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Sun 05 July: Wireless Festival, Hyde Park, London (Tuborg Stage)

Sat 11 July: Guilfest, Stoke Park, Guildford (Main Stage)

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NEWS

HMV TURNS FULL CIRCLE

Retailer centres its first 360 promotion on La Roux album release



LIVE

MERGER ON ICE

Competition Commission challenges Live Nation/Ticketmaster merger



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iFIVES FOR iTUNES

Online giant iTunes is this week five years old in Europe. MW talks to its Europe director

OCC creates new platform for independent sector with first charts overhaul since 1978

Indie charts get a new lease of life

Charts

By Ben Cardew

THE OFFICIAL CHARTS COMPANY IS OVERHAULING THE INDIE CHARTS for the first time in their 30-year history to create a new promotional platform to the independent sector.

From this coming Sunday (June 21) the independent singles and albums charts will be based on new criteria for independence: under the new rules a download or CD will be eligible for the Official Independent Charts if released on a label that is 50% or more owned by an independent company (ie. not by one of the four majors).

This replaces the old chart rules, which defined an independent release as any record released by a label with independent distribution.

In addition, the OCC is launching two new charts: the Official Independent Breakers Top 20 and the Official Independent Album Breakers Top 20. These charts will follow the same criteria for independence as the main indie charts, but will not include any act that has charted within the top 20 of the Official Singles or Albums national charts.

From June 29 *Music Week* will be running the Official Independent



Business-to-business chart: the OCC intends the new chart to reflect a business where Domino's Arctic Monkeys (pictured) can sit alongside Dramatico's Katie Melua

Charts for singles and albums in the magazine every week and will alternate between the two Independent Breakers Charts in print. All four charts will be available on Musicweek.com.

OCC managing director Martin Talbot explains that changes to the independent sector since the indie charts first launched in 1978 – when major record companies were self-distributed and smaller labels

used alternative routes – mean that the independent charts have long needed an overhaul.

“The criteria haven't changed at all since the chart launched,” he says. “It was massively debated in the early to mid Nineties. For quite a long time there were some really entrenched views that didn't allow for reasonable debate but things have moved on from that.”

Talbot explains that the new

chart is intended to reflect an independent business where Dramatico's Katie Melua sits alongside Domino's Arctic Monkeys. “This is very much a business-to-business chart,” he adds. “It's not a sound chart.” As a result, the OCC is also working towards producing market share figures for the independent sector.

Test charts for week 23 reflect the eclectic mix of independent talent, with Dizzee Rascal's Bonkers topping the Independent Singles Chart, ahead of the likes of Prodigy, You Me At Six and Patti Lupone.

In the test albums chart for the same week The Prodigy's Invaders Must Die tops the chart ahead of a Top 10 that contains Madness, Rancid and Gurrumul.

“An authoritative chart is a great platform for independent music,” adds BPI director of independent member services Julian Wall. “And the Breakers Chart brings a dynamism to the exercise that a simple sales listing doesn't have.”

“We wanted to create another snapshot that will focus on new talent – that is what the breakers chart is about,” Talbot adds. “Lots of these artists [in the breakers chart] don't get the promotions and exposure that these charts will be able to give them.”

Test breakers charts for week 23 include new talent such as Skepta, Golden Silvers and Bashy.

Talbot accepts that the new chart could ultimately be influenced by, for example, a major label taking a 49% stake in an indie label. “There will always be people who try and exploit potential loopholes in rules. If someone does it we will look at it,” he says.

The OCC has not officially consulted with indie labels and distributors on the new chart criteria, although it has worked closely with both AIM and the BPI's independent community.

AIM chairman and CEO Alison Wenham says the breakers charts – which she compares to an “incubator chart” – will serve as a platform for new music. “The value of these charts is unquestionable. They will provide a solid playlist and a solid advert for international licensing,” she adds.

Cherry Red chairman Iain McNay, who pioneered the first indie charts in the Seventies and who has been closely involved with the rule change, adds, “The Independent Chart will now, once again, be genuinely independent charts which can help measure the success of and promote independent records.”

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Collecting societies combine to offer proof that MusicWorks

THE FIRST “ROBUST” RESEARCH providing evidence that music really does attract drinkers to pubs and persuade office workers to toil harder has been produced by two collecting societies in a bid to drive up the number of their licensees.

MusicWorks, a joint project between PPL and PRS for Music, follows a comprehensive and in-depth survey of 2,000 people and provides incontrovertible proof that music can help a company's balance sheet (see page 16).

The 100-plus page survey shows

that music helps put more cash through tills because it encourages repeat visits, with – on average – more than one third of customers willing to pay 5% more for goods and services if they are buying from places playing music.

PRS for Music CEO Steve Porter says, “The extensive research demonstrates the real value music can bring to a business' bottom line. The results will underpin our communications with existing and new customers, reinforcing the power of music for business.”

The study shows:

- music can enhance brand values and customer loyalty;
- businesses and organisations that embrace music can boast a competitive advantage;
- consumers are prepared to pay more for products in places that play music;
- playing recorded music at live events increases the perception of value for money; and
- music in the workplace increases job satisfaction and productivity.

“MusicWorks has been created to demonstrate how the use of music in

public can work for licensees and add value to their respective businesses,” says PPL executive director Peter Leatham. “For many of our customers it is important, when purchasing their licences, that they understand the effect music can have from motivating staff to increasing consumer spending.”

The report also provides evidence that on average 78% of respondents believe recorded music creates a good atmosphere everywhere from gyms to live music venues and that it encourages 60% of people to go back again.

Some 35% will pay 5% more in places playing music, although this rises to 23% in high-street stores, 32% in hair salons, 35% in restaurants and a massive 48% in pubs and clubs.

Porter adds, “From enhancing productivity in the workplace, setting the atmosphere in a club, or relaxing patients in a dentist's waiting room – music really does work for business. The joint project will enable us to give something back to our licensees, helping them to quantify why paying a licence for music makes genuine business sense.”

News

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

Sponsored by Mbopdigital.com

The Playlist



THE TEMPER TRAP Sweet Disposition Infectious

With their UK audience growing by the day, this is the song to seriously push the button on the Aussie band's assault. A big hit. (single, July 27)



AMANDA BLANK I Love You Downtown

The debut album by blog favourite Amanda Blank, *I Love You* is an attitude-charged collection of beat-driven, electro-pop gems. (album, July 13)



PEARL JAM Got Some Island

Taken from Pearl Jam's new studio album, *Backspacer*, *Got Some* has the urgency of the band in the prime. Great stuff. (from album, tbc)



LOCAL NATIVES Sun Hands Chess Club

They were a firm highlight from South by South West for us this year and the demos have been a staple on our stereo since. Wonderful melodic stuff. (single, tbc)



CHEW LIPS Salt Air Kitsune

Second single on Kitsune for Chew Lips; *Salt Air* is a mid-tempo, bass-driven pop song with an infectious commercial charm. (single, July 13)



SKINT & DEMORALISED Love, And Other Catastrophes Mercury

A big commercial high-point from the band's debut; this could be the track to affirm Skint & Demoralised's ascent. (single, tbc)



MARMADUKE DUKE Silhouettes (Jacknife Lee Remix) 14th Floor

Jacknife Lee injects a club-friendly swagger into this killer tune from Marmaduke Duke's debut. (single, July 6)



VAGABOND You Don't Know The Half Of It Geffen

The debut album from this Geffen-signed act is packed with huge pop moments that ooze international appeal. (album, tbc)



TOMMY REILLY Jackets Polydor

He emerged from *Orange Unsigned* on Channel 4 and Polydor will push his career post-TV with this catchy self-penned number. (single, June 22)



SIGN HERE

Australian group **The Galvatrons** have appointed new management in the shape of Sarah Guppy from *This Much Talent*

Daisy Dares You has signed a publishing deal with Sony/ATV Music (see page 12)

Singer/songwriter **Dave Gibsone** has signed with Epic in the US and Columbia in the UK. Gibsone is currently working with leading pop writers including Steve Booker and Ryan Tedder



GIG OF THE WEEK

Who: Steel Panther
When: Tuesday, June 16
Where: 229, London
Why: One of the most electrifying bands to come out of LA in a long time hit the UK for the first time. Expect spandex, hair spray and no shortage of hair metal classics

Heart brand extended with new compilation album ins

Heartbreakers unites Universal

Radio

By Laura Brooks

GLOBAL RADIO IS PARTNERING WITH UNIVERSAL on the release of a new compilation, marking the first extension of the Heart brand.

The two-CD compilation album, inspired by the *Heartbreakers* show on Heart, will be released on June 22, the same day that nine more stations join the Heart network.

This will bring the total number of stations on the network to 33, with Universal hoping to piggyback on the resulting publicity.

There will also be an extensive marketing campaign to promote the album itself, featuring national TV coverage and a heavyweight radio

campaign on the Heart network, as well as a microsite dedicated to the album.

"We are very impressed with the amount of activity that Global are putting into the rebranding," says UMTV managing director Brian Berg. "We felt that an album that came out when a massive rebranding campaign for Heart around the country was under way would be very successful. It gives us a very core national brand."

The 40 tracks on the compilation are intended to reflect Global Radio's More Music Variety proposition,

with a line-up of artists that includes Girls Aloud, Take That, Amy Winehouse, Mariah Carey and Elton John.

"This album has taken a while to come to fruition and the result is a compilation of the highest quality reflecting Heart's unique playlist and the release is perfectly timed with the brand's extension strategy," notes Berg. "We are delighted with the quality of the tracks we have got and the quality of the sleeve."

"The *Heartbreakers* album is the perfect addition to our brand and takes our successful and popular



Mariah Carey will be one of 40 artists on the compilation CD

'Now is the best time' manager tells goN

THE 200-STRONG DELEGATION at last week's goNorth conference in Inverness was left in little doubt as to the challenges presented by breaking an act in the ever-evolving music industry, following a keynote speech by *The Orchard* founder Scott Cohen and artist manager Bob Miller.

The two-day event, which both showcased fledgling talent from across Scotland, Belgium and Norway and involved a two-day conference addressing the dynamics of breaking an artist in the current business environment, was judged as a success by those in attendance.

Alongside panels that addressed subjects including how to gain media attention and how to build a profile among online retailers, the goNorth conference ended its first day with Miller offering hope to grassroots talent and businessmen.



Stornoway band Manor Park Elite played on goNorth's opening day

"If you have the commitment to do this, now is the best time in the 30 years I've worked in this business," said Miller. Cohen, who underlined the importance of building a community around artists, said that despite his focus being on the digital market he

recognised the continued need for record labels.

"DIY doesn't mean do it alone – actually today you need a bigger team than ever before, when there is so much competition and so many routes to market," he explained. "The difference is that

'Pioneers' to speak at inaugural event

WARNER/CHAPPELL HEAD OF FILM AND TV Jim Reid, Sincere Management's Peter Jenner and *Bandstocks* creator Andrew Lewis lead a line-up of "pioneering" speakers at the inaugural International Music Industry Week.

Jenner will deliver the keynote address at the event, which takes place on June 25-26 at the ICA in London. Reid is part of a panel examining the "absolute truth about synes", while Lewis will discuss the *Bandstocks* funding model, alongside Stuart Green, manager of Patrick Wolf who has financed his

new album using *Bandstocks*.

Event director Chris Down says that the event, born out of the ashes of *London Calling*, is "a business conference covering all aspects of the music industry" and that his speakers are all "making decisions and pioneering".

He adds, "It is very much about looking at the technology trends and the business models that are driving the business forward now and how they are being implemented successfully."

For more light-hearted relief, the event will also include a Q&A session with the men behind *Spinal Tap* –

actors Christopher Guest, Michael McKean and Harry Shearer – while there will also be a series of gigs in venues around London.

Artists appearing include *The Official Secrets Act*, *Dirty Harry*, *The Chapman Family*, *Defend Moscow* and *Conil*.

"What we are trying to do is obviously small for an industry event and we wanted to have a few key venues largely with unsigned acts," says Dave Earnshaw, who is overseeing the live showcases for IMIW. "We wanted to have acts that are not always on the radar."

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inspired by radio show

and Global

More Music Variety strategy to an even wider audience," adds Global Radio director of broadcasting Richard Park.

Southern FM, Ocean FM, Invicta, Essex FM, 2CR, Marcher Sound, Coast 96.3, Buzz 97.1 and Champion 103 will all become part of the Heart network from June 22. This will be the third and final phase of the Heart rebranding.

The Heartbreakers show is hosted by Simon Beale from 10pm Sunday to Thursday.

Meanwhile, UMTV has created a new label called Universal Music Record Label, which is being used for frontline releases. They include a-ha's forthcoming album Foot Of The Mountain and Simple Minds' Stars Will Lead The Way.

North delegates

you need to be at the top of the team. If you are in control it is amazing how people will respond. It's about what you can build and bring to the table."

Commenting on the event, which used 10 venues across the city, goNorth founder Shaun Arnold was satisfied that the event continues to fulfil its goal.

