor funding, administering and co-owning all new signings and releases through Merokee Music which is affiliated with artists and producer/writers signed to SRC.

"We have to continue to find new ways to work with artists we're excited about," says Steve Rifkind. "Because in this business, you have to be able to get people excited about your artists."

Outside of his responsibilities for SRC, Isaacson also holds an artist management role representing Mika for the US in partnership with London-based Machine Management, which is headed by Iain Watt. Asher Roth, meanwhile, is signed to SRC in a joint venture with Schoolboy Music

Isaacson believes that when it comes to success in the music business there really are no short cuts. "Hard work creates luck. You put yourself in as many situations as you can to be lucky. This business is really about hits and I don't think there's a formula for finding hits. You have to work hard, you have to be in the mix and networking with a lot of people because you never know when you're going to find that hit."



Roth on a roll: breakthrough successes such as Asher Roth have helped SRC to enjoy commercial success



SRC ROSTER

Akon	Shire
Asher Roth	Shontelle (pictured)
David Banner	Syren
Heavy Mojo	Tami Chynn
Melanie Fiona	Topic
O'Neal McKnight	Wu-Tang Clan
Pharaohe Monch	Magic Massey
Piccalo	American Yard



PICTURED LEFT Street gang: founders Rich Isaacson and Steve Rifkind

PICTURED BELOW LEFT Shout out: SRC's predecessor Loud Records - Rifkind acknowledges they should have developed that brand more

A key element of SRC's success is its founders' ability to find and engage with some of the music business's most forward-thinking minds. "What we try to do is find smart, young people who are passionate about their artists, whether it's a production company or their manager or the artist themselves," says Isaacson.

"Steve [Rifkind] was always really smart about choosing what people we get into business with," says Isaacson. "He has a great instinct for identifying people with vision, whether it's Akon or Asher Roth."

According to Rifkind that kind of vision is vital in order for an artist to convince a label that they have potential - but alongside a future a new act must have a past, a track record of success.

"How many hits has that artist had on their website? How many singles have they sold on their own? Things need to be further down the line before [labels] will get involved now," says Rifkind.

Despite the economic gloom Isaacson is convinced that for smaller labels, the current climate presents plenty

of opportunities. "It's an exciting time to be a small label but you can't do things the way you used to. There are a lot of opportunities if you are smart and you are small and you move quickly, but it's definitely a troubling time for the industry. There are a lot of people that can get in the game now but the margins are so much smaller. So there is a lot of opportunity in all this chaos."

According to Rifkind the smart labels are the ones that are building a name for themselves as a brand alongside their artists.

"When we had Loud Records, it was really a brand but we didn't take it seriously enough. We had a great logo and I remember every Christmas these kids from Japan would come in and they'd give us tonnes of cash for these sweatshirts just because they were Loud sweatshirts. We didn't cultivate that enough. That would be a bigger focus now."

"Kids are online and they're looking for something cool - record companies need to be speaking to a particular demographic. I think, ultimately, the future will see a lot of smaller labels become established and respected brands."

stuart@musicweek.com

"In this business, you have to be able to get people excited about your artists..."

STEVE RIFKIND



Features

MAJOR CHANGES

eMusic has sealed its first deal with a major label – Sony Music – which will supply DRM-free content to the music service in the US. With other majors tipped to follow Sony onto the consumer site, could we be entering the final chapter in the story of digital rights management?

PICTURE RIGHT

Change to E major: acts including Kings Of Leon, Beyoncé, Bob Dylan and Pink are now available DRM-free on eMusic

Digital

By Eamonn Forde

AFTER A DECADE IN THE MARKET, DRM-free download subscription service eMusic has reached a historic landmark by securing its first content from a major label.

But Sony Music Entertainment's deal with the online retailer contains a twist: only recordings that are two years or older will be available, for now.

Initially covering the US only, the deal with Sony contributes to the growing sense that DRM is becoming an anachronism. From its launch, eMusic had always pushed the MP3 format free of restrictions and this proved a barrier for the majors to license content. But when EMI broke from the pack in 2007 to sell DRM-free tracks via iTunes, it sparked a series of DRM-free experimentation across the business.

Universal, for example, used specific releases in France as a test bed, while Warner Music – previously the biggest DRM supporter of all the majors – slowly began to come round to the idea. Last year saw all the majors begin stripping DRM from the tracks they already sold via a number of retailers. Indeed, 7Digital was the first service to license content stripped of DRM from all four majors across Europe last summer. This was quickly followed by the big four licensing to Amazon MP3 in the UK, having already signed up in the US at the start of 2008.

Chief executive of eMusic Danny Stein says the service had been in talks with the majors to license content as far back as 2003, but DRM was the insurmountable obstacle until now. "The conversations with the majors were not very earnest until 2007 when EMI started to sell music stripped of DRM through iTunes," he says.

eMusic's new pricing tiers (currently US-only)

Package	Total downloads	Monthly cost
Monthly Lite	12	\$6.49
Monthly Basic	24	\$11.99
Monthly Plus	35	\$15.89
Monthly Premium	50	\$20.79
Connoisseur 75	75	\$30.99
Connoisseur 100	100	\$40.99
Connoisseur 200	200	\$80.99

eMusic in numbers

Tracks in eMusic's catalogue downloaded at least once in 2008	75%
Tracks in eMusic's catalogue before Sony deal	5.5m
Total eMusic subscribers globally	400,000
Countries eMusic is live in	28
Total downloads (as of November 2008)	250m

eMusic consumer habits

Bought music from eMusic they would not have bought otherwise	61%
Discovered music on eMusic they may not otherwise have heard about	84%
Spend \$100+ on recorded music per year	82%
Downloads equally split between new and old releases	62%
Regularly recommend music discovered on eMusic to friends	56%



“The actions of the majors with regard to MP3 speak for themselves. The majors are looking for any revenue opportunities that make sense for them”

DANNY STEIN, EMUSIC

Asked if he felt this deal was the final nail in DRM's coffin, he said, "I think the actions of the majors with regard to MP3 speak for themselves. I believe the majors in general are looking for any revenue opportunities that make sense for them."

Sony president of global digital business US sales and corporate strategy Thomas Hesse says that he welcomes "the opportunity to expand the reach of Sony Music catalogue artists online to include eMusic's large and passionate subscriber base".

The new offering on eMusic, however, comes with a revision to its subscription tiers. Many of the 40,000 independent labels on eMusic had been pushing for a price increase but the service was waiting for "a catalysing event to do so".

The average cost per track on eMusic is still considerably lower than on many rival sites. Tracks work out at \$0.54 (£0.33) each on the bottom tier package and \$0.40 (£0.24) each on the top tier package. It is not yet clear what the new price points will be in the UK when the Sony catalogue is eventually made available here.

This price increase stands in sharp relief against wider moves in the download market to lower costs to the consumer. Recently Napster announced that it was cutting its packages in the US to offer unlimited streaming and five downloads for \$5 (£3) a month and iTunes finally introduced variable pricing, including tracks being made cheaper than its uniform pricing model of £0.79/\$0.99 a track.

Sony insisted on the "two-year" clause covering the licensing of its catalogue, but despite not

getting the complete archive, Stein says that the deal nevertheless allows eMusic to "build a bridge between indie and major labels in a way that is a deeper and more curated experience for the user".

Ultimately, eMusic is hoping that it will soon offer full catalogues from all the majors, a goal Stein says he is confident of achieving. "We are working feverishly to bring this catalogue and others to the UK and all the other territories where we operate," he says. And, if the past is anything to go by, it appears to only need one major to break rank before the others follow.

"We have a model that is commerce-based and is not eyeball or advertising related," he says. "All labels are open to experimenting with as many models as possible but at the end of the day they need to be paid royalties in order to support their artists."

Stein reveals that with 400,000 subscribers globally, eMusic was paying out around \$3m (£1.83m) a month in royalties to labels in 2008.

While other digital services, notably iTunes, have created a cherry-picking environment where 95.3% of UK single sales are digital compared to just 7.7% of albums, around 60% of downloads on eMusic are of full albums. The majors are hoping to benefit from the volume of sales eMusic can deliver, particularly among its core user demographic of affluent 25-plus downloaders.

If there is any truth in PRS for Music chief economist Will Page's debunking of the Long Tail theory, the need to stimulate increased interest in, and sales of, catalogue albums and tracks in the digital market is great. This is particularly so for the majors with their extensive archives. This is where retail models such as the one employed by eMusic, where you pay in advance for a set number of tracks per month, really comes in to play. It effectively 'penalises' users for not downloading in bulk and digging deep into the archives and across genres. As a result consumer behaviour patterns are markedly different across the eMusic service than on simple à la carte services.

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MW JOBS

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The intention is to hold a series of separate experiential workshops in China between May – October 2010. Individual workshops will focus on one specific creative sector each such as design, screen, and publishing, led by at least one British creative leader with international credentials in their chosen field.

As this is a marketing partnership opportunity, interested creative businesses should already have experience of working in Asia and have a business development plan for China.

For further information, please visit:
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Key releases

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

Out this week

Singles

- **The Airborne Toxic Event** Happiness Is Overrated (Mercury)

Previous single (chart peak): Sometimes Around Midnight (33)

- **All-American Rejects** I Wanna (Geffen)

Previous single: Gives You Hell (18)

- **Animal Kingdom** Tin Man (Warner Brothers)

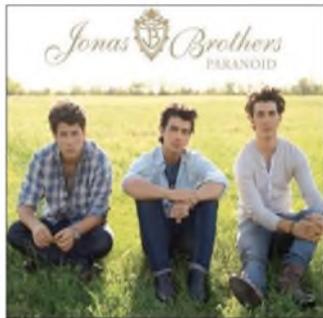
Debut single

- **Bibio** Ambivalence Avenue (Warp)

Previous single: Ovals and Emeralds EP (did not chart)

- **Incubus** Black Heart Inertia (Epic/Immortal)

Previous single: Love Hurts (did not chart)



- **Jonas Brothers** Paranoid (Hollywood/Polydor)

Previous single: Tonight (did not chart)

- **Pixie Lott** Mama Do (Mercury)

Debut single

- **Mastodon** Oblivion (Reprise)

Previous single: Divinations (did not chart)

- **Leona Naess** Leave Your Boyfriend Behind (Polydor)

Previous single: Heavy Like Sunday (did not chart)

- **Katy Perry** Waking Up In Vegas (Virgin)

Previous single: Thinking Of You (27)

- **Stereo MCs** 3 In 3 EP - City Lights (PIAS Recordings)

Previous single: Black Gold (did not chart)

- **Vagabond** Sweat (Until The Morning) (Polydor)

Previous single: More Than You Can Take (did not chart)

- **The Yeah You's** 15 Minutes (Island)

Debut single

- **The Yeah You's** 15 Minutes (Island)

Debut single

Albums

- **Black Eyed Peas** The END (A&M)

Previous album (first-week sales/total sales): Monkey Business (49,260/1,065,834)

- **Black Moth Super Rainbow** Eating Us (Memphis Industries)

Debut album

- **Dirty Projectors** Bitte Orca (Domino)

Previous album: Rise Above (54/1,086)

- **Freeland** Cope (Marine Parade)