"The whole purpose of goNorth, from the beginning nine years ago, is to give access to acts and people wanting to work in the music industry. Ten years ago you didn't see anyone from the A&R community travelling north of Glasgow and Edinburgh, that's where Scotland ended, but we have worked to provide the same opportunities to people from the Highlands and Islands as those available to people in the big cities."

GoNorth also organised a stage at the three-day RockNess festival on the banks of Loch Ness.

Battle For The Sun set to enter Top 10 in albums chart

Placebo enjoy their place in the sun – and in the Top 10



Charts

By Ben Cardew

PLACEBO ARE SET TO ENJOY one of their strongest chart showings in years with their new album Battle For The Sun.

The album, the band's sixth, and the first to be released on their own Dreambrother Records – with support from PIAS – was yesterday (Sunday) set to secure them a Top 10 placing in the UK albums chart and is also headed for the Top 10 in nearly all European territories.

Battle For The Sun has already shipped close to half a million units worldwide and is poised to be certified gold in its first week of release in France, Germany, Belgium and Switzerland. Last Wednesday, the album had attained the top-spot on



iTunes in France, Spain, Belgium, Germany, Austria, Switzerland, Portugal and Luxembourg.

PIAS Entertainment Group head of international Edwin Schroter says that the strong result comes from detailed, territory-by-territory planning. "Everything has fallen into place. The synthesis between management, the band and ourselves has been perfectly

matched," he says. "What we did was build on those areas where the band are already big and also looked at countries where the band has lost ground and asked, 'How can we win back fans?'"

The band will embark on a European arena tour in the autumn to support the release, while PIAS has a plot to keep the album selling into 2010.

"We are really confident that over an 18-month period we are looking good," adds Schroter. "It looks like it is going to outsell their previous album."

Placebo and their managers Riverman Management opted for self-release after 13 years with EMI. In the UK the release is supported by PIAS' marketing arm Integral.

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Lammy stays in place despite Government reshuffle

The music industry can look forward to dealing with the same Government minister for Intellectual Property, after David Lammy was charged with continuing to handle the brief last Thursday.



A week after the Department for Culture Media and Sport installed new Culture Secretary Ben Bradshaw, Lammy discovered he would not be reshuffled and will retain his ministerial responsibilities (IP and higher education) at the newly-formed Department for Business,

Innovation & Skills – created by merging the former Departments for Business Enterprise and Regulatory Reform and the Department for Innovation Universities and Skills.

The new single department, under Secretary of State for Business, Innovation & Skills Lord Mandelson, will boast six other ministers, including Lammy, Pat McFadden and Kevin Brennan. The Intellectual Property Office will also come under BIS's remit.

BPI director of public affairs Richard Mollet says the reorganisation of DIUS and BERR at least reduces the number of departments the industry will need to deal with.

He says, "I think a lot of people in the creative sector have been frustrated that they have had three ports of call to make (DCMS, BERR and DIUS) so having that streamlined does make things easier to communicate with Government."

Having Lammy remain in place is also "useful", according to Mollet. "Having continuity in ministers is useful because it means they develop

a real expertise in policy areas and it means we don't have to start afresh."

Creative & Cultural Skills chief executive Tom Bewick also believes the creation of BIS could be a "good move" for the music industry because the one department now has skills, enterprise, IP and regulation all under one roof.

However, he adds that reshuffles and reorganisations do lead to fatigue. "Moving chairs around in Whitehall means a lot of energy goes into civil servants and ministers working out who does what," says Bewick.

News

Editorial Paul Williams



IF YOU THOUGHT THE ISSUE OF sorting out MPs' expenses was a nightmare it feels like a walk in the park compared to the years of debates trying to establish some independent sales charts that have any real value.

It is therefore with a sigh of relief and praise to the Official Charts Company, AIM and the BPI that this ridiculously long-running saga has finally been brought to a halt by the planned launch later this month of not only new independent singles and albums charts but breakers charts for both markets.

The existing independent charts are a mess. They are illogical in how they are compiled by excluding some key independent labels, while they have not moved with the times in that they are still based solely on sales from selected physical independent stores rather than taking into account all outlets, including

The state of independents has at last been addressed by OCC's shake-up

digital ones. Indeed, so few outlets are currently involved that the number 10 indie single a week ago registered just 47 unit sales.

A good illustration of the present charts' bizarre make-up is that, because qualification is determined by whether a label's distributor is independent, not the label itself, Ministry of Sound releases are barred because major operator Arvato distributes them. Going the other way, major-label releases with independent distribution can presently qualify.

Finally, though, some sense will be brought to these charts by making the qualification criteria based on the ownership status of the label, not the distributor. This will change the charts from being what, since the demise of Pinnacle, have largely become the PIAS charts and they will now truly represent the diversity of the independent market.

In these times when the recorded music market is heavily concentrated on the four majors, the importance of having credible charts to highlight the successes of independent artists and labels is greater than ever.

This is especially so, given what has happened to the make-up of the main Top 75 OCC singles chart since the introduction of downloads. The result has been a far slower-moving chart, with big hits sometimes hanging around for months and other places taken up by the re-appearance of oldies. It means fewer and fewer positions becoming available for new releases and even fewer places for indie releases. In the days of physical some of these might have been expected to have gained exposure by registering somewhere within the 75. Now, at least, they will have another chart in which to get noticed by music fans.

The arrival of breakers singles and albums charts for indie artists that have never appeared in either the main OCC singles or albums Top 20s should also help.

It is not the first time the record industry has attempted to have breakers charts. Such a chart for singles was tried in the early 1990s for all releases outside the Top 40, but it failed mainly because back then singles tended to peak in their first week and then rapidly declined. In other words, the so-called "breakers" in the chart never broke because they would register one week and disappear the next. With downloads slowing down the market, many singles now do grow over time, which for the new indie breakers singles chart means we should be able to see some artists gradually build their profile before potentially trading up to the main OCC singles chart.

As with any new charts, there are likely to be some teething problems in the first few weeks and months, but what matters most is that at long last we have in place a set of charts that can do the independent market proper justice.

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

Flurry of promotional activity for Polydor act's debut album in

HMV and Mama break new ground

Retail

By Ben Cardew

HMV HAS ANNOUNCED ITS FIRST "360 MULTI CHANNEL" promotion since signing its groundbreaking deal with the Mama Group at the start of the year.

The promotion, based around Polydor artist La Roux's debut album, incorporates in-store, online and live appearances.

It will include an exclusive concert by the artist at the HMV Forum in North London, one of 11 UK venues owned jointly by HMV and Mama Group under their joint venture company Mean Fiddler Group.

Consumers who pre-order the June 29-released album on HMV.com will be entered into a draw to win a pair of tickets to see La Roux perform at the venue on July 1. They will also receive a code to access a free download of the Just A Band remix of La Roux's forthcoming single Bulletproof.

Mama Group co-CEO Dean James explains that the deal is the first to illustrate the potential of the partnership between his company and HMV.

"This will be the first time we have been able to draw on our relationship with Mama to create a whole new retail template"

RUDY OSORIO, HMV

"The HMV Forum is a flagship venue and we are always keen to explore new ways to provide a better service to our customers and bring new artists into the venue," says James, adding the ability to simultaneously pre-order the album and

win tickets to see La Roux live offers a new dimension to his company's relationship with its audiences. "It offers artists the opportunity to showcase their work in the best possible environment," he explains.

HMV head of music Rudy Osorio is looking forward to the new strand of activity. "This will be the first time we have been able to draw on our relationship with Mama to leverage a live music venue in this way to create a whole new retail template which, dare I say, is not only multi-channel in character, but has a strong 360 dimension to it."

This pre-order activity will be supported online, with a La Roux takeover of the HMV.com music homepage and an email postcard sent to the respective La Roux, HMV and Mean Fiddler Group databases.

The promotion will also be supported in-store and with advertising in national and consumer press, including *Metro* and *NME*, as well as

Veterans sign up for further education

SIR GEORGE MARTIN AND JEFF BECK are among five industry figures who are offering to support musical education in the UK after signing up as patrons to songwriting Berkleemusic UK.

Launched last Thursday, Berkleemusic UK offers an online education featuring more than 80 individual courses in everything from music production to songwriting. The UK and European business development is being handled by Music Ally.

Each course is 12 weeks long, with some 50 UK-based students given the opportunity to gain a scholarship under Martin, Beck or fellow newly appointed patrons Paul Oakenfold, Steve Vai and Simon Napier-Bell.

"Getting access to a great musical education can only be a good thing and now with this initiative, UK-based students are going to be able to access Berklee's remarkable resources directly," says Martin. "I am proud to be a patron of this innovative programme and look forward to seeing it and the students flourish in the years to come."

Beck says the scholarship should encourage inspiring musicians to develop their talent.

Applications for the scholarships should be made before July 27.

NME and Rough Trade unite for online deals



Retail power: Rough Trade East

ROUGH TRADE AND NME.COM are joining forces on a retail offer that will see the two companies offering exclusive deals to the site's users.

From today (Monday), NME.com will link to Rough Trade's online store www.roughtrade.com, which features stock sold at the company's renowned Rough Trade East and West stores.

The partnership will allow NME.com to benefit from Rough Trade's retail credibility - the company's Rough Trade East shop won store of the year at this year's Music Week Awards - while Rough Trade will benefit from the wider exposure.

To mark the partnership, NME.com and Rough Trade will be offering a number of exclusive releases, starting with the chance for NME.com users to pre-order signed

copies of Florence + the Machine's debut album Lungs.

Rough Trade Retail director Stephen Godfrey explains, "We connect artists with an appreciative audience using the power of rewarding retail, and with the NME our ability to reach an audience increases significantly. This partnership is a major boost for new music deserving wider success."

NME digital marketing manager Alex Stiles adds, "We are delighted to be working with Rough Trade Retail and forming a partnership which will offer our audience access to a range of exclusive tracks and formats, as well as the curated Rough Trade stock selection. This partnership adds even more value to our music content experience, allowing fans the opportunity to purchase tomorrow's music today."

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 21% NO 79%

THIS WEEK WE ASK:

Is Jonathan Ross a worthy recipient of the 2009 Music Industry Trusts' Award?

To vote, visit www.musicweek.com

ground for La Roux launch



online ads via Spotify. There will also be venue-specific marketing, including press ads, web banners and ads across the Mean Fiddler Group's London venues and websites.

On the high street, the album

will be given exposure across HMV's store portfolio in the week of release, including window advertising, merchandising, rotation on Channel HMV radio and staff lanyards.

La Roux will also feature in HMV's My Inspiration ad campaign,

while in-store signings are planned.

Universal managing director, commercial division Brian Rose explains that HMV's expansion into live will help in its efforts to promote new music. "Our relationship with HMV has always been pivotal in bringing new UK-signed artists to the market and we are delighted to broaden that partnership into the live space," he says. "HMV Live will be a key component in our joint marketing plans moving forward."

Polydor senior product manager Hannah Neaves adds, "The activity gives the album high-street coverage, online profile and a focus live event, and appealed to us as much for that as for its association with well-respected music brands in the retail and live arenas."

Finally, La Roux is to receive HMV's best new music award at this year's Silver Clef Luncheon, held on July 3 in aid of Nordoff-Robbins Music Therapy.

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News in brief

● New research from law firm Wiggin claims that only 33% of **illegal downloaders** would stop if they received a warning letter from their ISP.

● **Jocelyn Brown** is suing Snap! over the alleged use of her vocals in their 1990 hit *The Power*. The singer claims that the German group used a sample of her without permission on the song, which was a worldwide hit. Snap, however, insist they re-recorded the vocal using another singer.

● **The Pirate Party**, which advocates the legalisation of peer-to-peer file-sharing and wants a complete ban on DRM technologies, has won a seat in the European Party elections. The party won one of Sweden's 18 seats, with 7.1% of votes with ballots.

● The **musicFIRST Coalition** has filed a request that the Federal Communications Commission in the US investigate radio stations that have banned artists who have spoken out in favour of radio royalties. musicFIRST has been running a campaign to ensure that performers are paid royalties when their music is played on US radio.

● EMI Music has appointed **Jonathan Smith** as interim general manager of its Abbey Road Studios. He succeeds

Dave Holley who has left the company

● The Liberal Democrat's Culture, Media and Sport Spokesperson **Lord Clement-Jones** will today (Monday) announce plans for a new Bill to "save live music in England and Wales". Clement-Jones will address the Government's Licensing Act of 2003, which was intended to promote live music.

● **Lord Carter**, author of the forthcoming Digital Britain report, is reportedly set to leave the Government. Currently Communications Minister, Carter will take up a job in the private sector, according to reports.

● Labour MP **Michael Connarty** has asked why the Czech Presidency is not allowing copyright term to be discussed in the European Council meetings next week.

● Revolver Records managing director **Paul Birch** has left the BPI Council after 18 years following a vote by its members to exclude him. The decision last Wednesday came in light of Birch's involvement in a BPI anti-piracy court case involving a Hertfordshire-based company called SFH in which Birch gave testimony in the case on the company's behalf. He was voted off 11-1 by the trade body's council.

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News media

TV Airplay chart Top 40

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Lethal Bizzle:
highest climber

This Wk	Last	Artist Title Label	Plays
1	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank	594
2	2	BLACK EYED PEAS Boom Boom Pow / Interscope	576
3	3	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	507
4	7	EMINEM We Made You / Interscope	444
5	4	SOULJA BOY TELLEM Kiss Me Thru The Phone / Interscope	420
6	6	AGNES Release Me / 3 Beat	396
7	8	KERI HILSON FEAT KANYE WEST & NE-YO (Knock You Down) / Interscope	394
8	5	FLO-RIDA Suga / Atlantic	388
9	NEW	JLS Beat Again / Epic	338
10	29	PIXIE LOTT Mama Do / Mercury	321
11	17	CASCADA Evacuate The Dancefloor / AATW	298
12	9	LADY GAGA Poker Face / Interscope	295
13	13	THE PRODIGY Warrior's Dance / Take Me To The Hospital	293
14	11	BEYONCE Halo / Columbia	278
15	14	CALVIN HARRIS I'm Not Alone / Columbia	269
15	NEW	LADY GAGA Paparazzi / Interscope	269
17	NEW	PUSSYCAT DOLLS Hush Hush / Interscope	268
18	10	A R RAHMAN & PUSSYCAT DOLLS FEAT. N. SCHERZINGER Jai Ho! (You Are...) / Interscope	267
19	12	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Zomba	259
19	15	LIYY ALLEN Not Fair / Regal	259
21	NEW	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva	251
22	18	DANIEL MERRIWEATHER Red / I	248
23	23	THE SATURDAYS Work / Polydor	239
24	27	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / loaded	236
25	40	LETHAL BIZZLE Go Hard / Search & Destroy	233
26	18	KINGS OF LEON Notion / Columbia	228
27	16	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum	218
27	24	THE VERONICAS Untouched / Sire	218
29	22	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood	216
30	33	EMPIRE OF THE SUN We Are The People / EMI	207
31	21	LITTLE BOOTS New In Town / sixsevenine	205
32	28	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	196
33	RE	KASABIAN Fire / Columbia	195
34	26	KATY PERRY Waking Up In Vegas / Virgin	177
34	NEW	BOB SINCLAR La La Song / AATW	177
36	25	N-DUBZ Wouldn't You / AATW	175
37	RE	DEADMAU5 & KASKADE Remember / Virgin	172
38	36	LAZEE FEAT. NEVERSTORE Hold On / Hard2beat	169
39	31	KELLY CLARKSON I Do Not Hook Up / RCA	160
40	20	GREEN DAY Know Your Enemy / Reprise	158

© 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

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Jonathan Ross to receive music industry recognition

Ross to get his mitts on a MITs for services to music

Awards – MITs

By Paul Williams

JONATHAN ROSS WILL BE IN THE SPOTLIGHT again in the autumn – but this time for musical reasons as he is lined up to receive this year's Music Industry Trusts' Award.

The radio and TV presenter will be recognised at the annual event on November 2 for the role he has played in supporting new and established artists when he follows the likes of Sir George Martin, Kylie Minogue and the late Ahmer Ertegun by picking up the honour.

Ross's media profile of late has heavily focused on his part in the so-called Sachsgate affair, which led to him being suspended by the BBC for three months, while his hugely-popular Radio Two Saturday morning show started being pre-recorded last month over concerns about its content.

But while this controversy may have overshadowed him, Ross remains one of the most important figures in broadcasting for the music industry, having helped the careers of countless artists over more than two decades.

His Channel 4 series *The Last Resort* with Jonathan Ross, where he started his TV career as a presenter in 1987, is acknowledged for having helped Tom Jones take his career in a new direction when he performed a cover of Prince's *Kiss*, while his current TV and radio shows are must-have slots for pluggers.

More than 5m people typically watch his Friday Night With Jonathan Ross BBC1 show which, now in its 17th season, has musical



'A worthy recipient': award winner Jonathan Ross with MITS awards chairman David Munns and MITS co-deputy chairman Gary Farrow

guests on every programme, among them this year Eminem, Miley Cyrus, Lady GaGa, U2 and The Killers, while music acts regularly feature and sometimes perform in the studio for his Radio Two show. It was because of this show that he won a Sony Gold Award in 2008 as music radio personality of the year.

"We are especially delighted for our two charities that Jonathan Ross is our 2009 MITs recipient as we know that this is going to be a very popular and lively evening," says award committee chairman David Munns.

"For over two decades Jonathan Ross has been an important part of the UK music landscape and has provided valuable support in challenging times. His passion for music, enthusiasm for discovering

and encouraging musicians and the importance of his two shows for artist development makes Jonathan Ross a worthy recipient of the 2009 MITs award."

Ross, who will receive the award at London's Grosvenor House Hotel a year after Universal Music Group International chairman and CEO Lucian Grainge was recognised, adds, "This is an incredible honour from an industry that I have always loved: music has always played a large part in my life and it's been a privilege to not only present most of my musical heroes but to give a leg up to the next generation."

The event, which is now in its 18th year, has raised £3.5m for its two charities, Nordoff-Robbins Music Therapy and the Brit Trust.

paul@musicweek.com

Interactive TV show secures star names

TIM WESTWOOD AND N-DUBZ' TULISA are to star in episodes of interactive urban music series *Dubplate Drama*, which returns this month.

The two one-hour long episodes of the series, which follows a group of young people at the peak of their musical careers, are to be screened at the Edinburgh International Film Festival on June 22. They will then be screened on Channel 4, MTV Base and MySpace later that week.

The series, which has partnered with the NSPCC to promote ChildLine, claims to be the world's first viewer-led interactive television show, where viewers' votes influence

the storyline. Tulisa Contostavlos, N-Dubz' lead female vocalist, will play Laurissa, the series' principal female character.

Tim Westwood, Rodney P, producer Bless Beats, Donaeo and the KIG Family will also have cameo appearances in the two episodes.

Dubplate Drama writer and director Luke Hyams says, "With its origins in pirate radio and DIY music we never wanted *Dubplate Drama* to develop into a series about music industry politics but remain true to its roots and focus on the trials and tribulations of what it can be really like getting involved in this arena and the issues that can arise."

Channel 4 head of T4 and music Neil McCallum adds, "The series has always generated a huge response both with viewers, but also in terms of those engaging in the interactive element of the show and its huge off-air presence. The series, once again, looks set to raise a number of important issues as well as providing *Dubplate* fans with a fitting finale."

Series two of *Dubplate Drama* scored 525,000 viewers a week, and has been watched online more than 2m times. Series three will also be screened in cinemas across the UK in a slot designed to target teenagers as they travel home from school.

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

Airplay analysis Alan Jones

Lily loses out, as Pixie makes gains



Bat For Lashes: highest new entry

AFTER FIVE WEEKS ATOP THE RADIO AIRPLAY CHART, Lily Allen's Not Fair takes a spectacular dive, plummeting all the way to number 12. Midweek airplay flashes suggested that Take That's Said It All was on schedule to replace her but in the final analysis it climbs 9-3 losing out in a tight three-way battle with Agnes' Release Me, and Pixie Lott's Mama Do (Uh Oh, Uh Oh).

It is Pixie Lott's song that shades it, with an audience of 53.67m – just 1% more than Release Me – earning it the rare distinction of reaching number one on sales and airplay simultaneously.

The massive audiences they attract mean that any number one usually has major support from Radio One, Radio Two or both. Mama Do is doing well on both stations but is the first number one airplay hit so far this year to take the title without being in the top five at one or both stations. At Radio Two, Mama Do's 13 plays make it the sixth most-played song, while 25 songs beat its tally of 12 plays from Radio One.

Bat For Lashes was the highest-ranked newcomer to the Top 50 this week, with Pearl's Dream up 57-26. It

looks certain to eclipse the number 22 peak scaled by predecessor, Daniel, six weeks ago, even though only a dozen stations contributed to its total of 83 plays and its audience of 23.26m this week.

Lady GaGa has the year's second (Just Dance) and fourth (Poker Face) biggest airplay hits, which are joined in the Top 50 this week by her third single, Paparazzi. Just Dance – up 40-37 this week – spent five weeks at number two, without reaching number one, but has been in the Top 50 for the last 28 weeks. Poker Face also peaked at number two – a position it held for three weeks – and falls 6-10 on its 13th straight week in the Top 10. Paparazzi soars 139-50, with 66 stations contributing to its tally of 662 plays, with first airings on Radio One (four plays) and Radio Two (one) in the week.

There is no change at the top of the TV airplay chart, with Dizzee Rascal and Armand Van Helden's Bonkers getting 594 plays on its second week at number one, ahead of Black Eyed Peas' Boom Boom Pow (576 plays), and Tinchy Stryder's Number One (507).

Campaign focus



Slow Club

THE DEBUT ALBUM BY MOSHI MOSHI-signed duo Slow Club is off to a strong start internationally thanks to a rapidly developing sync plot that is taking the band's music to global audiences.

So far the band have won TV ad syncs for Vodafone in Australia and Lays crisps in the US, while a song from their debut recently brought the US season of Chuck to a close.

Meanwhile, Jamie T has personally invited them to support him on tour in June and the band are also playing summer dates at Glastonbury, Isle Of Wight and Latitude festivals.



The syncs were made possible through a tie-up with music pitching service Mixtape Music, the transatlantic company set up in 2007 by Roxanne Oldham, formerly of Warner Music Group. Mix Tape, which has offices in London, LA and New York, specialises in creative sync licensing.

Moshi Moshi co-founder Stephen Bass says the syncs have been a huge boost to a completely independent artist. "It's a self-produced album, their publishing is unsigned – it's a young band actually making money," he explains.