Previous album: Now & Them (1,061/6,652)

- **Kasabian** West Ryder Pauper Lunatic Asylum (Columbia)

Previous album: Empire (109,419/646,322)

- **Little Boots** Hands (Sixsevenine)

Debut album

- **Courtney Love** Nobody's Daughter (UMC)

Previous album: America's Sweetheart (5,846/22,645)

- **A Mountain Of One** Institute Of Joy (Tea World)

Previous album: Collected Works (219/1,008)

- **Placebo** Battle For The Sun (Dream Brother)

Previous album: Meds (28,792/97,305)

- **Sonic Youth** The Eternal (Matador)

Previous album: Rather Ripped (3,245/10,845)

- **Steel Panther** Feel The Steel (Island)

Debut album

- **Courtney Tidwell** Roys (City Slang)

Previous album: Don't Let Stars Keep Us Tangled Up (295/1,629)

- **Wiley** Race Against Time (Eskibeat)

Previous album: See Clear Now (3,204/14,14)

- **Astrid Williamson** Here Come The Vikings (One Little Indian)

Previous album: Day Of The Lone Wolf (151/758)

Out next week

Singles

- **Jarvis Cocker** Angela (Rough Trade)

- **David Guetta** Feat. **Kelly Rowland**

When Love Takes Over (Positiva/Virgin)



- **Depeche Mode** Peace (Mute)

- **Dinosaur Jr** Over It (PIAS)

- **Paloma Faith** Stone Cold Sober (Epic)

Things are really starting to heat up for Epic-signed Londoner Paloma Faith, thanks in part to A-list support from both Radio One and Radio Two. A 15-minute documentary will air on Channel 4 on June 11 and even London Tonight is on board, with an interview and video set for broadcast on June 15. Faith performs live at London's ICA on June 24, followed by festival dates at Latitude, Standon Calling and Bestival.

- **Melanie Fiona** Give It To Me Right (Island)

- **Gallows** London Is The Reason (Warner Brothers)

- **The Gaslight Anthem** The '59 Sound (Side One Dummy)

- **Gossip** Heavy Cross (Columbia)

- **Chris Isaak** We Let Her Down (Reprise)

- **Lord Cut-Glass** Look After Your Wife (Chemikal Underground)

- **Maximo Park** Questing, Not Coasting (Warp)

Warp aims to keep the Maximo Park momentum going after the band's third album debuted inside the Top 10 last month. This follow-up to The Kids Are Sic Again marries an urgent, throbbing bass to heartfelt lyrics and soaring vocals. The accompanying clip was directed by Grant Gee, the man behind Radiohead's No Surprises promo and the acclaimed Joy Division documentary from 2007. The band are currently on a huge, sold-out tour of the UK - including two dates at London's Brixton Academy - with Europe and USA to follow shortly.

- **Noisettes** Never Forget You (Vertigo)

- **Paloma Faith** Stone Cold Sober (Epic)

- **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

- **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)

- **Jokers Daughter** The Last Laugh (Domino)

- **Jonas Brothers** Lines, Vines And Trying Times (Hollywood/Polydor)

- **The Legends** Over And Over (Labrador)

- **Nouvelle Vague** NV3 (Peacefrog)

- **The Proclaimers** Notes And Rhymes (WHL)

- **Subway** Subway II (Soul 1a77)

- **Tiny Masters Of Today** Skeletons (Mute)



- **We Were Promised Jetpacks** These Four Walls (FatCat)

- **Paul White** The Strange Dreams Of (One Handed)

June 22

Singles

- **Basement Jaxx** Raindrops (XL)

- **Bat For Lashes** Pearl's Dream (Parlophone)

Pearl's Dream sees Bat For Lashes follow the modest chart success of Daniel with a second slice of avant pop from her acclaimed album Two Suns. Radio support for the track is already strong - it is B-listed at Radio Two - while dedicated fans will enjoy the remix of Sleep Alone by producer David Sitek. Coupled with the track's typically stunning promo, a well-deserved hit could well be in the offing. The track itself is a brilliant summation of all that makes Bat For Lashes such an intriguing act, combining a deliciously dark chorus, with chugging drums and defiant pop sensibility.

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

- **Deerhunter** Rainwater Cassette Exchange EP (4AD)

- **The Enemy** Sing When You're In Love (Warner Brothers)

- **Florence & The Machine** Rabbit Heart (Raise It Up) (Island)

- **Freemasons** Feat. **Sophie Ellis**

Bextor Heartbreak (Make Me A 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)

- **Royksopp** The Girl And The Robot (Wall Of Sound)

- **Rob Thomas** My December (Atlantic)

- **White Lies** Death (Fiction)

Albums

- **Bibio** Ambivalence Avenue (Warp)

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

- **Dinosaur Jr** Farm (PIAS Recordings)

- **Melanie Fiona** The Bridge (Island)

- **Future Of The Left** Travels With Myself And Another (4AD)

- **God Help The Girl** God Help The Girl (Rough Trade)

- **Gossip** Music For Men (Columbia)

- **Chris Isaak** Mr Lucky (Reprise)

- **Laroca** Valley Of The Bears (Just Music)



- **Lenka** Lenka (Columbia)

- **Lord Cut-Glass** Lord Cut-Glass (Chemikal Underground)

- **The Mars Volta** Octahedron (Mercury)

- **Jack Peñate** Everything Is New (XL)

- **Neil Sedaka** My Life In Music (UMTV)

- **Soulja Boy Tellem** Isouljaboytellem (Interscope)

- **Regina Spektor** Far (Sire)

- **Tortoise** Reacons Of Ancestorship (Thrill Jorkley)



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

“A welcome return of ramshackle garage grooves from the acclaimed Texan trio, whose second album follows 2008's Workout Holiday. This sounds like the bastard child of Mudhoney and Captain Beefheart. The Oasis of garage rock, White Denim make little attempt to disguise their influences, with the vocal cry on All Consolation being virtually indistinguishable from that of Robert Plant's on Immigrant Song. Yet White Denim's lo-fi and eclectic approach makes Fits an unpredictable joy, with the album likely to garner the kind of praise heaped on their debut. Indeed, the broad press support so far has ranged from *The Sun* to *Dazed & Confused*, while at radio the likes of Zane Lowe have been all over the single I Start To Run, released July 6. Live dates are booked throughout the summer.”

www.musicweek.com/reviews

June 29

Singles

- **Akon** We Don't Care (Universal)

- **Animal Collective** Summertime Clothes (Domino)

- **The Big Pink** Stop The World (4AD)

- **Billy Talent** Rusted From The Rain (Atlantic)

- **Dan Black** Symphonies (Polydor)

- **Bombay Bicycle Club** Dust On The Ground (Island)

- **Mando Diao** Mean Streets (Island)

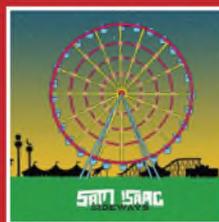
- **Fight Like Apes** Something Global (Model Citizen)

- **Jamie Foxx** Blame It (1)

- **Jimster** Sleeper (Freerange)

THE PANEL

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



SCANT REWARD (CLASH)
Sam Isaac: Sideways (Hear You Me)

Sam Isaac has been honing his craft for years, and it's been worth the wait. Tipped by Zane Lowe and Jo Whitley, Sideways is an almighty pop song. Combining romantic melodies with a soaring chorus, Isaac packs more hooks than a seasoned fisherman into a tune of epic proportions.



RAS KWAME (RADIO ONE/1XTRA)
Cherri V: Until The Sun Comes Up (6060)

Continuing in the tradition of great home-grown soul voices and writers from Caron Wheeler to Estelle, up steps Ms. Cherri V. She is definitely one to keep an eye out for in 2009.



ELLIOT GIBSON (READ PLATFORM)
Florence & The Machine: Lungs (Island)

I am a little bit besotted with this album. It is a beautiful, affirming, strong album that can be played back-to-back far too often, much to my workmates frustration. Between Two Lungs is a highlight, as is Drumming and Howl.



FRANCESCA BABB (GRAZIA)
Lisa Mitchell: Pirouette (RCA)

I heard about Lisa through a non-music friend earlier this year and have been a fan ever since. Pirouette, a track from her debut album out this summer, has a glorious, majestic quality to it and the melody has been running around in my head since I first heard it.

- **Kings Of Leon** Notion (Hard Me Down)
- **The Rumble Strips** Not The Only Person (Fallout)
- **The Saturdays** Work (Fascination)
- **Jordin Sparks** Battlefield (Jive)
- **Jamie T** Sticks N Stones (Virgin)
- **The Virgins** Hey Hey Girl (Atlantic)
- **Yeah Yeah Yeahs** Heads Will Roll (Polydor)

Albums

- **The Days** Atlantic Skies (Atlantic)
- **La Roux** La Roux (Polydor)



- **Moby** Wait For Me (Little Idiot)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Rob Thomas** Cradlesong (Atlantic)
- **Wilco** Wilco (Nonesuch)

July 6

Singles

- **3OH!3** Don't Trust Me (Atlantic)
- **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 Denim** I Start To Run (Full Time Hobby)

Albums

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

- **Dan Black** I In (Polydor)
- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island)
- **Bowerbirds** Upper Air (Dead Oceans)
- **Florence & The Machine** Lungs (Island)



- **Maxwell** BLACKsummers' Night (RCA)
- **Alexander Rybak** Fairytale (EMI)
- **Jack Savoretti** Harder Than Easy (De Angelis)
- **Various** Boaters & Bow Ties (UCI)

July 13

Singles

- **Pussycat Dolls** Hush Hush (Interscope)
 - **Fightstar** Never Change (Fiction)
- Fresh from completing a sold-out headline tour of the UK and with a top 20 single under their collective belts, Fightstar return with a single set to further entrench this band in the mainstream of British music. Its release comes hot on the heels of the band's performance at Radio One's Big Weekend last month, and they will be among the line-up of acts performing at Download and 2000 Trees festivals this summer. The band recently designed and launched their own iPhone application, based on their album sleeve and available on iTunes.
- **Filthy Dukes** Messages (Search & Destroy)
 - **Green Day** 21 Guns (Reprise)
 - **Hollywood Undead** Young (A&M)
 - **Busta Rhymes** World Go Round (Interscope)
 - **The Virgins** One Week Of Danger (Atlantic)

Albums

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

- **Clark Totems** Flare (Warp)
- **Frankmusik** Complete Me (Island)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout)
- **Samandtheplants** In The Scare Shed (Twisted Nerve)

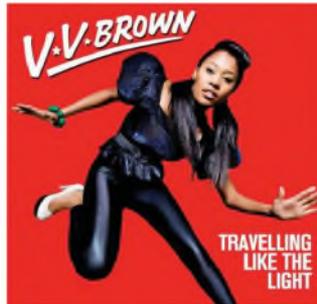
July 20

Singles

- **Wild Beasts** Hooting And Howling (Domino)
- “Wild Beasts are one of those rare bands that sound both resolutely anti-fashion and quite unlike anyone else. Sparks are probably the closest comparison, but there is something quintessentially English about Wild Beasts' music. Hooting And Howling doesn't particularly move on the band's sound from their debut Limbo, Panto, but nor does it particularly need to. Their mixture of swooning operatic vocals, oblique lyrics and melodic piano plus guitar backing still sounds like a breath of fresh air in an overcrowded musical panorama.”
- www.musicweek.com/reviews

Albums

- **Kid British** It Was This Or Football (Mercury)



- **W Brown** Travelling Like The Light (Island)
- **Lil' Wayne** Rebirth (Island)
- **Wilco** Ashes Of American Flags (Nonesuch)

July 27 and beyond

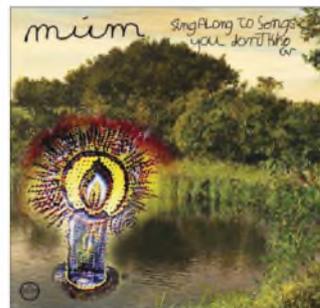
Albums

- **3OH!3** Want (Atlantic) (21/09)

- **Absent Elk** Absent Elk (RCA) (10/08)
- **Steve Appleton** When The Sun Comes Up (RCA) (03/08)
- **Arctic Monkeys** tbc (Domino) (24/08)

The as-yet-untitled third studio album from Arctic Monkeys is a record made in two halves, with material produced by Josh Homme in his Mojave Desert studio and IA and the rest produced by James Ford in Brooklyn. Its release will come a week ahead of the band's headline performances at Reading and Leeds festivals and follows live dates across Europe and the US throughout July. Tracks include Trying lightning, Potion Approachin', Fire And The Thud and Dance Little Liar.