Slow Club's debut album Yeah, So is released on July 6 and will be available in the UK on Moshimoshi and via Cooperative Music across Europe.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %+or-
1	3	6	1	PIXIE LOTT Mama Do Mercury	2173	21.4	53.67	13.61
2	5	5	3	AGNES Release Me 3 Beat	1456	27.81	53.1	19.62
3	9	4	4B	TAKE THAT Said It All Polydor	2151	12.15	50.67	24.37
4	2	8	5	DANIEL MERRIWEATHER Red J	2451	0.62	42.6	-17.92
5	11	4		PALOMA FAITH Stone Cold Sober Epic	356	23.23	40.53	5.38
6	7	7	2	BLACK EYED PEAS Boom Boom Pow Interscope	1119	0.27	39.47	-7.39
7	10	14	26	BEYONCE Halo Columbia	2653	3.97	38.11	2.58
8	8	12	36	PINK Please Don't Leave Me RCA	2566	-9.17	38.07	-8.27
9	12	6	7	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positiva	1203	10.98	37.17	8.05
10	6	15	14	LADY GAGA Poker Face Interscope	2431	-5.22	36.84	-15.21
11	4	7	16	EMPIRE OF THE SUN We Are The People EMI	537	22.05	36.64	-18.03
12	1	11	17	LILY ALLEN Not Fair Regal	2402	-10.97	33.27	-40.03
13	RE			DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers Pirlee Slank	707	0	32.44	0
14	13	12	11	TINCHY STRYDER FEAT. N-DUBZ Number 1 Island	833	4.69	31.22	8.71
15	26	3		LA ROUX Bulletproof Polydor	675	29.31	31.02	30.56
16	17	3		THE YEAH YEAH'S 15 Minutes Island	654	35.68	30.37	6.45
17	15	11	31	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love Interscope	2147	-1.65	30.07	-6
18	18	11	24	A R RAHMAN & PUSSYCAT DOLLS/N SCHERZINGER Jai Ho! (You Are My Destiny) Interscope	1740	1.81	29.75	5.95
19	14	12	30	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic Zomba	1673	-7.77	28.95	-11.58
20	21	4		SOULJA BOY TELLEM Kiss Me Thru The Phone Interscope	758	5.49	28.55	12.31
21	25	2	9	THE VERONICAS Untouched Sire	591	27.65	26.97	9.95
22	29	2	3B	LENKA The Show Columbia	244	26.42	26.89	21.67
23	24	2	6B	NOISETTES Never Forget You Vertigo	654	47.23	26.41	5.47
24	37	2	6	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down Interscope	732	38.11	25.28	32.84
25	30	5	15	LITTLE BOOTS New In Town sixsevenine	684	-10.59	24.14	10.89
26	NEW	1		BAT FOR LASHES Pearl's Dream Parlophone	83	0	23.25	0
27	43	4	31	PAOLO NUTINI Candy Atlantic	333	11.37	23.13	31.35
28	45	2		JLS Beat Again Epic	434	22.25	23.13	32.25
29	27	2		THE PRETENDERS Love's A Mystery WEA	159	9.66	22.23	-2.24
30	42	4	8	KASABIAN Fire Columbia	374	15.79	21.83	23.82
31	23	2		MIKA Blue Eyes Casablanca/Island	32	3.23	21.28	-15.19
32	28	4	43	KELLY CLARKSON I Do Not Hook Up RCA	1156	11.37	20.18	-9.59
33	36	26	59	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1311	0.46	19.92	3.21
34	22	14	28	CALVIN HARRIS I'm Not Alone Columbia	941	-6.83	19.69	-22.45
35	48	28	65	LILY ALLEN The Fear Regal	1047	-3.59	19.5	23.5
36	32	13	35	METRO STATION Shake It Columbia	932	-6.99	19.5	-6.02
37	40	28	46	LADY GAGA Just Dance Interscope	1122	11.98	19.24	7.61
38	39	2	19	KATY PERRY Waking Up In Vegas Virgin	1050	19.37	19.13	5.34
39	NEW	1		THE SCRIPT Before The Worst RCA	477	0	19.06	0
40	NEW	1	21	JORDIN SPARKS Battlefield Jive	427	0	18.37	0
41	NEW	1	38	THE SATURDAYS Work Polydor	853	0	17.99	0
42	41	16	37	JASON MRAZ I'm Yours Elektra	1255	-2.11	17.81	0.56
43	44	3	66	TAYLOR SWIFT Teardrops On My Guitar Mercury	695	7.92	17.28	-1.2
44	RE			CAROLINA LIAR Show Me What I'm Looking For Atlantic	415	0	16.34	0
45	50	22	57	BEYONCE Single Ladies (Put A Ring On It) Columbia	904	-11.63	16.33	6.18
46	46	15		AKON Beautiful Universal	976	3.06	16.3	-4.06
47	35	15	45	NOISETTES Don't Upset The Rhythm Mercury	938	17.28	14.97	-22.52
48	49	8	12	LA ROUX In For The Kill Kitsune	771	-8.87	14.92	-3.93
49	RE			THE SATURDAYS Up Fascination	1039	0	14.54	0
50	NEW	1	13	LADY GAGA Paparazzi Interscope	652	0	14.47	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-132 Real Radio, 102.4 Wish FM, 133.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 3FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 95.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.3 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downtown Radio, Dream 103.7 FM, Dream 103.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Harlam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103.3, Heart 103.6, Heart 106.2, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Iniva FM, 102.3FM, Juice 102.2, KCFM, Kerrang! 105.2, Key 103, Kiss 103.5, Kiss 103.7, Kiss 103.9, Kiss 104, Kiss 104.2, Kiss 104.4, Kiss 104.6, Kiss 104.8, Kiss 105, Kiss 105.2, Kiss 105.4, Kiss 105.6, Kiss 105.8, Kiss 106, Kiss 106.2, Kiss 106.4, Kiss 106.6, Kiss 106.8, Kiss 107, Kiss 107.2, Kiss 107.4, Kiss 107.6, Kiss 107.8, Kiss 108, Kiss 108.2, Kiss 108.4, Kiss 108.6, Kiss 108.8, Kiss 109, Kiss 109.2, Kiss 109.4, Kiss 109.6, Kiss 109.8, Kiss 110, Kiss 110.2, Kiss 110.4, Kiss 110.6, Kiss 110.8, Kiss 111, Kiss 111.2, Kiss 111.4, Kiss 111.6, Kiss 111.8, Kiss 112, Kiss 112.2, Kiss 112.4, Kiss 112.6, Kiss 112.8, Kiss 113, Kiss 113.2, Kiss 113.4, Kiss 113.6, Kiss 113.8, Kiss 114, Kiss 114.2, Kiss 114.4, Kiss 114.6, Kiss 114.8, Kiss 115, Kiss 115.2, Kiss 115.4, Kiss 115.6, Kiss 115.8, Kiss 116, Kiss 116.2, Kiss 116.4, Kiss 116.6, Kiss 116.8, 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News media

Radio playlists

Radio One

A list:

Agnes Release Me; Basement Jaxx Raindrops; Black Eyed Peas Boom Boom Pow; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Armand Van Helden Bonkers; Empire Of The Sun We Are The People; Florence & The Machine Rabbit Heart (Raise It Up); Jack Penate Be The One; Jordn Sparks Battlefield; 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; Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All; The Veronicas Untouched

B list:

Cascada Evacuate The Dancefloor; Chipmunk Diamond Rings; Gossip Heavy Cross; Jamie T Sticks N Stones; Jls Beat Again; Kings Of Leon Notion; Lady Gaga Paparazzi; Lazee Feat. Neverstore Hold On; Linkin Park New Divide; Nickelback If Today Was Your Last Day; 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; White Lies Death

C list:

30H!3 Don't Trust Me; Akon We Don't Care; Bat For Lashes Pearl's Dream; Chicane Poppiholla; Franz Ferdinand Can't Stop Feeling; Green Day 21 Guns; Kid British Our House Is Dadless; Marmaduke Duke Silhouettes; Noisettes Never Forget You; The Maccabees Can You Give It
1-Upfront:
Danny Byrd Red Mist; Golden Silvers Arrows Of Eros; Master Shortie Dead End; Mr Hudson Feat. Kanye West Supernova; The Gaslight Anthem The '59 Sound

Radio Two

A list:

Benny Andersson Band Story Of A Heart; Lenka The Show; Lionel Richie Forever; Mika Blue Eyes; Noisettes Never Forget You; Paloma Faith Stone Cold Sober; Pixie Lott Mama Do; Take That Said It All; The Pretenders Love's A Mystery; The Yeah You's 15 Minutes

B list:

A-Ha Foot Of The Mountain; Bat For Lashes Pearl's Dream; Bruce Springsteen & E St Band My Lucky Day; Daniel Merriweather Love And War; Eagles Do Something; Fleet Foxes Your Protector; James Taylor Seminole Wind; Nell Bryden What Does It Take; Paolo Nutini Candy; Paul Carrack Just 4 Tonite; 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; Vv Brown Shark In The Water

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:

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 Bulletproof; Lady Gaga Paparazzi; Melanie Fiona Give It To Me Right; Pixie Lott Mama Do; Pussycat Dolls Hush Hush; 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

Galaxy

A list:

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

B list:

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

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

6Music

A list:

Basement Jaxx Raindrops; Florence & The Machine Rabbit Heart (Raise It Up); Jack Penate Be The One; Jarvis Cocker Angela; Kasabian Fire; Kings Of Leon Notion; La Roux Bulletproof; The Maccabees Can You Give It; Wintersleep Weighty Ghost; Yeah Yeah Yeahs Heads Will Roll

Chris Blackwell adds another honour in Island's 50th year

Mojo medallist Blackwell gives thanks to Island



Awards – Mojos

By Ben Cardew

CHRIS BLACKWELL THANKED ISLAND EXECUTIVES Jon Turner, Ted Cummings and Darcus Beese for helping his iconic label to celebrate its 50th birthday in style, as he picked up the Mojo Medal gong at last week's Mojo Honours List awards.

The Island founder, recently named most influential record industry executive of the last 50 years by *Music Week*, received a standing ovation from the crowd as he went to pick up the award from Island artist Yusuf Islam.

Islam said that he had had a few breaks in his life – but one of the biggest was meeting Blackwell. “He has worked with so many creative artists and given them that lease of life,” he added.

Blackwell himself said that meeting Yusuf Islam “was one of the best things that happened to me”

and thanked *Mojo* for its recent issue celebrating Island's 50th anniversary.

He also thanked Island's general manager Jon Turner, co-president Darcus Beese and publicity director Ted Cummings for helping to organise the Island 50 celebrations, which included a week of gigs from Island artists at London's Shepherd's Bush Empire.

“I am very grateful to Island Records Universal, Jon Turner, Ted Cummings and Darcus for deciding to celebrate 50 years of Island,” he said. “I really just want to thank everybody – all the artists that I have worked with, the great teams I have worked with.”

Mojo editor Phil Alexander said that Island had been home to “some of the greatest music of all time”.

He added, “Chris is one of the great record men. There is a sense of adventure about him and a knack for signing music that endures. The Mojo Medal – which recognises services to music – is in recognition of just how special he made Island

Records, a unique label run by a unique man who assembled a unique team to look after unique talent.”

Other winners on the night included Yoko Ono, who received the Mojo Lifetime Achievement Award; Joe Brown, who won Outstanding Contribution To Music; and Blur, who appeared in public together for the first time since announcing their reformation to pick up their Mojo Inspiration award

Folk music label Topic, currently celebrating its 70th anniversary, won the Roots Award. US folk singer Judy Collins, who presented the award, praised “the oldest independent label in the world”.

“It is a unique label,” she added. “It kept alive so much great music that is the foundation for all we do.”

Folk artist Martin Carthy, who collected the award alongside artist Shirley Collins and the label's current managing director Tony Engle, praised Topic as “the label who never, never deale”.

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Media news in brief

● **BBC Music Magazine** has re-launched its website after an extensive revamp, in a move intended to drive subscriptions of the print magazine. The website (www.bbcmusicmagazine.com) gives users the latest classical music news, alongside features, interviews and the chance for enthusiasts to discuss their musical thoughts and experiences on the forums. The website also features a database of more than 20,000 CD and DVD reviews, with many more added each month, as well as competitions



● **95.8 Capital FM** has reshuffled its DJ line-up for the second time this summer, with Margherita Taylor (pictured), who presented the morning show from 10am-1pm, being replaced by Roberto. Roberto's show from 1-4pm will be filled by The Bassman, whose late-night programme from 10pm-2am will be taken over by Dave Kelly, who moves to Capital from Galaxy Radio. Margherita Taylor will continue with Capital at weekends and focus on

her daily show on Classic FM from 6-9pm. This follows an earlier reshuffle in May, when Rich Clarke and Kat Shoob joined the weekday 7-10pm show, among other changes.

● **Coldplay** are to feature in a documentary for the South Bank Show later this year. The band will be seen in discussion with Melvyn Bragg in the autumn as he travels with them for six months, taking in their win at this year's Grammy Awards, a tour throughout Japan, the Brit Awards and the War Child concert in London.

News digital

User-generated site invites concertgoers to load reviews, listings and pictures

Live and on song: online gig database hits the right note

Online

By Eamonn Forde

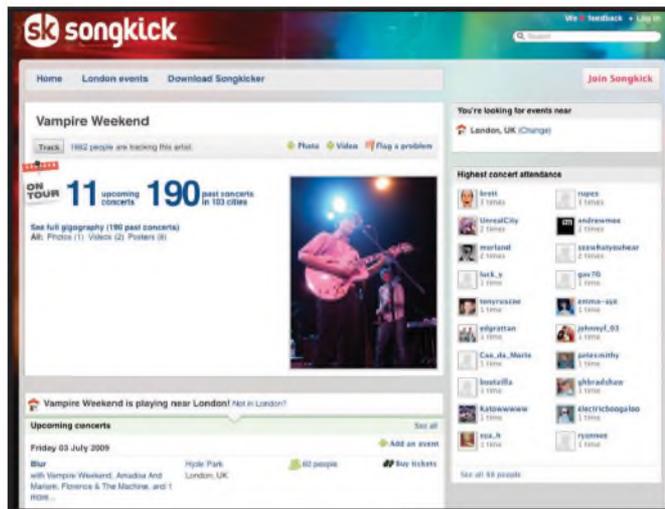
THE FOUNDER OF NEW SOCIAL CONCERT DATABASE SONG KICK claims that his company is building "the largest database of live music history that has ever existed".

In development for more than a year, Songkick has just launched with more than 1m gigs listed and complete tour histories for several thousand individual acts as well as venues and festivals.

In going public, Songkick is inviting users to populate the site with content and information such as photos of shows, pictures of related merchandise, scans of posters and set lists.

Songkick CEO and co-founder Ian Hogarth describes the project as one of collaborative social archiving that has a wider commercial potential for Songkick and the live industry as a whole.

While free, the service is designed to grow traffic to the gig recommendation site, increasing



Going live: Songkick boasts a database of more than 1m listed gigs

user dwell time and thereby boosting advertising opportunities and affiliate fees for driving users to ticketing and merchandise sites.

"We started thinking about the complete lifecycle of a concert," explains Hogarth. "After the show there is still a huge amount of excitement among fans who post

pictures on Facebook, write reviews on their blogs and read about the gig on sites such as NME.com or Pitchfork.

"There are lots of places where gigs are discussed and content shared, but there is no single URL that pulls that activity into one place. It has existed in the past

"We started thinking about the complete lifecycle of a concert. After a show there is a huge amount of excitement among fans"

IAN HOGARTH, SONGKICK

around particular artists but it has not been knitted together before on one site."

The model works like Wikipedia, where a multitude of people contribute, edit and refine information. "It all strengthens what Songkick provides for fans," explains Hogarth. "It brings us closer to becoming a complete live music tool for fans, not just upcoming gigs, but the full lifecycle of a show or touring act."

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An app a day keeps the MP3s at bay

NEW RESEARCH SUGGESTS that the use of apps on smartphones is dramatically eating into the time users spend on other media, with more than 25% of all respondents saying they are using MP3 player less as a result.

The Gravity Tank study finds that 49% of smartphone owners use apps for more than 30 minutes a day, with 28% of app enthusiasts using their MP3 player less as a result (see below).