- **Basement Jaxx** Scars (X1) (07/09)
- **Caroline Liar** Coming To Terms (Atlantic) (24/08)
- **The Dream Love** Vs Money (Def Jam) (17/08)
- **The Flaming Lips** Embryonic (Warner Brothers) (14/09)
- **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us) (21/09)
- **Hockey Mind** Chaos (Virgin) (24/08)
- **Whitney Houston** tbc (RCA) (31/08)
- **Mr Hudson** Straight No Chaser (Mercury) (03/08)
- **Inme** Herald Moth (Graphite) (10/08)
- **Jamie T** Kings And Queens (Virgin) (31/08)
- **Mark Knopfler** Get Lucky (Mercury) (14/09)
- **Pixie Lott** Turn It Up (Mercury) (07/09)
- **Ricky Martin** Greatest Hits (RCA) (27/07)
- **Lisa Mitchell** Wonder (RCA) (tbc)



- **Mum** Sing Along To Songs You Don't Know (FatCat) (24/08)
- **Master Shortie** Achd (Odd One Out)
- **Remi Nicole** Cupid Shoot Me (Island) (03/08)

- **P Diddy** Last Train To Paris (Bad Boy) (21/09)



- **Reverend & The Makers** A French Kiss In The Chaos (Wall Of Sound) (27/07)

A French Kiss In The Chaos was produced by Jagz Kooner (Primal Scream/Kasabian) and mixed by Dave Sardy (The Ting Tings/Oasis/ICD Soundsystem) and wears the influences of Sixties psychedelia firmly on its sleeve. The band's debut went Top 10 in 2007 and spawned several hit singles, including Heavyweight Champion of the World and He Said He Loved Me. The campaign is up and running with lead single Silence Is Talking reviewing its first Radio One play last week.

- **Sean Paul** Imperial Blaze (Atlantic) (17/08)
 - **Simian Mobile Disco** Temporary Pleasure (Wichita) (17/08)
 - **Tommy Sparks** Tommy Sparks (Island) (10/08)
 - **Sting** If On A Winter's Night (UCI) (26/10)
 - **Tinchy Stryder** Catch 22 (4th & Broadway) (27/07)
 - **Vagabond** You Don't Know The Half Of It (Polydor) (24/08)
 - **James Yorkston & The Big Eyes** Family Players Folk Songs (Domino) (10/08)
- Folk Songs is the fifth studio album by James Yorkston and will be preceded by the limited-edition seven-inch release Martinmas Time on August 3. The single will have highly individual artwork: 300 blank sleeves for the single were sent out to the band's friends and family to design, among those contributing their own sleeve ideas are fellow Fence Collective artists King Creosote, The Pictish Trail, Lone Pigeon and Steve Mason. Yorkston and band will perform at London's Field Day on August 1.
- **The Veronicas** Hook Me Up (Warner Brothers) (21/09)

SINGLE OF THE WEEK

The Yeah You's 15 Minutes (Island)



A song about the fleetingness of fame sounds just the ticket to provide The Yeah You's with their own. 15 Minutes is three-and-a-half minutes of pure pop, packed with radio-friendly hooks that will grab the listener on first listen – if they are not already on board by the middle eight. The Yeah You's come from the Empire Management stable – home to The Feeling – and their brand of pop is not unlike that of their stablemates, which is no bad thing. Their as-yet-untitled debut album has been produced by Greg Wells (Mika, Katy Perry) and will be released this summer, while the duo play live dates around the capital over the coming months.

ALBUM OF THE WEEK

Kasabian West Ryder Pauper Lunatic Asylum (Columbia)



At times on Kasabian's third studio album, the band possess the synthesized psychedelic feel of early Chemical Brothers; at others they reach a crescendo with anthemic, rousing anthems that will sit comfortably alongside Oasis in the live arena. West Ryder Pauper Lunatic Asylum is a statement release from the band and, like their debut, is an album that works as just that – thanks in no small part Dan The Automator's production skills. Expect this to build on Kasabian's already significant chart achievements. The band are currently on the road with Oasis and The Enemy, with headline shows taking place alongside the tour dates.

Key releases

Beatlemania takes hold at Amazon



KASABIAN TOPPED THREE E-TAILER PRE-RELEASE CHARTS last week but their album's release this week means it is no longer eligible. In its place, their buyers head off in completely different directions: Amazon customers elect Florence & The Machine the new pre-release favourite, HMV buyers put their money behind 50 Cent and Play's punters prefer Dream Theater. Of the three, Florence & The Machine

have the most widespread support with Lungs also improving 5-4 at HMV and 7-3 at Play.

Although still absent from the Top 20 lists at HMV and Play, The Beatles' remasters have doubled their presence in the Amazon list. Six of the 14 albums are now in the Top 20, with Sgt. Pepper debuting at number 13 to leapfrog ahead of Revolver, which climbs 18-14. Abbey Road (up 19-15), Rubber Soul (20-

17), The Beatles (new at 18) and Magical Mystery Tour (new at 19) complete the Beatles' showing, while the group's late great guitarist George Harrison claims a number 20 debut for his compilation, Let It Roll. Let It Roll also debuts at number 13 at HMV.

Pixie Lott's *Mama Do* survived just one week atop Shazam's chart, being overtaken in the most-tagged stakes by David Guetta's *When Love Takes*

Over collaboration with Kelly Rowland. In keeping with their high profile, Florence & The Machine's upcoming single *Rabbit Heart (Raise It Up)* debuts at number 10.

Marilyn Manson slugs it out with Daniel Merriweather in Last.fm's Hype chart this week. Although Manson takes the top four slots, Merriweather has twice as many tracks in the rundown.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	DREAM THEATER	Black Clouds...	Roadrunner
2	LA ROUX	La Roux	Polydor
3	FLORENCE + THE MACHINE	Lungs	Island
4	50 CENT	Before I Self-Destruct	Interscope
5	ENTER SHIKARI	Common Dreads	Atlantic
6	KILLSWITCH ENGAGE	Killswitch...	Roadrunner
7	MAGNUM	Into The Valley Of...	SPV
8	JONAS BROTHERS	Lines, Vines...	Polydor
9	THE MARS VOITA	Octahedron	Mercury
10	QUEEN/PAUL RODGERS	Live In Ukraine	EMI
11	SARAH MCLACHLAN	The Best Of	RCA
12	ROB THOMAS	Cradlesong	Atlantic
13	SPINAL TAP	Back From The Dead	label Industry
14	HOCKEY	Mind Chaos	EMI
15	BILLY TALENT III	Atlantic	
16	INCUBUS	Greatest Hits	Columbia
17	DEVILDRIVER	Pray For Villains	Roadrunner
18	VARIOUS	Baby Loves Disco	UMTV
19	ALEXISONFIRE	Old Crows/...	Roadrunner
20	VV BROWN	Travelling Like The Light	Island

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	FLORENCE & THE MACHINE	Lungs	Island
2	LA ROUX	La Roux	Polydor
3	DREAM THEATER	Black Clouds...	Roadrunner
4	REGINA SPEKTOR	Far	Sire
5	VV BROWN	Travelling Like The Light	Island
6	MAGNUM	Into The Valley Of...	SPV
7	50 CENT	Before I Self Destruct	Interscope
8	SARAH MCLACHLAN	The Best Of	RCA
9	BLACK SABBATH	Master Of Reality	Sanctuary
10	BLACK SABBATH	Black Sabbath	Sanctuary
11	R DAVIES/C END CHORUS	Kinks Choral	Decca
12	FRANKMUSIK	Complete Me	Island
13	THE BEATLES	Sgt. Pepper's...	Parlophone
14	THE BEATLES	Revolver	Parlophone
15	THE BEATLES	Abbey Road	Parlophone
16	VAGABOND	You Don't Know...	Polydor
17	THE BEATLES	Rubber Soul	Parlophone
18	THE BEATLES	The Beatles	Parlophone
19	THE BEATLES	Magical Mystery Tour	Parlophone
20	GEORGE HARRISON	Let It Roll	Capitol

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	DAVID GUETIA	When Love...	Positiva/Virgin
2	PIXIE LOTT	Mama Do	Mercury
3	LA ROUX	Bulletproof	Polydor
4	MELANIE FIONA	Give It To Me Right	Island
5	JLS	Beat Again	Epic
6	LAZEE	Hold On	Hard2beat
7	FREEMASONS	Heartbreak	loaded
8	SHINEDOWN	Second Chance	Atlantic
9	JEREMIAH	BirthDay Sex	Def Jam
10	FLORENCE & THE MACHINE	Rabbit...	Island
11	LETHAL B	Go Hard	Lethal Bizzle Records
12	JACK PENATE	Be The One	XL
13	THE DREAM	Rockin' That Thang	Mercury
14	GURRUMUL	Wiyathul	Skinnyfish
15	NOISETTES	Never Forget You	Vertigo
16	ALL-AMERICAN REJECTS	I Wanna	Geffen
17	BASEMENT JAXX	Raindrops	XL
18	TAYLOR SWIFT	Teardrops On My...	Mercury
19	JORDIN SPARKS	Battlefield	Jive
20	3OH!3	Don't Trust Me	Atlantic

shazam

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	MARILYN MANSON	Devour	Interscope
2	MARILYN MANSON	Arma...	Geddon Interscope
3	MARILYN MANSON	Wow	Interscope
4	MARILYN MANSON	Into The Fire	Polydor
5	KASABIAN	Thick As Thieves	Columbia
6	DANIEL MERRIWEATHER	Could You	J
7	DANIEL MERRIWEATHER	Chainsaw	J
8	DEAD BY APRIL	Trapped	Spinefarm
9	DANIEL MERRIWEATHER	Getting Out	J
10	DANIEL MERRIWEATHER	Red	J
11	DEAD BY APRIL	Angels Of Clarity	Spinefarm
12	DANIEL MERRIWEATHER	Giving Everything...	J
13	DANIEL MERRIWEATHER	Cigarettes	J
14	DANIEL MERRIWEATHER	Impossible	J
15	FINK	Move On Me	Ninja Tune
16	DANIEL MERRIWEATHER	Not Giving Up	J
17	NATHAN FAKE	Narrier	Bo der Community
18	FINK	If I Had A Million	Ninja Tune
19	FINK	Nothing Is Ever Finished	Ninja Tune
20	KATE VOEGELE	99 Times	Universal

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	50 CENT	Before I Self Destruct	Interscope
2	LA ROUX	La Roux	Polydor
3	JONAS BROTHERS	Lines, Vines...	Hollywood
4	FLORENCE & THE MACHINE	Lungs	Island
5	JAY-Z	Blueprint III	Def Jam
6	DREAM THEATER	Black Clouds...	Roadrunner
7	VARIOUS	Shakedown 2	loaded
8	KILLSWITCH ENGAGE	Killswitch...	Roadrunner
9	UL' WAYNE	Rebirth	Island
10	ENTER SHIKARI	Common Dreads	Ambush Reality
11	DEVILDRIVER	Pray For Villains	Roadrunner
12	ADAM LAMBERT	bc	Sony
13	GEORGE HARRISON	Let It Roll	Capitol
14	VARIOUS	Now! 73	EMI
15	THE VERONICAS	Hook Me Up	Sire
16	FRANKMUSIK	Complete Me	Island
17	BASEMENT JAXX	Scars	XL
18	THE MARS VOITA	Octahedron	Mercury
19	HOCKEY	Mind Chaos	Virgin
20	JUST JACK	All Night Cinema	Mercury

hmv.com

CATALOGUE REVIEWS

MIKE OLDFIELD/JEFF WAYNE
Tubular Bells (Mercury 2703550)/*Jeff Wayne's Musical Version Of War Of The Worlds* (Sony Music 88697536102)



Two of the best-loved and biggest-selling albums of all-time – with combined UK sales of more than 5m – receive the latest in their periodical makeovers, hitting shops in a variety of formats. The 30-year-old *War Of The Worlds* will be issued in a new slipcase jewel case edition (number above), in an embossed silver case (88697524842) and on a 2GB USB memory stick (88697522242). Meanwhile, Mike Oldfield's landmark 1973 album *Tubular Bells* marks its addition to the Universal catalogue with physical release in four editions – a 2CD version (number above), a deluxe 2CD/DVD version (2703541), a vinyl edition (2703531) and an

'ultimate' edition with three CDs, a DVD, vinyl, a 60-page booklet and other ephemera (2703539). All editions feature the new 2009 stereo mix, variously supplemented by a 5.1 mix, the original 1973 stereo mix, 1971 demos, scrapped 1973 mixes and a greatest hits compilation.

DAVID SOUL
David Soul (77's GLAMCD 90)/Playing To An Audience Of One (GLAMCD 91)



Actor David Soul – aka Hutch from police drama *Starsky & Hutch* – surprised the critics with a succession of hit singles between 1976 and 1978, including the number ones, *Don't Give Up On Us* and *Silver Lady*. All were pleasing MOR tracks written and produced by British songwriter Tony MacAuley and provide the backbone to these two albums. Remastered, furnished with

extensive liner notes and bonus tracks, they should sell well for the Anglophile Chicago native.

VARIOUS
The Real Thing – The Songs Of Ashford, Simpson & Armstead (Kent CDKEND 318)



Before hitching their wagon to Motown, where they penned many memorable hits, the husband-and-wife team Nick Ashford and Valerie Simpson wrote scores of great soul songs with collaborator Joshie 'Jo' Armstead, 24 of which are included on this excellent set. Any album that includes tracks from *The Crystals*, *The Shirelles* and *The Chiffons* has a lot going for it, and Ashford, Simpson & Armstead seemed able to churn out songs of high quality. Aretha Franklin also turns up, adding her class to the excellent *Cry Like A Baby*, while the adaptability of the trio's

canon is proved by blue-eyed soul excursions from BJ Thomas (*Never Had It So Good*) and Ronnie Milsap (*I Saw Pity In The Face Of A Friend*).

FREDA PAYNE:
Band Of Gold/Contact/Best Of/Reaching Out (Edsel EDSO 2054)



After departing Motown, the Holland Dozier Holland team built their own empire at Invictus. Freda Payne was one of their major stars, shining briefly but very brightly with the unforgettable *Band Of Gold*, *Deeper & Deeper* and some lesser hits. This two-CD set includes everything she did for Invictus, some 40 recordings in all, including interesting takes on Jacques Brel's *If You Go Away*, *The Carpenters'* *Rainy Days & Mondays* and a previously unreleased unedited version of *Band Of Gold*.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title	Label
1	RE	U2	With Or Without You	Island (ARV)
2	1	BILL WITHERS	Ain't No Sunshine	Columbia (ARV)
3	4	JOURNEY	Don't Stop Believin'	Columbia (ARV)
4	7	FAITHLESS	Drifting Away	Champion (P)
5	15	THE KILLERS	Mr Brightside	Island King (ARV)
6	8	AEROSMITH	I Don't Want To Miss A Thing	Columbia (ARV)
7	2	EMINEM	Lose Yourself	Interscope (ARV)
8	6	SNOW PATROL	Chasing Cars	Fiction (ARV)
9	11	ANDREA BOCELLI	Con Te Partiro	UICI (ARV)
10	9	SURVIVOR	Eye Of The Tiger	Arista (ARV)
11	NEW	GOO GOO DOLLS	Iris	Warner Brothers (CIN)
12	10	DJ SAMMY & YANOU	FT DO Heaven	Data (ARV)
13	NEW	JENNIFER HUDSON	And I Am Telling You I'm Not Going	Columbia (ARV)
14	RE	BEYONCE	Listen	Columbia (ARV)
15	NEW	FREDDIE MERCURY & MONTSERRAT CABALLE	Barcelona	Mercury (ARV)
16	RE	PATTI LUPONE	I Dreamed A Dream	FIRST NIGHT (ADA)
17	13	BON JOVI	Livin' On A Prayer	Mercury (ARV)
18	19	NICKELBACK	Rockstar	Roadrunner (CIN)
19	3	MICHAEL JACKSON	They Don't Care About Us	Epic (ARV)
20	NEW	BLACK EYED PEAS	Pump It	A&M (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	4	4	THE DUBGURU U Got 2 Know / Maelstrom
2	5	4	PIXIE LOTT Mama Do / Mercury
3	7	4	BEYONCE Diva / Columbia
4	3	5	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin
5	1	1	PAUL VAN DYK For An Angel 2009 / New State
6	8	2	ROYKSOPP Girl And The Robot / Wall Of Sound
7	2	5	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak / Loaded
8	33	2	SNEAKY SOUND SYSTEM It's Not My Problem / 4th Floor
9	9	3	NICK MURRAY Magnetized / Loverush Digital
10	15	2	KRISTINE W Feel What You Want / Champion
11	39	2	BOB SINCLAR La La Song / AATW
12	18	16	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital
13	10	6	EMPIRE OF THE SUN We Are The People / Virgin
14	22	2	ONE ESKIMO Hometown / Little Polar
15	6	4	W BROWN Shark In The Water / Island
16	11	4	VALERIYA Wild / white label
17	13	6	KEVIN RUDDOLF Welcome To The World / Island
18	23	2	DON DIABLO & EXAMPLE Hooligans / Data
19	32	2	VICTORIA AITKEN I'll Be Your Bitch / white label
20	14	7	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank
21	28	1	GENJI YOSHIDA Age 17 / Kosmo
22	12	5	LONNIE GORDON Catch You Baby / Feverpitch
23	38	3	BASEMENT JAXX Raindrops / XL
24	24	9	AGNES Release Me / 3 Beat
25	17	7	LITTLE BOOTS New In Town / sixevenue
26	NEW		IAN CAREY Get Shaky / 3 Beat Blue
27	19	8	DEADMAU5 & KASKADE I Remember / Virgin
28	25	6	LAZEE Hold On / Hard2beat
29	21	7	LADYHAWKE Back Of The Van / Modular
30	29	7	FUNK FANATICS Love Is The Answer / Freemaison
31	25	7	BAD BOY BILL FEAT. AIYSSA PALMER Falling Anthem / Nettwerk
32	NEW		CASCADA Evacuate The Dancefloor / AATW
33	15	3	NORTHERN ALLSTARS Rock The Dancefloor / AATW
34	34	7	DANIEL MERRIVEATHER Red / I
35	20	4	BRIAN STORME Put Some / 87 Digital
36	30	8	U2 Magnificent / Vertigo
37	Re	4	AXWELL, INGROSSO, ANGELLO, LAIDBACK LUKE/D COX Leave The World / Axtone
38	31	7	SIMPLY RED (Money's Too Tight) To Mention / Simplyred.com
39	27	7	THE SCORE We Got You / Coast
40	37	4	THE PRODIGY Warrior's Dance / Take Me To The Hospital

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	10	2	CASCADA Evacuate The Dancefloor / AATW
2	6	3	PIXIE LOTT Mama Do / Mercury
3	11	3	KELLY CLARKSON I Do Not Hook Up / RCA
4	9	2	THE SATURDAYS Work / Fascination
5	12	3	KATRINA Walking On Sunshine / white label
6	14	4	GARY GO Open Arms / Decca
7	3	4	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank
8	1	4	BEYONCE Diva / Columbia
9	4	4	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin
10	2	4	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak / Loaded
11	13	4	NORTHERN ALLSTARS Rock The Dancefloor / AATW
12	15	3	THE REAL MR SMITH This Is My Jam / Just Bounce
13	NEW	1	SEPTEMBER Until I Die / Hard2beat
14	21	2	THE KHALIFE PROJECT Magic Carpet / white label
15	18	2	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down / Interscope
16	16	3	BLACKOUT CREW Dialed / AATW
17	NEW	1	CITY GIRLS Make Up Your Mind / Bxb7
18	25	3	ANTOINETTE Come Into My Life / Contraband Music
19	24	2	MELANIE FIONA Give It To Me Right / Island
20	23	6	OPPOSITE WORLDS Feel / Imc Entertainment
21	22	5	NATISSE I'm Not Over You / Shed
22	NEW	1	LETHAL BIZZLE Go Hard / Search & Destroy
23	NEW	1	HANNAH Keeping Score / Snowdog
24	8	3	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood
25	NEW	1	BOB SINCLAR La La Song / AATW
26	NEW	1	JUST JACK Doctor Doctor / Mercury
27	NEW	1	MUMZY STRANGER One More Dance / Tiffin Beats
28	19	7	BLACK EYED PEAS Boom Boom Pow / Interscope
29	17	5	LONNIE GORDON Catch You Baby / Feverpitch
30	NEW	1	CHRIS CORNELL Long Gone / Interscope

Enigmatic Guru beats the Pixie to victory



Pixie Lott

LEADERSHIP OF THE UPFRONT CLUB CHART remains in continental hands as it passes from Paul Van Dyk to The Dubguru.