In further research - which echoes recent BPI figures showing Sunday is the dominant day for downloading in the UK - a study from mobile analytics company Flurry has found that weekends are the main period when users download apps.

Users are 30% more likely to download an app on a Saturday or Sunday. They are also more likely to buy apps, as opposed to downloading free ones, over the week-end period.

Riding this wave is app developer Tapulous, which has seen enormous success with its Tap Tap Revenge games.

The knock-on benefits in download sales for associated acts such as Katy Perry has been well documented and the company has now signed a deal with Universal Music to develop a series of games for its acts.

The first game will be based around Lady GaGa and will fea-

ture 14 songs for \$4.99 (£3.03). It will also sell tracks within the game, which has been made possible due to the upgrade in the iPhone operating system, announced last week.

The iPhone 3G S, a speedier and more powerful version of the iPhone introduced at Apple's

developer's conference in San Francisco last Monday, will be twice as fast as the current iPhone 3G and also boasts a longer battery life. It will be available as a 16GB and a 32GB model.

However, despite the iPhone grabbing headlines, analyst Ovum last week predicted that Symbian will retain its dominance of the smartphone market in 2014, with a 43% share (down from 58% this year). The demand for apps is singled out by Ovum as the key driver of the smartphone market over the next five years.

Ovum also predicts that smartphone shipments will increase 18.7% this year and they will account for 29% of the total mobile market by 2014.



Tapping into the market: the Lady GaGa mobile app is the first to come under Universal Music's deal with Tapulous

How many apps?

iPhone	50,000
Android	4,900
Nokia	1,088
BlackBerry	1,030
Palm	18

Source: Apple/NWDC (June 2009)

App use

Average number of apps downloaded	23.6
Apps used on a daily basis	6.8
Smartphone owners who shop for apps once a week	48%
Smartphone owners who use apps for over 30 minutes a day	49%
Smartphone owners who have paid for apps in last month	63%
App users who use their MP3 player less as a result	28%

Source: Gravity Tank (June 2009)

Digital news in brief

- **Last.fm** founders Felix Miller, Martin Stiksel and Richard Jones are stepping down to begin "the process of handing over the reins" to CBS, which bought the music discovery site in 2007.
- The Constitutional Council in France has rejected a provision that could have seen persistent **illegal filesharers'** internet accounts terminated. The 'three strikes' legislation was approved last month by the country's National Assembly.
- **Nielsen** is projecting that 50% of recorded music unit sales will be digital by 2010 and that digital revenues will overtake physical in 2011. It also revealed that catalogue digital album sales in the US rose 38% last year and 60% of all downloads were of tracks released before 2007.
- A survey by Entertainment Media Research and law firm **Wiggin** has found that a 'three strikes' policy by ISPs would deter 80% of P2P users. Against this, only 33% would stop using P2P if sent a warning letter by their ISP (down from 70% a year ago).
- **YouTube** delivers more than 1.2bn video streams globally every day, according to parent company Google.
- **Cisco** projects that 90% of global consumer IP traffic will be video content by 2013, making up 64% of mobile data traffic the same year.
- **Fanfarlo** are offering their debut album as a download for \$1 (£0.62) from their official site until July 4.
- A Take That edition of **SingStar** will be released later this year for PlayStation 2 and 3.
- **The Veronicas** have launched a browser-based game to promote their new album. The game, where players catch "electro pop riffs" to help the band complete a song, was built by digital agency Kerb.
- **Apple** has filed a patent for a new technology that would allow iPhone users to send audio and video content to people while voice-calling them.
- US independent label trade body **AZIM** has confirmed it is in talks to license content to Vevo, the new joint venture video site from Universal and YouTube/Google. Sony Music Entertainment recently signed up to the service.

New launches

- **Anjuno.com** A post-in Rainbows service enabling acts to load content online and let downloaders decide how much to pay for it.
- **JustHeart.com** The latest on-demand music discovery platform, which draws content from YouTube into an audio and video player.
- **Simplify Media** Allows users to stream other people's digital music collections to their computer. The Simplify Media client is available for Windows, Mac and Linux and only works for DRM-free files. It is also available as an iPhone app for \$2.99 (£1.81).

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£829,218	X FACTOR LIVE Birmingham LG Arena	30,200	3A Entertainment
£658,043	X FACTOR LIVE Cardiff International Arena	24,065	3A Entertainment
£207,110	X FACTOR LIVE Nottingham Trent FM Arena	7,527	3A Entertainment
£138,539	JOHN LEGEND Brixton Academy	4,861	Live Nation
£95,336	NIGHTWISH Brixton Academy	4,889	Live Nation
£88,725	JOHN LEGEND Manchester Apollo	3,469	Live Nation
£74,950	JOHN LEGEND Birmingham Academy	2,998	Live Nation
£30,307	THE ENEMY Dunfermline Alhambra	1,685	DF Concerts
£20,900	YOU ME AT SIX Glasgow Barrowlands	1,900	DF Concerts
£18,000	36 CRAZYFISTS London Electric Ballroom	1,200	Live Nation
£17,918	THE ENEMY Inverness Ironworks	1,000	DF Concerts
£12,150	36 CRAZYFISTS Manchester Academy 2	900	Live Nation
£10,773	36 CRAZYFISTS Wolverhampton Wulfrun Hall	798	Live Nation
£9,157	36 CRAZYFISTS Glasgow Garage	684	DF Concerts
£8,750	PATRICK WOLF London Heaven	700	Live Nation
£7,792	MELODY GARDOT Islington Union Chapel	487	Live Nation
£7,628	HOT LEG Islington Academy	565	Live Nation
£5,810	VOLBEAT Islington Academy	581	Live Nation
£4,862	HOT LEG Brighton Concorde 2	442	Live Nation
£4,136	HOT LEG Birmingham Academy 2	376	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 8-14, 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

Live Nation/Ticketmaster alliance hits obstacles

Merger on ice as Competition Commission probe begins

Ticketing

By Gordon Masson

THE PROPOSED MERGER BETWEEN live music giants Live Nation and Ticketmaster has been put on ice for at least six months, with Europe's largest ticketing agent CTS Eventim playing a key role in whether the Competition Commission greenlights the deal.

Office of Fair Trading last Wednesday decided to refer the Live Nation/Ticketmaster deal to the Competition Commission and the marriage is also being investigated in the US and European countries such as Norway and Turkey, which are concerned at the potential impact of the merger on their markets.

Some industry observers had believed the OFT was set to give the deal the green light in the UK before announcing the probe last week. Now sources point out that the referral might make public details of both Live Nation and Ticketmaster's contracts and business practices. "There are details that I don't think either company will be wanting to make public," says one source.

The OFT notes that Live Nation has historically used

Ticketmaster as its principal ticketing agent, but this agreement is due to expire in December 2009. Much also hinges on the potential impact a deal would have on CTS Eventim.

As well as having ticketing operations in its native Germany, CTS has businesses in Austria, Bulgaria, Croatia, Finland, Hungary, Italy, Netherlands, Poland, Romania, Russia, Sweden, Switzerland, Serbia, Slovakia and Slovenia.

CTS agreed a deal with Live Nation last year to start providing ticketing services in the UK to Live Nation, effectively replacing Ticketmaster.

But, CTS has yet to establish a ticketing company in the UK, meaning that CTS Eventim CEO Klaus-Peter Schulenberg could hold the trump card in allowing the promoter and venue owner to merge with Ticketmaster - one of CTS's biggest rivals.

OFT senior director Ali Nikpay says, "Live music is a fast-growing industry, currently worth around £1.9bn a year. We expected CTS's entry, through its contract with Live Nation, to be an important new competitive dynamic in the UK ticketing market. The pro-

posed merger risks undermining this by potentially prompting the exit of what would likely have been a third large player from the UK, or at least significantly stunting its effectiveness. It creates a realistic prospect that the merger will deny those attending live music events the benefits of more competition in the distribution of tickets, which could include lower overall prices."

He also points to an OFT statement about the referral which states: "In referring the merger to the [Competition Commission], the OFT believes that there is a realistic prospect of a substantial lessening of competition resulting from the proposed merger, because of the prospect that CTS will withdraw from the UK market. Even if CTS were to remain in the market, the test for reference would still be met because of the prospect that its competitive strength could be significantly reduced without the full benefit of its arrangement with Live Nation."

The Competition Commission has until November 24 to publish its decision on the merger, although that deadline is likely to be extended.

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Viewpoint: Dougie Souness managing director, No Half Measures



“THERE IS PLENTY OF TALK in every area of our industry about providing value for money and giving the customer a great experience. One of the areas where I believe we don't achieve this is when merchandise is sold at venues.

It has never been easier for the public to communicate directly with artists and there is a lot of frustration being shown by fans at the prices they are having to

pay for that souvenir or two from the concert they are attending.

This frustration is, of course, aimed at the artist as it is their name on the ticket and their logo on the merchandise. However, there are so many contributing factors to pricing, not least of which are the fees being charged by venues in order to sell any goods on site.

It should be noted that before an artist has even arrived at a venue, they will have paid the costs relating to merchandise design which will include clearing artwork and photography rights. On top of this are all the manufacturing and delivery costs, marketing, promotion and point-of-sale costs, not to mention staffing costs, which will include travel, accommodation, and subsistence. If a third-party merchandiser is on board, then they too will be looking for a share of any earnings.

At most larger venues, where merchandise has to be sold by concessionaires, who will have

paid advances to the venue - the so-called "industry standard 25% charge" is applied to all merchandise sales which is actually calculated on the gross cash collected, meaning any VAT charged is also subject to this 25% levy. To clarify, if you sell £100 plus VAT (15%) worth of merchandise, you get

Before an artist has even arrived at a venue they will have paid costs relating to merchandise design, manufacturing, point-of-sale and staffing

charged £28.75 plus VAT in merchandise fees, so you can see that you are actually charged nearer 30% than 25% when working on net figures as is customary in most businesses.

In smaller venues where merchandise is sold direct by the artist or their personnel, it is likely that a fixed fee per attendee is charged, commonly 15p-20p per head. Therefore, in a 1,000-capacity venue, £200 might not

sound a lot but given the up-front costs outlined above, the cost of that dim, unused ledge in the corner could mean that pricing takes us into the sales prevention zone.

Venues are already charging a substantial hire fee, with many adding several extras on top. They are also receiving significant

bear the brunt of our pricing anomalies.

This issue has been raised by me and many others on countless occasions at various forums and whilst there seems to be a good deal of support - and ongoing dialogue - there is very little movement.

Instead of the old "that's just the way it is" line, I would like to see venues look at a different way of participating in this income stream so we can lower prices and encourage more volume. Perhaps introducing a charge that takes the other costs involved into consideration - much in the same way accounting for an actual show is settled. Or perhaps, using a sliding scale of charges with no charge up until a certain point, then an increasing charge based on sales.

It is time for artists, managers, merchandisers, concessionaires, venues, promoters, agents, and all relevant stakeholders to come together and work out a fairer way forward.

Live Nation in dual cheap tickets deal



Affordable:
U2 in concert

ARTISTS HITTING THE ROAD ON Live Nation-promoted European tours this year are taking a leaf out of U2's book by entering a deal offering cut price tickets for music fans.

The promoter says that a number of acts including Lenny Kravitz, Mötley Crüe, Limp Bizkit, Nine Inch Nails and David Byrne have agreed to be part of the Artist Music Exchange, which enables fans to buy tickets at the cut rate of €15 per ticket.

The select number of tickets will be made available for shows throughout The Czech Republic, Poland and Hungary, although it is understood that Live Nation may expand the offer to other parts of Europe, including the UK, if the scheme is successful.

The fact that the first acts to sign up to the Artist Music Exchange are all American is appropriate given that European artists have launched a similar initiative in North America this summer.

In a separate move, global superstars U2 have also announced plans to offer low-priced tickets for their mammoth 360° tour. "Because U2 are playing their shows in the round we've been able to expand the capacity of the stadiums the band is playing," U2's manager Paul McGuinness tells *Music Week*. "We've used that as an opportunity to have a low-price ticket - \$30 in America or €30 in Europe - and it's worked out that we're able to put about 10,000 of those tickets on sale for each show."

McGuinness notes that the band also have much more expensive tickets, but the additional capacity created by the format for the U2 gig prompted them to offer a section of their audience a cut-price chance to see the band.

But he explains that the credit crunch was not the reason behind that decision. "We want younger people who have less money to

come to U2's shows," he states. "What you have to remember is that by performing in the round, these are the biggest capacities that any one has been able to achieve in these stadia; we're playing to 90,000 at Wembley, for instance.

Obviously there are more expensive tickets for the shows - as Bono says, "Rich people have rights too" -

"We want younger people who have less money to come to U2's shows"



PAUL MCGUINNESS, U2 MANAGER

but McGuinness adds, "We've done the sums in conjunction with our partners at Live Nation and that's allowed us to offer 10,000 tickets per show at the lower price." Feedback, the manager adds, has been very good.

Conscious of the strain the credit crunch is putting on budgets on both sides of the Atlantic, Live Nation's move in the Czech Republic, Hungary and Poland is helping artists to reach out to fans, old and new with the offer of low-priced tickets. The company would not comment on plans to extend the scheme to other countries but Live Nation president and CEO Michael Rapino believes fans will appreciate the artists' efforts to keep their live appearances affordable.

"The summer concert is a great escape in these tough economic times," comments Rapino. "Through Artist Music Exchange we are doing our part to make it easier for fans to see their favourite bands across central Europe."

Edge figures break the £50m barrier

Investment

By Gordon Masson

THE POPULARITY OF INVESTING MONEY in live-related funds goes from strength to strength, with Edge Group revealing that its latest round of fundraising has seen the total for its music trusts top the £50m mark.

The specialist music financier raised a further £9.4m to invest in live music and events through its offer that closed at the end of the last financial year in April. The company's Edge Performance Venture Capital Trust (VCT) was 94% subscribed - a class-leading performance for a limited-life VCT, according to independent figures.

Online publication The Tax Efficient Review, which tracks the performance of investment funds, reports that the VCT sector as a whole was seeking to raise £295m in the tax year up to April 5, 2009. In the event the sector raised £135m - or 45% - of its target. The limited-life sector, which includes the Edge Performance VCT, was aiming to raise £175m, but raised just £62.4m - 35% of its target.

"This was a tough year for the whole investment business, so funds which did well are to be applauded," says Tax Efficient Review editor Martin Churchill. "Edge has established itself as a leading force in the limited life VCT sector and is building a solid track record for delivering on its promises."

Edge Group founder David Glick agrees that the recession has



Success: Edge Group founder David Glick

made investors more cautious than in previous years, but he states that the returns enjoyed by Edge's live music VCT participants have made the company's offers highly popular with both financial institutions and private individuals.

"It is clearly a challenging market for any company seeking to raise funds, and we are realistic enough to know we are a minnow compared with giants such as Downing and Ingenious," notes Glick. "However, these results show the importance of being close to your markets, both the investor market and the companies in which we invest."

Music Week understands that Edge is looking to raise further millions to bolster its funds this year. Glick declined to confirm this, but he adds, "A boutique operator such as ourselves can respond quickly to changing market conditions and we believe our closeness to the markets in which we operate is key to our success."

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Tixdaq Ticket resale price chart

pos	prev	artist	av. price (£)	dates
1	1	MICHAEL JACKSON	306	50
2	NEW	DOWNLOAD FESTIVAL	197	3
3	4	READING & LEEDS	186	5
4	3	MADONNA	175	3
5	2	V FESTIVAL	164	4
6	NEW	FLEETWOOD MAC	140	5
7	NEW	ANDREA BOCELLI	130	3
8	NEW	ISLE OF WIGHT FESTIVAL	122	2
9	7	BEYONCE	105	11
10	8	THE KILLERS	105	6
11	NEW	EAGLES	95	6
12	19	JONAS BROTHERS	93	5
13	NEW	FAITH NO MORE	91	1
14	NEW	EDINBURGH TATTOO	90	6
15	NEW	SPANDAU BALLET	89	6
16	NEW	TORI AMOS	89	5
17	NEW	MUSE	88	6
18	13	U2	87	8
19	10	AC/DC	86	3
20	14	PINK	85	16

tixdaq.com - live entertainment intelligence
the smart comparison website

Hitwise Secondary ticketing chart

pos	prev	artist
1	NEW	MUSE
2	1	TAKE THAT
3	4	BEYONCE
4	8	OASIS
5	NEW	FLEETWOOD MAC
6	5	KINGS OF LEON
7	2	PINK
8	13	JONAS BROTHERS
9	12	U2
10	19	COLDPLAY
11	NEW	BRITNEY SPEARS
12	10	T4 ON THE BEACH
13	9	PEARL JAM
14	6	MICHAEL JACKSON
15	NEW	THE KILLERS
16	7	GREEN DAY
17	NEW	MADONNA
18	NEW	AC/DC
19	NEW	LEEDS FESTIVAL
20	3	GIRLS ALoud

hitwise.com
the smart comparison website

Live news in brief

● This week's **Beach Break Live** has moved to the new site of Port Lympne Safari Park in Kent after planning permission for the sold-out festival was controversially rejected by Cornwall council last week. However, the event's organisers were able to pull out the stops to move the four-day festival across the country to the Kent animal park, where an artificial beach is being built. In a statement, the 10,000-capacity festival organisers said, "After coming face to face with the prospect of extinction, we followed our animal instincts and headed across the UK in search of safety." Acts confirmed for Beach Break Live include Dizzee Rascal (pictured), The Zutons, Mystery Jets, Friendly Fires, Harouken and Ladyhawke.



● Iconic London venue **The Tabernacle** is set to reopen its doors after a £750,000 refurbishment, appropriately on the final day of the Notting Hill Carnival in August. The 500-capacity Powis Square premises has acted as an arts venue for decades and the upstairs Victorian auditorium has hosted such musical legends as Pink Floyd, The Rolling Stones, Joe Strummer and Mick Jones, Santana, REM and Aswad. More recently Damon Albarn used the space to rehearse The Good, The Bad and The Queen and his opera Monkey. The August 31 relaunch will see Tabernacle throwing a special party showcasing its new state-of-the-art sound and lighting system, restaurant, bars, dance studio, garden, gallery, recording and rehearsal rooms.

● Thom Yorke has been added to the **Latitude Festival** bill. The July 16-19 weekender, which takes place in Henham Park, Suffolk, has confirmed his set at the Obelisk Arena at noon on Sunday. "That it is a special one-off performance for Latitude only fills me with enormous pride at the statement it makes about the festival. I am overjoyed at the thought of it," says Melvin Benn, managing director of promoter Festival Republic.

● The Scottish Borders are gearing up for the inaugural **Rock At The Racecourse** one-day festival. The event will make its debut on August 29 at Kelso Racecourse with a bill that includes Scottish bands such as Frightened Rabbit, Lost in Audio, Scocha, Shamm and The Dangleberries.

News publishing

Publisher unveils a raft of new summer signings

Imagem seals hat-trick

A&R

By Stuart Clarke

INDEPENDENT PUBLISHER IMAGEM has hit the ground running this month with the conclusion of three high-profile signings.

Hotly-tipped Australian band The Temper Trap, PM Dawn and producer/songwriter Guy Sigsworth have all put pen to paper with the publisher, amid a flurry of activity that mark its first major signings of the year so far.

The Temper Trap deal will see Imagem working closely with Mushroom Publishing in Australia, with the deal structured to enable both independents to work the band internationally.

The deal is an extension of an existing relationship between the two that sees Mushroom sub-publishing the Imagem catalogue in Australia and New Zealand.

"In this case we structured it in such a way that we will both participate in their career on a worldwide scale," says Imagem managing director Tim Smith. "The band has a fantastic team around them and we are confident of great things."

The Temper Trap have been the subject of much A&R interest over the past six months and were recently signed to former Warner Bros managing director Korda Marshall's revived label Infectious Records.

Joining The Temper Trap on the



Done deal: Danny Rogers (The Temper Trap manager), Toby (The Temper Trap), Lucy Francis and Michael Morley (Imagem A&R), Lorenzo, Dougy and Johnny (The Temper Trap), Nicky Stein (Clintons Solicitors), Tim Smith (MD, Imagem)

roster is Guy Sigsworth who, as a writer and producer, has been behind hits for Seal, Björk, Madonna, Imogen Heap and Alanis Morissette among others. He was also a founding member of the band Frou Frou alongside Heap.

Smith says they are looking to introduce the writer to a new generation of artists with the deal, which incorporates new material.

"With Guy the plan is to continue him working with those superstar acts who love working with him, while introducing him to new talent that he may not have considered in the past," he says.

"There may also be potential to develop another project in the same vein as Frou Frou, which has been hugely successful on the sync front. He's the perfect writer for us to work with."

Sigsworth has been working with RCA-signed X Factor finalist Diana Vickers on songs for her

debut album, released later this year.

Concluding the hat-trick of deals is PM Dawn, who have signed a long-term administration agreement with Imagem that will see the publisher representing the band's catalogue on a worldwide basis. Hits incorporated in the deal include Set Adrift On Memory Bliss and Reality Used To Be A Friend Of Mine.

PM Dawn manager Steve Beaver says, "We were looking for a publisher who we felt had the attitude and philosophy of an indie but the muscle of a major. PM Dawn's songs are now ripe for sync exploitation, which we know is one of Imagem's many strengths."

"There is a lot of new material as well that you can easily hear being recorded by Leona Lewis," adds Smith. "The catalogue boasts some amazing songs that we feel have been hugely underused."

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Consultants get in sync with US trade

UK SPECIALIST MUSIC CONSULTANCY SYNC INC has forged a partnership with LA-based Mophonics productions, as it aims to expand the reach of Sync Inc's roster beyond the UK market.

The deal will see Sync Inc tapping into Mophonics' US contact base – a large network of businesses across the film, TV and advertising sector that it has built up through its work supplying original compositions to the industry.

In return, Sync Inc hopes to grow the international opportunities available to Mophonics' composers.

"Mophonics was our first port of call for a US partner, as they completely understand our business philosophy and share our love of diverse, cutting-edge music," says Sync Inc co-founder Matt

Kaleda. "It was a great opportunity which came up at the right time."

Sync Inc operates as a music consultancy, working with advertisers, film companies and a roster of independent labels including B-Unique, Ninja Tune, FatCat and Memphis Industries in the UK, representing artists such as Cinematic Orchestra, Burial, Diplo, Lindstrom and Reverend and the Makers.

Mophonics creative producer and music supervisor Josh Marcy says the Sync Inc roster is full of hugely syncable music. "I'm unearthing band after band, album after album – it's staggering what a great A&R job Sync Inc has done building their roster. The reel is sick, and the artists are amazing."

Sony/ATV embarks on Daisy age



Daisy's chain: Laura Singer and Neale Easterby (Empire), Daisy Dares You, Rak Sangvhi and Mel Redmond (Sony/ATV)

SONY/ATV HAS SECURED THE SIGNATURE of star-in-waiting Daisy Dares You, signing the young artist to a long-term global publishing deal.

The deal is the latest development for 15-year-old Londoner Daisy Coburn, who has been the subject of heated A&R interest over the past few months.

Coburn concluded a deal with Sony Music in April, becoming the

first artist signed to the recently-revived Jive Records imprint. She has since been recording with a line-up of top producers and writers on material for her debut album, due out next year.

Sony/ATV managing director Rak Sangvhi says, "Daisy is an extraordinarily talented young songwriter and performer and we're very excited to see her launched as the first signing to the new Jive Records

label. The alliance with Jive and ourselves, together with Empire Management, puts a strong supportive team around Daisy Dares You and we look forward to watching Daisy's energy and bright new style unleashed on the world."

Daisy Dares You is among a small line-up of acts that will lead the UK revival of Jive, which had a string of high-profile hits throughout the Eighties as well as launching the careers of such pop giants as Backstreet Boys, 'N Sync and Britney Spears during the Nineties. She is currently joined on the label by just one other act, Chipmunk, who was signed last month.

Sony's announcement of the label's relaunch coincides with the appointment of former Virgin Records A&R man Nick Burgess, who will head its UK A&R team.

Daisy Dares You is managed by Empire Management, home to The Feeling, Paul Epworth, Future Cut, thecockbullkid and The Yeah You's among others.

HIGH-STREET HUDSON

PRS for Music Top 10: Most-played songs in UK shops

Pos	SONG / Artist / Writer / Publisher
1	SPOTLIGHT Jennifer Hudson Hermansen, Smith, Eriksen EMI, Sony/ATV, Imagem
2	THE GIRLS Sugababes Jenkinson, McDonald, Toussaint Reverb, Screen Gems
3	THE PROMISE Girls Aloud Higgins, Cooper, Resch, Williams, Jones, Coler, Powell Warner/Chappell
4	CHANGES Will Young White, Young Universal, Sony/ATV
5	FORGIVE ME Leona Lewis Thiam, Kelly, Tuinfort Warner/Chappell, Sony/ATV/Bucks
6	THE MAN WHO CAN'T BE MOVED The Script O'Donoghue, Sheehan, Frampton, Kipner Stage Three, Imagem, EMI
7	VIVA LA VIDA Coldplay Berryman, Buckland, Champion, Martin Universal
8	LOVE YOU ANYWAY Boyzone Atkinson, Rogers, Keating Hornall Bros, Universal, Imagem
9	SO WHAT Pink Moore, Martin, Schuster EMI, Kobalt
10	MISS INDEPENDENT Ne-Yo Hermansen, Eriksen, Storleer Imagem, EMI, Sony/ATV

It is a typically upbeat selection that makes up the most-performed songs in British shops during the first quarter of 2009.

At the top of the list is Jennifer Hudson's Spotlight, written and produced by Ne-Yo and Stargate and published by Sony/ATV, EMI and Imagem Publishing. The song received two Grammy Award nominations for best R&B song and best female R&B vocal performance.