Little is known about the new chart-toppers, but it is thought they are a collaboration between Belgian Johan Gielen and Dutch-based Virtual Vault, aka Ben Huijbregts and Carlos San Juan. Whatever their origins, the trio have come up with a storming new trance version of U Got 2 Know, a club monster and Top 10 sales hit for Italian act Cappella in 1993. Its new incarnation jumps 5-1 this week, beating off the challenge of Pixie Lott's Mama Do (Uh Oh, Uh Oh) by a margin of 1.7%.

That may seem a slender victory, but it is huge compared to the 0.12% margin by which Lott loses out in the race for Commercial Pop

chart honours to Cascada's Evacuate The Dancefloor. The track – not to be confused with their All Around The World labelmates Northern Allstars' current Commercial Pop hit Rock The Dancefloor, which climbs 13-11 – is a return to form for the act who have sold 832,000 singles and 912,000 albums in the UK in the last three years.

After eight weeks at the top of the Urban chart, the Black Eyed Peas' Boom Boom Pow is dispatched to the runner-up slot by Keri Hilson, whose Knock You Down collaboration with Kanye West & Ne-Yo completes a three-week climb to the summit. Flo-Rida's Suga and Beyoncé's Diva are also very close and any one of the four could be number one a week hence.

Alan Jones



Top pop: Cascada shoot 10-1 in the Commercial Pop chart



Dogged victory: Pitbull tops the Cool Cuts chart

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	2	3	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down / Interscope
2	1	10	BLACK EYED PEAS Boom Boom Pow / Interscope
3	4	6	FLO-RIDA Suga / Atlantic
4	3	4	BEYONCE Diva / Columbia
5	5	5	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood
6	6	10	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA
7	10	5	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
8	9	7	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank
9	8	13	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway
10	7	8	EMINEM We Made You / Interscope
11	11	11	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope
12	12	11	A R RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER Jai Ho! / Interscope
13	15	5	SEAN PAUL So Fine / Atlantic/vp
14	17	19	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful / Universal
15	21	15	LADY GAGA Poker Face / Interscope
16	18	16	FLO-RIDA Right Round / Atlantic
17	16	14	BRICK & LACE Bad To Di Bone / Kon Live/Geffen/Polydor
18	13	11	JAMIE FOXX Blame It / I
19	NEW	1	LETHAL BIZZLE Go Hard / Search & Destroy
20	19	11	IRONIK FEAT. CHIPMUNK & E JOHN Tiny Dancer (Hold Me Closer) / Asylum
21	28	3	MELANIE FIONA Give It To Me Right / Island
22	22	2	SERANI No Games / T1 R76
23	24	14	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
24	14	7	BUSTA RHYMES FEAT. T-PAIN Hustler's Anthem 09 / Island/Motown
25	20	12	BEYONCE Halo / Columbia
26	23	4	ICE EZZE FEAT. SWAY Dance For Me / Icm
27	26	20	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
28	NEW	1	BEYONCE Sweet Dreams / Columbia
29	27	16	KIG Heads Shoulders Kneez And Toez / Aatw/Island
30	29	26	BEYONCE Single Ladies (Put A Ring On It) / Columbia

Cool Cuts Top 20

Pos	ARTIST Title
1	PITBULL I Know You Want Me (Calle Ocho)
2	LA ROUX Bulletproof
3	DON DIABLO & EXAMPLE Hooligans
4	SNEAKY SOUND SYSTEM It's Not My Problem
5	OUT OF OFFICE V THE ORIGINAL I Love You Baby
6	ROYKSOPP Girl And The Robot
7	CASCADA Evacuate The Dancefloor
8	SHARAM She Came Along
9	IAN CAREY Get Shaky
10	GUI BORATTO No Turning Back
11	ORBITAL Lush/Halcyon/Impact
12	SEPTEMBER Until I Die
13	LEE CABRERA V THOMAS GOLD Shake It (Move A Little Closer)
14	GUY GERBER Stoppage Time
15	PRIORS What You Need
16	Y-TRAXX Mystery Land
17	PEACHES Loose You
18	DALEY PADLEY Tropical
19	MARTIN SOLIVEIG One 2.3 Four
20	WHITE LIES Death



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



Nutini – a victory for Scottish men

AFTER TWO WEEKS AT THE TOP of their respective charts, Eminem's Relapse album and Dizzee Rascal & Armand Van Helden's Bonkers single are both topped this week. Eminem loses his throne to Scottish singer/songwriter Paolo Nutini, while Bonkers is replaced at number one by the very single it topped, Black Eyed Peas' Boom Boom Pow.

Britain's Got Talent brought in the highest TV audiences since 2004 and a guest appearance on the penultimate night by of the show by its first champion Paul Potts was expected to unleash massive demand for his second album, *Passione*, sung entirely in Italian. But the album has to settle for a number five debut on sales of 17,921 copies.

Potts' debut album *One Chance* sold 128,315 copies to enter at number one nearly two years ago, and spent three weeks at the charts summit. Potts was never in with a chance with *Passione* and was well beaten by someone – Paolo Nutini, the 22-year-old from Paisley whose family is from Tuscany – who is probably more at home with Italian but sings his new album in English.

Nutini's *Sunny Side Up* shone brightly at retail and debuts at number one on sales of 62,937 copies. It is Nutini's second album, following 2006's *These Streets*, which debuted at number three on sales of 35,213 and never climbed higher, though it spun off four Top 30 hits and has gone on to sell 1,061,486 copies, including 5,654 last week. Perhaps surprisingly,

although groups and female soloists from Scotland have been regular visitors to the top of the album chart, Nutini is the first Scottish male solo artist ever to reach the summit.

Nutini's fast start condemns Daniel Merriweather to a number two debut with his introductory album, *Love & War* (41,807 sales). Australian Merriweather featured on hits by Mark Ronson and Wiley, before chalking up back-to-back Top 10 hits with *Change and Red*, the first two singles from *Love & War*, which is the highest charting album yet on the J Records imprint. Set up by Clive Davis on his return to the Sony BMG camp in 2000, J initially served as a home to his own acts – Alicia Keys and Luther Vandross among them – and its previous highest charting albums were Rod Stewart's *Stardust: The Great American Songbook III* and *Thanks For The Memory: The Great American Songbook IV*, number three in 2004 and 2005, respectively.

Last week's number one, *Relapse* by Eminem, dips to number three (31,985 sales).

There are also new arrivals on the album chart this week from Diana Krall, Eels, Rancid, Patrick Wolf, Talking Back Sunday, The Pretenders, the Dave Matthews Band, Geoffrey Gurrumul Yunupingu and Elvis Costello.

Canadian jazz vocalist Krall secures the second highest of seven charting albums to date with *Quiet Nights* – a collection of standards,

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,345,219	1,358,607
prev week	2,379,421	1,319,418
% change	-1.4%	+3.0%

Last week	Compilations	Total albums
Sales	362,157	1,720,764
prev week	359,358	1,678,776
% change	+0.8%	+2.5%

Year to date	Singles	Artist albums
Sales	59,957,650	35,708,819
vs prev year	43,647,520	37,785,476
% change	+37.4%	-5.5%

Year to date	Compilations	Total albums
Sales	9,529,249	45,238,068
vs prev year	11,025,542	48,811,018
% change	-13.6%	-7.3%

Compiled from sales data by Music Week

including *Walk On By* and *Every Time We Say Goodbye* – debuting at number 11 (11,434 sales). She wins bragging rights over husband Elvis Costello, whose own latest set, *Secret, Profane & Sugarcane*, debuts at number 71 (2,130 sales), providing the 54-year-old with his 28th chart album in a career spanning 32 years.

Eels' *Hombre Lobo: 12 Songs Of Desire* debuts at number 18 (7,531 sales); punk veterans Rancid's first album in six years, *Let The Dominoes Fall*, debuts at number 41 (3,403 sales); singer/songwriter Patrick Wolf's second chart album, *The Bachelor*, arrives at number 49 (3,120 sales); New York rockers *Taking Back Sunday's* third chart album, *New Again* debuts at number 46 (3,180 sales), beating the 71 peak of first success *Where You Want To Be*, but falling short of follow-up *Louder Now's* number 18 peak; and *The Pretenders' first* album for seven years, *Break Up The Concrete* is packaged with a 22-track *Best Of* set, and debuts at number 35 (3,935 sales), providing Chrissie Hynde and co with their 18th chart album.

US/South African phenomenon the Dave Matthews Band are likely to secure their fifth straight number one album in America with *Big Whiskey & The Groogrux King* – but, like its predecessors, it falls short of the Top 50 here, debuting at number 59 (2,474 sales). Sung in Yolngu and English, Australian Aborigine Geoffrey Gurrumul Yunupingu's debut album *Gurrumul* debuts at number 70 (2,151 sales).

With Dizzee Rascal and Armand Van Helden's *Bonkers* continuing its surprisingly rapid fade – it dips 21% to 49,890 this week – *Black Eyed Peas' Boom Boom Pow* returns to number one on the singles tally.

Boom Boom Pow's success comes despite its own sliding sales – it sold 74,461 copies when debuting at number one three weeks ago, 69,178 when dipping to number two a fortnight ago, 57,463 while holding

ARTIST ALBUMS (MONTHLY SHARE MAY)



Universal	32.5%
Sony	18.6%
EMI	14.2%
Warner	12.7%
Others	22.0%

SINGLES (MONTHLY SHARE MAY)



Universal	36.4%
Sony	19.3%
Warner	13.4%
EMI	12.7%
Others	18.2%

in second place last week, and 55,849 in the latest frame. It's fairly commonplace for albums to return to number one – 254 albums have topped the chart since the turn of the millennium, with 33 of them returning to the summit at some stage – but singles rarely do so.

Of 252 number one singles since 2000, *Boom Boom Pow* is only the fifth to reclaim the title, following *S Club 7's Don't Stop Movin'* (2001), Daniel Bedingfield's *Gotta Get Thru This* (2002), Eric Prydz's *Call On Me* (2004) and most recently Shakira & Wyclef's *Hips Don't Lie* (2006).

Kasabian's third album *West Ryder Pauper Lunatic Asylum* is issued today (Monday), and introductory single *Fire Burns* to a number three debut (42,966 sales), to become the highest charting of the Leicester band's eight hit singles to date.

Joining Daniel Merriweather (5-5, *Red*, 33,690 sales) and *The Veronicas* (8-9, *Untouched*, 26,407 sales) in the Top 20 is a third Australian act, *Empire Of The Sun*. The duo's second single, *We Are The People*, has moved 111-86-52-37-26, and now jumps to number 14 (13,262 sales). Their debut album, *Walking On A Dream*, debuted at number 21 in February – the same week the title track peaked at number 64 – and is on an even longer winning streak, climbing for the eighth straight week. Up 29-19 (7,170 sales), to claim its highest placing yet, it increases its career sales to more than 50,000.

Did You See Me Coming? is the second single from *The Pet Shop Boys' Yes* album. Debuting at number 21 (10,481 sales) it falls short of the number 14 debut/peak of predecessor *Love Etc*, but provides them with their 42nd Top 75 entry, furthering their lead as the most successful duo in chart history.