In second place is Sugababes' The Girls, released in October last year. The song was written by Anna McDonald and Nicole Jenkinson, produced by Si Hulbert and Melvin Kuiters, and features an interpolation of the Ernie K Doe-performed Here Come The Girls, written by Allen Toussaint. Publishing is shared between Reverb and Screen Gems/EMI.

Elsewhere in the rundown, high-street favourites Leona Lewis, Will Young and The Script get a look in, while Ne-Yo, co-writer of Spotlight, also appears in 10th place with his own Grammy-nominated hit Miss Independent.

Small companies, big investment

Susan Butler investigates how independent publishers can punch above their weight

Investment

By Susan Butler



WITH CD SALES CONTINUING TO FALL, it is the small independent publishers that are really feeling the crunch of declining mechanical revenues.

As they compete for synchronisation placements in TV and films "with everyone and his frickin brother", as one indie puts it, they must also sit on the sidelines watching a handful of well-funded indies and the majors buy up catalogues and other lucrative publishing rights.

Rather than continuing on the same day-to-day routine of a publishing administrator and hoping for the best, US-based president and co-founder of PEN Music Group Michael Eames began wondering what he would do if he could attract outside investment.

Eames knew that he still could not compete to acquire catalogues. But he also knew that he needed to gain equity through copyright ownership while developing the talent he believes in.

"I feel the money would be better spent – even though it's probably more risk than some of these venture capital guys would want – to sign acts early on in their careers and acquire partial ownership for a minimal investment," he says.

This is certainly not a new idea. Countless people have learned over the years that investors who want to fund potential recording artists are hard to find even for hit record producers, much less for a small indie publisher. Nevertheless, Eames may be inadvertently reshaping his company into one that just could attract investors in the not too distant future.

The business model

A few years ago, PEN landed a sync deal for Kendall Payne's Scratch on the hit TV show Grey's Anatomy, which led to the song shooting up the iTunes chart.

PEN received its shares of the sync fee and performance revenues, but the indie did not receive any portion of the mechanical royalties even though the TV placement was the likely reason for the surge in iTunes sales. Payne was self-published and distributed her recordings through CD Baby.

This result made Eames look more closely at digital distribution of recordings. With Payne's surge on



Once a publisher builds a business model to attract investors, an important factor is to understand how big the publisher actually wants the company to become

iTunes, PEN seized the opportunity to make a deal with Apple for direct distribution of recordings from PEN.

Since then, PEN has been investing in digital distribution rights while helping fund the development of some artist songwriters – and landing more sync deals – even though the company still only has admin deals in place. He knows that one placement such as Grey's Anatomy can cover the investment.

Eames is setting the stage. He wants to break Sara Haze and Hypnogaja to show potential investors what can be done through film and TV placements and marketing.

"Then I can go to them and ask for \$50,000 or so and acquire some ownership interests," he adds.

While it is difficult to raise money right now, this business model may be heading in the right direction.

Ingenious Ventures invests in growing companies in the media and entertainment industries. While it traditionally eyes larger investments involving "multiple millions

of pounds", Ingenious also has smaller funds, called VCT, to fund investments in "multiple hundreds of thousands of pounds", says Ingenious director Patrick Bradley. For these funds, the firm has looked primarily at recorded music rather than publishing opportunities.

But publishing rights and digital recording rights can be a good mix.

"If you get the right person running the business with the ability to identify the right writers and the right network to place those songs, it could be a nice business," says Bradley. "Management is absolutely the key."

The most appealing characteristics would be low overheads, an all-digital model and sync revenues.

"You don't need a great deal of money to run a business like this," he says. "You can run it from one room. You don't need a lot of people, and you don't necessarily need to write a lot of big advance cheques. You can have artist writers who don't necessarily sell CDs but may come up with that one song that a music supervisor loves, and that can be quite valuable."

He does warn, however, that a publisher that only has licensing or administrative rights without an ownership interest in copyrights would not attract investment.

Finding investors

Once a publisher builds a business model to attract investors, another important factor is to understand how big the publisher actually wants the company to become.

"It's not unusual in the music industry that somebody wants a business where you can personally relate to the artists and give a lot of attention to their key people," says Bug Music chairman and Crossroads Media senior managing director Tom McGrath.

"As you become larger, that's harder to do. You need to spend time acquiring more clients. As people go out and capitalise their companies, they have to decide their long-term goals, how many employees they want and whether raising £5m, for example, is all they will ever need," continues McGrath.

In 2006, Crossroads, a strategic partnership between McGrath and Spectrum Equity Investors, acquired a controlling interest in Bug.

These factors will dictate the type of investor to approach. First, there are friends and family as a category of potential investors. Then there are angel investors, typically individuals that invest up to £100,000.

"Angel investors might be inclined to invest based on a personal relationship, a single pitch or a high concept just because they like the idea personally", says McGrath. "You can probably raise up to £5m or £10m at £50,000 or £100,000 a pop if you have the network of people and you're diligent. In my experience, even for very wealthy people, when you get over £100,000, they take it more seriously. They want to see business plans and more financial back-up, at which point you're moving into small cap venture capital. But angel investing, per se, is not something people do for music publishing."

Moving into venture capital means giving up a large percentage of the company's ownership, often 70% to 80%. They typically invest in growth companies, so this high percentage protects them against dilution in their percentage of ownership as additional funds are raised.

"If you're building a company that's not going to require that much money and you're never going to raise more than £5m, then you probably don't want to give up 70% of your company," says McGrath.

Holding course

As more companies reassess their business models, building a model to attract investors will not be every publisher's priority.

When Windswept Music shuttered its London office in 2005, the management team of Paul Flynn and Peter McCamley formed P&P Songs. Since then, they built up their business with their own funds earned. They now administer the UK rights of Burt Bacharach, Steve Miller and Roy Orbison among others.

As with PEN, P&P is investing in developing artists. But this indie has signed exclusive songwriter deals with five artist writers to acquire some ownership rights. And Flynn is not sure that expanding into the recorded music arena is right for them.

"We've explored [handling] recording rights, but we're not blessed with a massive amount of funds and it's not our area of expertise," he says. "We're a small company, and we do what we do really well. There is room to overlap, but don't delve into areas that you're not very good at. We think about different ways of doing business on a regular basis and talk to people, but it's got to be the right situation."

Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the June 18 issue.



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News diary

New heights for Vertigo duo

UNEARTHED

VERTIGO HAS EMERGED TRIUMPHANT in the bid to sign electronic duo Chase & Status, inking a long term deal with the duo that incorporates their forthcoming second studio album, due this October.

Emerging from the same management stable as Warner Bros act and festival favourites Pendulum, Chase & Status recorded their debut album *More Than A Lot* for indie label Ram Records last year, selling 60,000 copies to date.

The past six months have seen them playing to ever-growing live audiences and they signed a publishing deal with Universal's UK team in January.

Chase & Status' manager Jho Oakley says Vertigo provides the dream team to take the duo to the next level of success.

"You only have to listen to *More Than A Lot* to know how far these guys can go. Not only are they uber-producers who'll give the Americans a run for their money, but they are also artists through and through, as their ground-breaking debut live show at Radio One's Big Weekend confirmed."

CHASE & STATUS



Over the past 12 months the duo's production work has included remixes for The Prodigy and a collaboration with Snoop Dogg on the track *Snoop Dogg Millionaire*. The duo are currently working with Rihanna on her forthcoming fourth studio album.

Following last month's Radio One Big Weekend performance, Chase & Status have a busy festival season ahead of them, with dates at Glastonbury, Bestival, Global Gathering, Creamfields and Get Loaded In The Park, as well as a show with N.E.R.D and an appearance at the Royal Albert Hall.

stuart@musicweek.com

Cast list: Chase & Status

A&R

Richard O'Donovan and Semtex, Vertigo

MANAGEMENT

Jho Oakley

PR

Rachel Hendry, Mercury/Lawrence, Electric PR

PUBLISHING

Tom Campion, Universal Music Publishing

RADIO

Eden Blackman, iSh Media/Mark Rankin and Rob Pascoe, Mercury

TV

Helena McGeough and Alex Lane, Mercury

AGENT

Obi Asika, William Morris Agency

MARKETING

Duncan Scott, Mercury

ON THE WEB THIS WEEK

SURVEY QUESTIONS EFFECTIVENESS OF ANTI-P2P TECHNIQUES

Richard Evans: "It's far too late.

No government is going to risk alienating its young voters to help an industry that is famous for being 'tricky'. When I was a part of it we gave records to Woolworths for free to 'help' our chart position, thus devaluing the music. This is just the same only more fun for the customer."

JOCELYN BROWN BATTLES SNAP OVER THE POWER

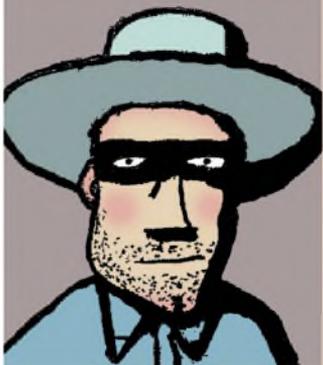
Neil: "Love Jocelyn Brown but why didn't she do this nearly 20 years ago?"

PIRATE PARTY WINS EURO SEAT

Meh: "Great plan comrades! And musicians should play for free!

And movies should be free! And software should be free! And everything that you want should be free for the taking, especially if it is digital. This 'victory' is a sad comment on the pathetic state of logic, reason, and economic sense in Europe. Hey PP heads - if everything is free, why would people spend their time to make it?"

Dooley's Diary



Dooley spies a big catering budget and scoffs the Lott...

IN TODAY'S TIGHT ECONOMIC CLIMATE

you can tell a lot from the catering budget at a new artist showcase and Mercury certainly put its money where... er, your mouth was, for last week's launch of **Pixie Lott**. Mercury threw an **almighty bash** for Lott at Sketch nightclub last Tuesday, complete with mini-hamburgers, salmon pancakes and hot-dogs, full band and a stellar live performance by Lott and her band (pictured below). It was like a scene lifted **straight out of 2001** when budgets were a little looser. Let's hope the celebrations can continue... While picking his way through the **cheapest bites** Scott's entrée list had to offer, Dooley found himself two tables shy of the **red-haired inferno** that is Mick Hucknall last week, an unlikely coincidence given that Simply Red have just completed a 39-date European tour, **playing to 350,000 people**. We hear revenue from the dates was



given a healthy boost through the sales of USBs featuring recordings of each night's show. Not bad. Pictured above is Gerrit Scumann, CEO of Concert Online - the company facilitating the USB technology - presenting an award to Hucknall at his Munich gig for 250,000 digital files sold on this tour... We're all for new marketing campaigns - and particularly if they involve **milk products** - so you can imagine our delight when we heard Sheffield radio station Hallam FM is to create a **limited-edition ice cream** to celebrate its Big John @ Breakfast show. It is asking its listeners the rather odd question: "If the show 'Big John @ Breakfast' were an ice cream - what would it be?" Frankly we have no idea. Toast? And we feel a little bit ill. The flavour with the most votes will become the **official Hallam FM flavour** forever, so immortality beckons.... The Mojo Honours List awards proved their usual star-studded selves last week, with a line-up of guests that left **gentlemen of a certain age** aghast: where else, for example, can you walk into a room to be confronted by the sight of Graham Coxon, Kevin Shields and J Mascis having an

almighty guitar convention? Other stars included Yoko Ono (tiny and very charming), New Order, Johnny Marr, a rather **wobbly looking Seasick Steve**, a wisecracking Joe Brown, a waistcoated Jeff Beck and Duff McKagan plus **pneumatic girlfriend**...



Mika performed a breathtaking show at Saddler's Wells in London last week to mark the launch of his new acoustic EP, *Songs For Sorrow*. Prior to the show he was joined by Lucian Grainge who presented him with a plaque recognising sales of 5m copies of his debut album, *Life In Cartoon Motion*. Pictured above left to right: Lucian Grainge (Universal), Iain Watt (Machine Management), Mika, Rich Isaacson (Mika's US manager) and Ted Cockle (Island)... Absolute Radio's **Christian O'Connell** was in sharp form as host of the Arqiva Commercial Radio Awards, even though he may well have reduced his chances of ever working for Global Radio. "I've downloaded the Global Radio app," he told the

audience at London's Royal Lancaster Hotel. "In five seconds it had fired me"... The **Members of Parliament** attending the bash didn't escape his tongue either. "There are a couple of MPs here. Treat the space like a second home," he told them, only to add, "Trust me, if anyone knows about **free-loading and selling promo CDs** at boot fairs it's people in commercial radio"...



Beyoncé was in town for a string of electrifying live shows at The O2 last week. While in the capital, she was presented with a disc for **1.2m singles sales** and 700,000 albums by the team at RCA. Pictured above left to right is: Carl Fysh (Purple PR), Hannah McMichael, Nick Bray, Rohan Jadhav, John Holborow (RCA), Beyoncé, Richie Crossley, Adam Griffin, Vikki Joseph, Nicole Richards and Laurie Jacobs, all from RCA. It capped off what was a **big week for Sony**, which had executives in town from around the world for a small company conference at its Kensington HQ. Tuesday saw RCA acts Newton Faulkner and Ray Gun performing to company staff on an impromptu stage set up in the cafe.