Lady GaGa's *Just Dance* is topped from the year-to-date singles rankings – but spare your sympathy because the track to overtake it is GaGa's own follow-up, *Poker Face*. *Just Dance* topped the chart for three weeks in January and has sold 661,627 copies, including 5,381 last week. *Poker Face* was also number one for three weeks (March/April) and has sold 670,457 copies (17,596 last week). Both tracks are taken from GaGa's debut album *The Fame*, which topped the 500,000 mark a fortnight ago. Number 10 this week (11,810 sales), it has so far sold 518,111 copies in 21 weeks. Third single *Paparazzi* is just beginning to take off. In the Top 75 for the last six weeks it jumps 64-43 this week – a new high – and has already sold 45,506 copies, including 5,022 in the latest frame.

International charts coverage Alan Jones

Coldplay show sticking power

EMINEM AND GREEN DAY CONTINUE TO DOMINATE the global stage but both have lost significant ground since last week. They took fewer than half of the number one positions available to them, with local replacements including Eros Ramazzotti (Italy), Fat Freddy's Drop (New Zealand), and Eurovision winner Alexander Ryback (Norway).

Debuting high is one thing but showing staying power is quite another and any album still in the

upper reaches of the world's charts after 50 weeks is to be commended. Coldplay's *Viva La Vida Or Death & All His Friends* is such an album, and racks up its half century this week, an event marked by a slight improvement in its standing in several charts. In the US – where it has sold 2,476,000 copies to date – it rallies 76-68. It also climbs in Canada (55-49), Australia (43-38), Portugal (30-25), Sweden (60-50), and most notably in Spain, where it leaps 15-7 this

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 PAOLO NUTINI <i>Sunny Side Up</i>	£8.99	£8.95	£8.93	£8.98
2 DANIEL MERRIWEATHER <i>Love & War</i>	£6.99	£6.99	£8.93	£8.98
3 EMINEM <i>Relapse</i>	£8.99	£8.95	£8.93	£8.98
4 ESCALA <i>Escala</i>	£8.99	£8.95	£8.93	£8.98
5 PAUL POTTS <i>Passione</i>	£5.99	£8.95	£8.98	£8.98

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	2	BLACK EYED PEAS Boom Boom Pow / Interscope
2	1	DIZZEE RASCAL Bonkers / Dirtree Stark
3	3	AGNES Release Me / 3 Beat
4	NEW	KASABIAN Fire / Columbia
5	5	DANIEL MERRIWEATHER Red / 1
6	17	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Polydor
7	6	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Polydor
8	8	THE VERONICAS Untouched / Sire
9	4	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island
10	7	LA ROUX In For The Kill / Kitsune
11	11	LADY GAGA Poker Face / Interscope
12	9	LILY ALLEN Not Fair / Regal
13	12	BEYONCE Halo / Columbia
14	13	PINK Please Don't Leave Me / RCA
15	14	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Zomba
16	15	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! / Interscope
17	16	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
18	10	EMINEM We Made You / Interscope
19	18	CAVIN HARRIS I'm Not Alone / Columbia
20	19	FLO-RIDA Suga / Atlantic
21	22	LITTLE BOOTS New In Town / sixsevenine
22	20	METRO STATION Shake It / Columbia
23	NEW	EMPIRE OF THE SUN We Are The People / EMI
24	35	KATY PERRY Waking Up In Vegas / Virgin
25	25	JASON MRAZ I'm Yours / Elektra
26	33	DEADMAU5 & KASKADE I Remember / Maustrap
27	23	SHONTELLE FEAT. AKON Stuck With Each Other / Universal
28	24	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
29	27	LADY GAGA Just Dance / Interscope
30	29	NOISETTES Don't Upset The Rhythm / Mercury
31	38	TAKE THAT Said It All / Polydor
32	30	JAMES MORRISON Broken Strings / Polydor
33	31	THE PRODIGY Warrior's Dance / Take Me To The Hospital
34	21	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum
35	NEW	KELLY CLARKSON I Do Not Hook Up / RCA
36	32	BEYONCE Single Ladies (Put A Ring On It) / Columbia
37	RE	PAOLO NUTINI Candy / Atlantic
38	25	LILY ALLEN The Fear / Regal
39	NEW	PIXIE LOTT Mama Do / Mercury
40	37	BRITNEY SPEARS If U Seek Amy / Jive

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

Jazz albums Top 10

This	Last	Artist Title / Label
1	NEW	DIANA KRALL Quiet Nights / Verve (ARV)
2	1	MELODY GARDOT My One And Only Thrill / Verve (ARV)
3	3	SEASICK STEVE I Started Out With Nothin' ... / Warner Brothers (CIN)
4	2	MADELEINE PEYROUX Bare Bones / Decca/Rounder (ARV)
5	4	SEASICK STEVE Dog House Music / Bronzbeat (PIAS)
6	6	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
7	NEW	CHICK COREA Five Peace Band Live / Concord (ARV)
8	5	MELODY GARDOT Worrisome Heart / UCI (ARV)
9	7	AMY WINEHOUSE Frank / Island (ARV)
10	RE	FLEETWOOD MAC The Best Of Peter Green's Fleetwood Mac / 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	3	VARIOUS Ultimate Pop Party / Universal TV (ARV)
3	2	VARIOUS R&B Collection - Summer 2009 / Universal TV (ARV)
4	4	VARIOUS Now That's What I Call Music 72 / EMI Virgin/UMTV (E)
5	NEW	VARIOUS Clubbers Guide - Summer '09 / Ministry (E)
6	5	OST Hannah Montana - The Movie / Walt Disney (E)
7	6	VARIOUS Ska Mania / Universal TV (ARV)
8	NEW	VARIOUS Essential Reggae / Ministry (E)
9	7	VARIOUS Dance Nation - Your Big Night Out / Hard:beat (ARV)
10	8	VARIOUS Time To Say Goodbye / Decca (ARV)
11	NEW	VARIOUS Island Life - 50 Years Of Island Records / Island (ARV)
12	RE	VARIOUS Dad Rocks / EMI TV/UMTV (E)
13	9	VARIOUS Drive Time Anthems / Sony Music (ARV)
14	12	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / EMI TV/Sony Music
15	10	VARIOUS They Sold A Million / EMI Virgin (E)
16	13	OST Mamma Mia / Polydor (ARV)
17	15	VARIOUS Hallelujah / Sony Music/UCI
18	18	VARIOUS Pop Princesses 2009 / Sony Music/UMTV
19	17	OST Twilight / Atlantic (CIN)
20	11	VARIOUS Bonkers - The Original Hardcore / A&W/UMTV (ARV)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	2	MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS)
2	NEW	PATRICK WOLF The Bachelor / Bloody Chamber (PIAS)
3	1	GRIZZLY BEAR Veckatimest / Warp (PIAS)
4	3	FRIENDLY FIRES Friendly Fires / XL (PIAS)
5	4	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
6	NEW	SKEPTA Microphone Champion / Boy Beta Know (SRD)
7	7	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
8	5	JARVIS COCKER Further Complications / Rough Trade (PIAS)
9	9	OASIS Dig Out Your Soul / Big Brother (PIAS)
10	6	MAXIMO PARK Quicken The Heart / Warp (PIAS)

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

Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	4	THE PRIESTS The Priests / Epic (ARV)
2	NEW	KATHERINE JENKINS Serenade - Deluxe Edition / UCI (ARV)
3	2	FARYL Faryl / Decca (ARV)
4	3	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV)
5	5	KATHERINE JENKINS Premiere / UCI (ARV)
6	8	ANDREA BOCELLI Incanto / Decca (ARV)
7	6	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen / UCI (ARV)
8	7	ENCHANTED VOICES Howard Goodall's Enchanted Voices / Classic FM (ARV)
9	9	RUSSELL WATSON The Voice / Decca (ARV)
10	10	KRONOS QUARTET Floodplain / Nonesuch (CIN)

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

Key
■ Highest new entry ■ Highest climber

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Jones



week, to achieve its highest chart placing for 19 weeks. Its success there is linked to that of the Viva La Vida single, which is even more resurgent, jumping 8-2 on its 50th straight appearance on the list. Whether the single is driving the

album or vice versa, and why, is not something immediately evident.

Depeche Mode's Sounds Of The Universe has stabilised somewhat in many countries, its originally fast fade turning into a slower slide. In Russia, it actually jumps 5-1 this week, topping

the list for the first time. It also continues to make a strong showing in other former Soviet bloc countries, falling 3-5 in Hungary and 6-8 in Poland. It remains in the Top 10 in Germany (number three), Italy (number six), Switzerland (number nine) and Austria (number 10). In the US, it dips 80-94, but its sales there of 137,000 to date, are the highest for any territory.

Friends since their days as members of supergroup Blind Faith and Eric Clapton's Live At Madison Square Garden set dives 14-47 in the US and 44-79 in Canada but debuts in

several other territories, notably Italy (number 12), Norway (31), Switzerland (33), France (34), Sweden (44) and the Netherlands (60).

Graffiti Soul earned Scots veterans Simple Minds their highest UK chart position for 14 years, when it debuted at number 10 last week. It can't quite match that elsewhere but debuts at 25 in Belgium, 29 in the Netherlands, 32 in Italy and 40 in Ireland.

Finally, Scottish singer Isla Grant's grip on the New Zealand charts continues strong - although Special To Me slips 4-6. The Best Of climbs 12-11 and By Request rises 32-27.

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 OFFICIAL singles chart

This wk	Last wk	Wks in chart	Artist Title (Producers) / Publisher (Writers) / Label / Catalogue number (Distributor)
1	2	4	BLACK EYED PEAS Boom Boom Pow (Will.I.Am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV)
2	1	3	DIZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Notting Hill/Bug (Mills/Van Helden) / Ditee Stank STANK005/CDs (PIAS)
3	New		KASABIAN Fire (Pizzorno/Den The Automator) EMI (Pizzorno) / Columbia PARADISE54 (ARV) HIGHEST NEW ENTRY
4	3	2	AGNES Release Me (Hansson/Person/Grauers) Kobalt/Applebay/Sherabella (Hansson/Vaughan/Agnes) / 3 Beat (ATC0150164642 (ARV)
5	5	3	DANIEL MERRIWEATHER Red (Ronski) Red Ink/EMI/Kobalt (McFarland/Ghost/Dench) / J 88697499282 (ARV) SALES INCREASE
6	12	3	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Nanjia/Hilson) Universal/EMI/Warner Chappell/Mariusus (Hilson/Hilson/Kross/Smith/Araica/West) / Polydor USIM70955396 (ARV) +50% SALES INCREASE
7	New		SOUJIA BOY TELLEM Kiss Me Thru The Phone (Innin) Published By Patrick/EMI/Warner Chappell (Way/Scheffer/Siguel) / Interscope (ATC0149210953 (ARV)
8	4	7	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Ftsmith) Sony ATV/EMI/Chrysalis (Ftsmith/Danquah/Contostavlos) / Island 2701362 (ARV)
9	8	2	THE VERONICAS Untouched (Gud) Catalyst/Cherry Lane Music/EMI (Gud/Origliasso/Origliasso) / Sire (ATC0132546939 (CIN)
10	7	12	LA ROUX In For The Kill (Langmaid/Jackson) Big Life (Langmaid/Jackson) / Kitsune 2700304 (ARV)
11	10	8	EMINEM We Made You (Dr Dre) Universal/CC (Mathers/Batson/Young/Parker/Lawrence/Egan) / Interscope 2706416 (ARV)
12	11	21	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 2703459 (ARV)
13	9	11	LIYY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal REG153CD (E)
14	26	4	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloan/Mayles) Sony ATV/CC (Sloan/Steel/Littlemore) / EMI DINS1284 (E) +50% SALES INCREASE
15	13	2	LITTLE BOOTS New In Town (Kurstin) EMI/Universal (Kurstin/Hesketh) / sixsevenine 679166CD (CIN)
16	15	8	THE PRODIGY Warrior's Dance (Howlett) EMI/Sherlock Holmes/Chekeal/Incentive/Bucks (Howlett/Grace/Mills/Snick) / Take Me To The Hospital H0SPCD504 (ESSIADA)
17	14	9	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697513252 (ARV)
18	19	10	FLO-RIDA Suga (DJ Monty) CC/Sony ATV/Kobalt (Dillard/Humphrey/Caren/Battley/Battley/Gubutli/Robin) / Atlantic AT038CD (CIN)
19	22	8	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Bjarnson/Raddon/Zimmerman) / Maustrap MAU5017X SALES INCREASE
20	17	12	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) CC (Rehman/Gulzer/Smith) / Interscope (ATC0148499894 (ARV)
21	New		PET SHOP BOYS Did You See Me Coming (Xenomania) Sony ATV/Cage (Tennant/Lowe) / Parlophone CDR56772 (E)
22	18	9	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The Y's) EMI/Image-m/CC (Ladross/Elioz/Dal/Fimberlake/Fauntleroy) / RCA 88697520672 (ARV)
23	20	14	BEYONCE Halo (Knowles/Tedder) Sony ATV/EMI/Kobalt (Bogart/Tedder/Knowles) / Columbia 88697519782 (ARV)
24	16	6	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) (Agent X) Universal (John/Haug/Tin) / Asylum ASYLUM9CD (CIN)
25	23	7	SHONTELLE FEAT. AKON Stuck With Each Other (Akon/Warren) Sony ATV (Warren) / Universal (ATC0150224892 (ARV)
26	31	5	KATY PERRY Waking Up In Vegas (Wallis/Perry) Kobalt/Warner Chappell (Carlsson/Chill/Perry) / Virgin (ATC0149450835 (E) SALES INCREASE
27	30	3	PAOLO NUTINI Candy (Johns) Warner Chappell (Nutini) / Atlantic ATUK087CDX (CIN) SALES INCREASE
28	New		ENTER SHIKARI Juggernauts (Enter Shikari/Cray) Universal Music (Reynolds/Batten/Clewlow/Roife) / Ambush Reality AMB007CD (PIAS)
29	25	14	METRO STATION Shake It (Sam & Sluggo) EMI (Musso/Tyus/Healy) / Columbia 88697481072 (ARV)
30	27	11	PINK Please Don't Leave Me (Martin) EMI/Pink Insider/Maraton/Kobalt (Pink/Martin) / RCA 88697471622 (ARV)
31	New		CAROLINA LIAR Show Me What I'm Looking For (Martin/Karlsson) Kobalt (Wolf/Karlsson) / Atlantic AT034CD (CIN)
32	21	11	MILEY CYRUS The Climb (Shenks) Vistaville/OBO Itself/Hopeless Rose/Stage Three (Alexander/Mabe) / Hollywood (ATC0148518455 (ARV)
33	28	14	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Strom/Iglesias) / Interscope (ATC014849986 (ARV)
34	32	7	MARMADUKE DUKE Rubber Lover (Reid/Nell/Cosley) Universal/Good Soldier/EMI/CC (Nell/Reid) / 14th Floor (ATC0148867046 (CIN)
35	34	26	JASON MRAZ I'm Yours (Terife) FinTage (Mraz) / Elektra AT030RCD (CIN)
36	50	5	KELLY CLARKSON I Do Not Hook Up (Benson) EMI/Warner Chappell/Variious (Perry/Diguardi/Wells) / RCA 88697524492 (ARV) SALES INCREASE
37	29	3	STAR PILOTS In The Heat Of The Night (Fjellstrom/Udd) Empire/CC (Becker/Fjellstrom/Udd) / Hard2Beat H2B18/CDs (ARV)
38	24	7	ALESHA DIXON Let's Get Excited (Teal/Williams) Sony ATV/Peermusic (Dixon/Harrell/Herfindal/Hall) / Asylum ASYLUM1021 (CIN)

This wk	Last wk	Wks in chart	Artist Title (Producers) / Publisher (Writers) / Label / Catalogue number (Distributor)
39	36	14	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylen 2010) Sony ATV/Regime/Que Man/Chrysalis (Thiam/Wesley/O'Donis/Harrow/Smith) / Universal 2700494 (ARV)
40	57	4	BILL WITHERS Ain't No Sunshine (Jones) Universal (Withers) / Columbia CATCO7717 (ARV) SALES INCREASE
41	35	23	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)
42	40	11	NOISETTES Don't Upset The Rhythm (Abbiss) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Asiasin/Pearworth) / Mercury 1798000 (ARV)
43	64	6	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope USIM7082440R (ARV) +50% SALES INCREASE
44	60	51	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATV/Image-m (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN) SALES INCREASE
45	54	30	THE KILLERS Human (Price) Universal (Flowers/Kearney/Stormer/Vanucci) / Vertigo 1789799 (ARV) SALES INCREASE
46	41	16	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury (ATC0146484401 (ARV)
47	New		GOSSIP Heavy Cross (Rubin/Gossip) Chrysalis Music/Dark Lives Music (Gossip) / Columbia 88697536832 (A&V)
48	New		THE SATURDAYS Work (Sommerdahl/Engstrom) CC/Universal/Waterfall/P & P (Wroldsen/Sommerdahl/Engstrom) / Polydor GBUM7081267 (ARV)
49	49	37	KINGS OF LEON Use Somebody (Petraglia/King) Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV)
50	37	9	MILEY CYRUS Hoedown Throwdown (Anders/Raz) Warner Chappell/CC (Anders/Hassman) / Hollywood USWD10935873 (ARV)
51	33	2	YOU ME AT SIX Finders Keepers (Micheal) EMI (You Me At Six) / Slam Dunk SIAMD007 (PIAS)
52	59	6	TAYLOR SWIFT Teardrops On My Guitar (Chapman) Sony ATV (Swift/Rose) / Mercury (ATC0150387812 (A&V) SALES INCREASE
53	75	12	T.I Whatever You Like (Jonsin) Universal/Warner Chappell/CC (Jonsin/Scherzinger/Sarratt/Hawkins/Garten) / Atlantic AT0337CD (CIN) HIGHEST CLIMBER
54	42	8	GREEN DAY Know Your Enemy (Ng) CC (Green Day) / Reprise WB16CD (CIN)
55	New		PUSSYCAT DOLLS Hush Hush (Quiz & Larso/Frail) Pnp-Natch/Universal/Josef Swerlund Music/Windwept (Romthel/Larso/Wroldsen) / Interscope USIM70832594 (ARV)
56	44	29	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peermusic (Harris/Harris/Stewart/Knowles) / Columbia 88697475032 (ARV)
57	46	14	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/EMI/Wesley/Kobalt/Bug (Burns/Coy/Franks/Humphrey/Dillard/Levet/Perry/Gott) / Atlantic AT0334CD (CIN)
58	45	19	LIYY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)
59	51	17	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital H0SPCD502 (ESSIADA)
60	52	39	KINGS OF LEON Sex On Fire (Petraglia/King) Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 88697352002 (ARV)
61	55	28	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Ftsmith/Woodford) / Polydor 1792152 (ARV)
62	39	2	ESCALA Palladio (Horn) Bobbey & Hawkes (Jenkins) / Syco GBHMJ090003 (ARV)
63	56	7	KERI HILSON FEAT. TIMBALAND Return The Favor (Timbaland/E Knock) Universal/Warner Chappell/P&P Songs (Hilton/Nelson/Lewis/Muhammad/Moxly/Smith/Milkap) / Interscope (ATC0148643475 (ARV)
64	65	4	N-DUBZ Wouldn't You (Rawson/Contostavlos) Sony ATV (Contostavlos/Contostavlos/Rawson) / All Around the World (ATC0150295323 (ARV) SALES INCREASE
65	53	15	KELLY CLARKSON My Life Would Suck Without You (Maxwell/Dr. Luke) Warner Chappell/Kobalt (Kelly/Max/Gottwold) / RCA 8869746332 (ARV)
66	47	33	MADCON Beggin' (Lewie) EMI (Gaudin/Favre) / RCA 88697332512 (ARV)
67	48	10	BRITNEY SPEARS If U Seek Amy (Martin) EMI/Warner Chappell/Kobalt (Kocher/Kronlund/Mox/Schuster) / Live 88697497822 (ARV)
68	Re-entry		DEMI LOVATO La La Land (Fields/Jonas Brothers) Sony ATV (Jonas/Jonas/Jonas) / Hollywood 000041002 (ARV)
69	New		PAUL VAN DYK For An Angel 2009 (Tbc) TBC (Tbc) / New State (ATC0149638962 (E)
70	Re-entry		THE KILLERS Mr Brightside (Saltzman/Flie-Killers) Universal (Flowers/Kearney) / Lizard King (ATC011770059 (ARV)
71	43	3	U2 With Or Without You (Eno/Lanois) Blue Mountain (Song/U2) / Island (ATC0106369 (ARV)
72	74	3	EMPIRE OF THE SUN Walking On A Dream (Mayes/Empire Of The Sun) Sony ATV (Sloan/Littlemore/Steel) / Virgin DINS283 (E)
73	68	37	MGMT Kids (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88597387482 (ARV)
74	New		TAKE THAT Said It All (Tbc) Sony ATV (Barlow) / Polydor 2723717 (ARV)
75	63	4	FRIENDLY FIRES Jump In The Pool (Epworth) Universal/EMI (Macfarlane/Fox/Savin/Savidge/Epworth) / M XIT439 (PIAS)

Official Charts Company 2009.

Ain't No Sunshine 40	For An Angel 2009 69	In The Heat Of The Night 37	Let's Get Excited 38	Please Don't Leave Me 30	Single Ladies (Put A Ring On It) 56	Waking Up In Vegas 26	Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)	As used by Radio One
Beautiful 39	Halo 23	Jai Ho! (You Are My Destiny) 20	Love Sex Magic 22	Poker Face 12	Or It Is 56	Walking On A Dream 72		
Beggin' 66	Heavy Cross 47	Juggernauts 28	Love Story 46	Red 5	Warrior's Dance 16	Warrior's Dance 16		
Bonkers 2	Huedown Thruwdown 50	Jump In The Pool 75	Low 44	Release Me 4	We Are The People 14	We Are The People 14		
Boom Boom Pow 1	Human 45	Just Dance 41	Mr Brightside 70	Return The Favor 63	We Made You 11	We Made You 11		
Broken Strings 61	Hush Hush 55	Kids 73	My Life Would Suck Without You 65	Right Round 57	Whatever You Like 53	Whatever You Like 53		
Candy 27	I Do Not Hook Up 36	Kiss Me Thru The Phone 7	New In Town 15	Rubber lover 34	With Or Without You 71	With Or Without You 71		
Did You See Me Coming 21	I Remember 19	Knock You Down 6	Not Fair 13	Said It All 74	Work 48	Work 48		
Don't Upset The Rhythm 42	I'm Not Alone 17	Know Your Down 6	Omen 59	Sex On Fire 60	Wouldn't You 64	Wouldn't You 64		
Finders Keepers 51	I'm Yours 35	Know Your Enemy 54	Palladio 62	Shake It 29				
Fire 3	If I Seek Amy 67	La La Land 68	Paparazzi 43	Show Me What I'm Looking For 31				

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	Label / Catalogue number (Distributor)	
1	New		PAOLO NUTINI	Sunny Side Up	(Nutini/Jones) / Atlantic 825646901371 (CIN)	HIGHEST NEW ENTRY
2	New		DANIEL MERRIWEATHER	Love And War	(Romson/White) / RCA 88697473192 (ARV)	
3	1	3	EMINEM	Relapse	(Dr Dre/Batson/Duc Ish/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV)	
4	2	2	ESCALA	Escala	(Horn) / Syco 88697474232 (ARV)	
5	New		PAUL POTTS	Passione	(Quiz & Larossi) / Syco 88697474392 (ARV)	
6	4	17	LIYY ALLEN	It's Not Me It's You	(Kurtin) / Regal 6942752 (E)	
7	3	4	GREEN DAY	21st Century Breakdown	(McGibbon Day) / Reprise 9362497777 (CIN)	
8	7	2	PINK	Can't Take Missundaztood/Try This/I'm Not Dead	(Narinas) / RCA 88697534602 (ARV)	
9	6	15	THE PRODIGY	Invaders Must Die	(Howlett) / Take Me To The Hospital HDSPROX001 (ESS/IANA)	
10	5	21	LADY GAGA	The Fame	(Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulff/Sz) / Interscope 1789318 (ARV)	
11	New		DIANA KRALL	Quiet Nights	(Lipuma/Krall) / Verve 1793110 (ARV)	
12	18	28	THE KILLERS	Day & Age	(Price) / Vertigo 1785121 (ARV)	SALES INCREASE
13	11	4	JIM REEVES	The Very Best Of	(Narinas) / Sony Music 88697519272 (ARV)	SALES INCREASE
14	8	29	BEYONCE	I Am Sasha Fierce 2	(Gard/Tedder/The Dream/Stargate/Stewart/Varios) / RCA 88697194922 (ARV)	
15	9	32	PINK	Funhouse 2	(Narinas) / LaFace 88697406492 (ARV)	
16	13	37	KINGS OF LEON	Only By The Night	(Patraglia/King) / Hand Me Down 88697327121 (ARV)	
17	12	8	MELODY GARDOT	My One And Only Thrill	(Klein) / Verve 1790851 (ARV)	
18	New		EELS	Hombre Lobo	(E) / Polydor 2707676 (ARV)	
19	29	7	EMPIRE OF THE SUN	Walking On A Dream	(Mayes/Empire Of The Sun) / Virgin 2354032PM1 (E)	SALES INCREASE
20	26	2	MICHAEL McDONALD	The Ultimate Collection	(Narinas) / Rhino 9122731672 (CIN)	SALES INCREASE
21	21	58	ELBOW	The Seldom Seen Kid	(Putter) / Fiction 1748990 (ARV)	
22	14	3	MADNESS	Liberty Of Norton Folgate	(Langer/Winstanley) / Lucky Seven LUCKY7003CD (PIAS)	
23	20	13	TAYLOR SWIFT	Fearless	(Chapman/Swift) / Mercury 1795298 (ARV)	
24	36	79	PAOLO NUTINI	These Streets	(Nelson) / Atlantic 094634 (CIN)	SALES INCREASE
25	23	36	JAMES MORRISON	Songs For You, Truths For Me	(Terfele/Rohson/Taylor/Tedder/Shank/White) / Polydor 1792520 (ARV)	
26	16	3	MANIC STREET PREACHERS	Journal For Plague Lovers	(Alhinit/Etinga) / Columbia 88697520531 (ARV)	
27	10	2	SIMPLE MINDS	Graffiti Soul	(Cnart/Simple Minds) / Sanctuary 2703207 (ARV)	
28	25	22	JASON MRAZ	We Sing We Dance We Steal Things	(Terfele) / Atlantic 2567892009 (CIN)	
29	33	10	SIMON & GARFUNKEL	The Collection	(Narinas) / Sony BMG 88697134662 (ARV)	SALES INCREASE
30	17	27	ALESHA DIXON	The Alesha Show	(Booker/Higgins/Soulshock/Karlin/The Underdogs/Vari) / Asylum 5186510332 (CIN)	
31	32	27	TAKE THAT	The Circus	(Shenks) / Polydor 1787444 (ARV)	SALES INCREASE
32	15	2	IRON MAIDEN	Flight 566	(Shirley/Harris) / EMI 6977371 (E)	
33	28	25	N-DUBZ	Uncle B	(Fismith/N-Dubz) / AATW 1790382 (ARV)	
34	48	160	THE KILLERS	Hot Fuss	(Saltzman/The Killers/Flowers) / Vertigo 986352 (ARV)	HIGHEST CUMBER
35	New		THE PRETENDERS	The Best Of/Break Up The Concrete	(Tbc) / Rhino 2564689334 (CIN)	
36	45	13	KELLY CLARKSON	All I Ever Wanted	(Clarkson/Tedder/Benson/Martin/Guit/Wal/Dre/Watters) / RCA 88697476772 (ARV)	SALES INCREASE
37	27	27	AKON	Freedom	(Akon/Varios) / Universal 1792339 (ARV)	
38	Re-entry		BOB MARLEY & THE WAILERS	Legend	(Marley/Varios) / Tuff Gong 5301640 (ARV)	+50% SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	35	6	PUSSYCAT DOLLS	Doll Domination - The Mini Collection	(Linn/212/Fair/Mar/ml/21/An/n/Sr/haz/ringer) / Interscnpa 2704039 (ARV)	
40	50	23	EMINEM	Curtain Call - The Hits	(Dr Dre/Varios) / Interscope 9887893 (ARV)	SALES INCREASE
41	New		RANCID	Let The Dominoes Fall	(Gurewitz) / Epitaph 68431 (ADA/CIN)	
42	44	33	FLEET FOXES	Fleet Foxes	(Ek) / Bella Union BELLA2CD:67 (ARV)	SALES INCREASE
43	40	31	ENRIQUE IGLESIAS	Greatest Hits	(Varios) / Interscope 1788453 (ARV)	
44	31	17	LADYHAWKE	Ladyhawke	(Gardner/Ladyhawke) / Modular MODC098 (ARV)	
45	30	6	BOB DYLAN	Together Through Life	(Frost) / Columbia 88697438931 (ARV)	
46	New		TAKING BACK SUNDAY	New Again	(Kahne/Squire/Siegel) / Warner Brothers 9362497450 (CIN)	
47	42	688	ABBA	Gold - Greatest Hits 13	(Andersson/Wilavous) / Polydor 5170074 (ARV)	
48	49	78	KINGS OF LEON	Because Of The Times	(Johns) / Hand Me Down 88697077412 (ARV)	SALES INCREASE
49	New		PATRICK WOLF	The Bachelor	(Wolf) / Bloody Chamber BCM2CD (PIAS)	
50	39	37	NE-YO	Year Of The Gentleman	(Stegatel/Harmony/Polow De Don/Taylor/Varios) / Def Jam 1774984 (ARV)	
51	24	2	GRIZZLY BEAR	Veckatimest	(Taylor) / Warp WARPCD182 (PIAS)	
52	37	10	FRIENDLY FIRES	Friendly Fires	(Epworth/Meckelene) / XL XLCD383 (PIAS)	
53	51	6	THE ENEMY	Music For The People	(Crossey) / Warner Brothers 2564697007 (CIN)	
54	Re-entry		OST Slumdog Millionaire		(Narinas) / Interscope 1796869 (ARV)	+50% SALES INCREASE
55	22	2	GARY GO	Gary Go	(Go) / Polydor 4281972 (ARV)	
56	41	21	NICKELBACK	Dark Horse	(Lange/Mull/Nickelback) / Roadrunner RR80282 (CIN)	
57	34	2	PAUL VAN DYK	Volume - The Best Of	(Van Dyk) / New State NEWCD9045 (E)	
58	57	43	THE SCRIPT	The Script 2	(The Script) / Phonogenic 88697361942 (ARV)	
59	New		DAVE MATTHEWS BAND	Big Whiskey & The Groogrux King	(Cavalli) / Warner Brothers 5186548742 (CIN)	
60	74	17	BRITNEY SPEARS	Circus	(Dr Luke/Blanco/Sigsworth/Martin/Varios) / Jive 88697406982 (ARV)	HIGHEST CUMBER
61	52	28	THE PRODIGY	Their Law - The Singles 1990-2005	(Varios) / XL XLCD190 (PIAS)	
62	43	14	U2	No Line On The Horizon	(Eno/Lauri/Lylywhite) / Mercury 1795028 (ARV)	
63	Re-entry		BOB DYLAN	Dylan	(Narinas) / Columbia 88697039282 (ARV)	
64	60	66	DUFFY	Rockferry	(Butler/Hogarth/Booker) / ARM 1756423 (ARV)	
65	46	13	ANNIE LENNOX	The Collection	(Narinas) / RCA 88697368051 (ARV)	
66	Re-entry		KASABIAN	Empire	(Abbiss/Kasabian) / Columbia PARADISE37 (ARV)	+50% SALES INCREASE
67	55	10	FLO-RIDA	Routes Of Overcoming The Struggle	(Jonsin/Dr. Luke/Drumma Boy/D. Munty/Donja/BeatZ/W) / Atlantic 2567896688 (CIN)	
68	64	9	BAT FOR LASHES	Two Suns	(Kusken/Khan) / Parlophone 6930191 (E)	
69	Re-entry		KINGS OF LEON	Aha Shake Heartbreak	(Johns/Angelo) / Hand Me Down 8287676402 (ARV)	
70	New		GEOFFREY GURRUMUL YUNUPINGU	Gurrumul	(Hainew) / Dramatico/Skinnyfish DRAMC00054 (ADA/CIN)	
71	New		ELVIS COSTELLO	Secret, Profane And Sugarcane	(Costello/Burnett) / Hearmusic 7231280 (ARV)	
72	19	2	MARIYN MANSON	The High End Of Low	(Manson/Vrennall/Wiggy) / Interscope 2706182 (ARV)	
73	65	57	MGMT	Oracular Spectacular	(Fridmann/Mgmt) / Columbia 88697195121 (ARV)	
74	68	6	THE BEATLES	1	(Martin) / Apple 5293251 (E)	
75	Re-entry		THE PRIESTS	The Priests	(Hedges) / Epic 88697339592 (ARV)	

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- Little Boots: Hands (silver); Flo-Rida: Mail On Sunday (gold)



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