A&R WORLDWIDE'S
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Features

MUSIC TO THEIR EARS

PRS for Music and PPL have joined forces to demonstrate the power music has to add value to a business's bottom line – and their MusicWorks project aims to communicate that message

Licensing

By Robert Ashton

MUSIC'S POWER TO ADD BRAND VALUE, strengthen customer loyalty and – literally – prise open wallets is demonstrated by new research that shows people are prepared to pay significantly more for products and services in places where they hear songs playing.

MusicWorks, a joint research project between PRS for Music and PPL, underpins the societies' arguments that their licensing tariffs are well worth the money by showing that 35% of people will happily pay more for gym membership, a hair cut or a night in a fancy hotel if they have wall-to-wall Elvis, Beatles and Rolling Stones playing in the background.

With PRS charging a large pub around £500 a year to play music, it will also point to the findings of the 100-plus page report which shows the landlord can quickly earn that cash back through the tills because many more people prefer to sup in bars with music and nearly half of them will happily pay 5% more for their rum and coke or pint of Stella.

"It was important for us to be able to clearly communicate to licensees the underlying value of music to a business and it made complete sense for the two music licensing companies to work together on this project," says PPL director of PR and corporate communications Jonathan Morrish.

"What we have categorically done is explain how businesses can make a better return if they use music and prove how music can add value to a business," adds PRS for Music head of PR Barney Hooper.

The report's authors, Entertainment Media Research senior research manager Shaun Austin and executive chairman Russell Hart, interviewed 2,000 people aged between 18-55, split almost equally between males and females. After spending around 25 minutes with each person in a face-to-face interview, PPL and PRS are confident the findings are "robust" and can be used as a major tool for driving up the number of licences.

Looking at a number of workplaces and venues, the research found that 91% of those interviewed are put in a "good mood" if music is being played in a boozier.

The fact that 82% say they are more sociable when music is being played might also contribute to the 84% who add they will pay more to go to a pub or bar with music compared to a quiet hostelry. Of these, 50% would pay 10% more for drinks and crisps to hear music they like. Among females and 18-25-year-olds, this rises to 55%.

Also, 44% of pubgoers say they would pay 5% more for drinks where good music is being played with 39% stating that music definitely makes them feel like paying for another drink for the road.

A similar pattern emerges with restaurants: 80% of people report they like to hear music when they eat out, with 70% suggesting they will leave a bigger bill in a



restaurant that plays tunes compared to one that has no music.

Some 35% of those that like to hear music say they would be prepared to pay an additional 5% for food and drink, with 16% saying they are likely to fill their boots if the chilled Chablis and Boeuf Bourguignon is accompanied by music they like.

Playing music at gigs and festivals is again a vote winner. However, surprisingly not everyone likes to hear tracks pumped out over the PA before a gig – 80% of people who go to live music events appear to only want to hear the band on stage.

In addition to making a social occasion more sociable, it seems that live music can also improve morale in the workplace. Hairdressers who typically pay the annual £69 PRS tariff and small workplace employers (with no customers coming onto the premises) who pay the recently reduced rate of £44 can also probably make that back in days or weeks through increased productivity.

The new PRS/PPL research shows that a massive 71% of all employees would like to be able to listen to music when at work – rising to 79% in retail and 94% among warehouse workers.

And a happy workforce is a more productive one. MusicWorks is able to demonstrate to management that 82% of respondents say morale improves when good music is being played and 77% say they are more productive when good music is being played.

"Obviously in a law firm it [music] is not necessarily going to help production," concedes Hooper. "But the research shows there is an impact on productivity in places where music is played. It also helps with absenteeism."

Hooper also suggests brands can benefit from tailoring music playlists to match their customers. "Several places such as Topman and Toni & Guy have their own music channels because they know it can enhance brand value," he adds. The survey shows that 67% think playing good music can improve a store's 'trendy image'.

PRS currently has 350,000 licences and PPL has 250,000, but with 4m small businesses in the UK alone there is obviously major scope to increase the number of users and the revenues brought in.

Hooper explains there are currently two camps: those who don't know they need licences and those that do, but refuse to get one.

Armed with the MusicWorks report, PPL and PRS believe they can inform the first group and educate and persuade the second by showing them the benefits of playing music at work. "There is definitely growth poten-

WORKPLACE

55% say they are less self-conscious about talking to other employees or customers/clients

74% say they enjoy going to work more when good music is played

78% say that the working environment is much less formal when good music is being played

85% say listening to good music at work makes them much happier

85% say that the working environment is much more relaxed when good music is being played



RESTAURANTS

39% say they would go to a restaurant less frequently if it stopped playing music

41% say they would consider going to another restaurant if it stopped playing music

56% say they are much more likely to recommend a restaurant that plays music they like

64% say good music at a restaurant encourages them to stay there longer

67% say it would make them more likely to revisit that restaurant



tial in terms of licensing effectively those businesses that are using music and encouraging those businesses that aren't using music to give it a try – especially using this research," Hooper adds.

The societies plan a major push explaining the new research to organisations such as the Federation of Small Businesses and will also plant stories in niche publications read by interested parties like hairdressers and mechanics to make the point.

A special site has also been set up, at www.musicworksforyou.com, where potential licensees can go for more information. Morrish adds, "The website will develop and we have some exciting ideas to market it and make it a very visible destination for the many businesses we want to reach out to."

PICTURED BELOW
A happier workforce with music? The MusicWorks report says so



Music listening preferences Where do people like to hear music and would they be prepared to pay for the privilege?

measure	Average	Gyms	Pubs/Bars	High street stores	Salons	Sports stadia	Live music events	Restaurants	Hotels	Workplace	Doctors/dentists
Demand for music	80%	92%	91%	84%	81%	81%	80%	79%	76%	71%	66%
Importance of music in creating atmosphere	78%	89%	94%	77%	81%	N/A	80%	83%	69%	61%	69%
Encourage to repeat visit*	60%	63%	N/A	55%	61%	N/A	N/A	67%	52%	N/A	N/A
Pay 5% more for products/services*	35%	39%	48%	23%	32%	N/A	N/A	35%	34%	N/A	N/A

*Among those who like to hear music in that venue

Features

I CAME, I SAW, I CO

“A busy five years” is the understated summation of the iTunes revolution by its Europe director Oliver Schusser. Music Week asks him about the remarkable changes already wrought during the online giant’s five-year existence and how it plans to stay ahead in an increasingly competitive market.



TING TINGS PHOTO: ANNIQUE DELPHINE

PICTURED ABOVE All around the world: iTunes customers can see Oasis live at the iTunes Festival in July while all performances will be recorded for purchase. Inset: The Ting Tings pictured at last year's free iTunes' festival

Digital

By Paul Williams

EXACTLY FIVE YEARS AGO TODAY (Monday) what was then widely billed as a “music revolution” broke out in the UK when Apple’s iTunes Music Store opened its virtual doors for business.

If anything, predictions of its future significance made on that launch day of June 15, 2004 now seem understated as the service has since gained a near stranglehold on what has become an almost exclusively-digital singles market, while it is leading the slower albums switchover from CD to downloads.

In those five years the store’s offering has also grown beyond belief, rising from a catalogue of around 800,000 tracks at launch in the UK to more than 10m now, while expanding to also take in movies, TV programmes, games, apps and more.

“It’s been a busy five years,” observes iTunes Europe director Oliver Schusser with some understatement as he carefully pinpoints Apple’s success in the downloads mar-

ket as having created “a product that was very simple and easy to use and offered lots of content, and at a great price”.

“We weren’t the first to launch a download store but I think we were the first to launch a product the customer felt was easy to use and gave them access to a depth of content they were looking for,” he says.

“They love the simplicity and on top of that they love taking the music off their computer onto their iPod or iPhone, whether they are riding on the Tube or wherever they do, so it’s that simplicity that people find superior to going into a shop and buying a CD.”

The popularity of iTunes with the public is so great that, despite numerous attempts in the past half decade by rivals to muscle in, iTunes remains the dominant digital market player with a percentage share of business that one-party-state dictators around the world would be pleased to secure at general elections. That clearly spells out how phenomenally successful the store remains, but its dominance can also prove to be a sensitive topic for Apple because nobody wants to be seen as too powerful.

For Schusser, he prefers the music retail sector to be observed collectively, rather than the focus just being on

Top 10 downloads of iTunes era

1	KINGS OF LEON	Sex On Fire	Hand Me Down	0.66m
2	LADY GAGA	Poker Face	Interscope	0.66m
3	LADY GAGA	Just Dance	Interscope	0.64m
4	KINGS OF LEON	Use Somebody	Hand Me Down	0.57m
5	ALEXANDRA BURKE	Hallelujah	Syco	0.56m
6	LEONA LEWIS	Run	Syco	0.56m
7	LEONA LEWIS	Bleeding Love	Syco	0.56m
8	NICKELBACK	Rockstar	Roadrunner	0.52m
9	KATY PERRY	I Kissed A Girl	Virgin	0.52m
10	RIHANNA FEAT. JAY-Z	Umbrella	Def Jam	0.52m

* The above shows the 10 biggest-selling downloads in the UK since iTunes launched in June 2004 and their cumulative digital sales. Source: OCC

downloads, when examining iTunes’ market share of more than 80%, according to iTunes itself, of digital business.

“The digital market is nothing different from the physical market these days,” he contends. “There’s one market. There’s no difference from going to buy a Kings Of Leon album from iTunes to going to a shop on Oxford Street. There are so many ways for people to sell and buy music; look at the business models in mobile, streaming and subscription services and suchlike, but we’re pleased to see when it comes to [downloading] people like our product and they come back to us over and over again.”

It hardly comes as a shock that when Schusser is asked what he makes of iTunes’ rivals he simply replies that his company instead prefers to focus on what it is up to rather than “look left and right” at others, only adding, “There are certainly a number of players out there who have done a great job and there are products we like as customers but we don’t talk about them from a business perspective.”

A common theme of those that have launched download stores in the past year – Amazon, HMV and Tesco among them – is to be DRM-free. And just in case there were still any lingering doubts that the copy-protection system’s days were truly numbered they surely ended a fortnight ago when long-time DRM advocate Sony hooked up with eMusic, whose policy from its launch has been to sell only releases without protection.

The iTunes store started adding DRM-free content in April 2007, initially in a link-up with FIMI, and its entire catalogue of 10m songs has been without DRM since April this year. “We have no more DRM on the store,” he says. “Not a single song on iTunes has copy protection and we wouldn’t allow any song to have any copy protection.”

DRM has been one of the thorny issues in the relationship between iTunes and the record companies, as was, until April this year, Apple’s refusal to budge from a blanket 79p pricing model for all single-track downloads, despite label demands for flexible pricing. Alongside the still-standard 79p mark-up, some tracks now cost 59p and others 99p, but Schusser suggests it is “too early” to reach any conclusions about what impact the new price structure is having.

“There hasn’t been that much of a movement so far [in pricing] that we’ve been seeing,” he says. “Album prices have not changed at all so we’ll see later this year what affect it has had.”

The issue of pricing was such a key one when iTunes opened in the UK – and in France and Germany at the same time – that Apple CEO Steve Jobs stood in front of a huge backdrop at the London launch with the figure of 79p beaming out in large white numbers. But the relationship iTunes now finds itself in with the record companies



CONQUERED: iTUNES



"We prove we're more than a store on the internet..."

OLIVER SCHUSSER ON iTUNES' "PHYSICAL" LIVE EXPERIENCE

is one that has greatly matured beyond the retailer just putting virtual product on a virtual shelf. Instead, it views itself as a partner that helps to shape the content of the releases as well as sell them.

"In the early days we always dealt with the online or new media departments at the labels but nowadays we're like any other retailer for them," says Schusser.

"We deal with the sales people, which is a very normal development for an ecommerce company where at the beginning people need to see how you grow. We've become a little bit more important to them. They look for innovation from us for their album releases. We're not just a retailer; we're also a promotional platform so as opposed to talking to the labels when the product is absolutely finished we talk to them a lot earlier in the process of content generation to say, 'What can we do? What do the singles look like? How can we create some hype and buzz on the album from very early on?' and that's really changed a lot of the processes."

A recent example of how the digital retailer now works with labels has been the launch of the iTunes Pass, which for a set price gives a fan exclusive content such as live recordings and music videos from a particular artist. The first to be generated in the UK launched in mid-May at a retail price of £4.99 and focused on Universal's Take That.

"It's a season pass for an album," explains Schusser. "In fact, it doesn't have to be an album. It's almost a mini subscription for an artist where for a limited time, in this case two months, you pay a price and there's - almost on a weekly basis - content from Take That added exclusively to this product and you end up with something that could feel like an album. But what's different about it is it doesn't have to be an album, as in what's on the shelf. It could be a combination of music videos, audio, interviews, any type of PDF or an app - whatever you can think of actually. So it's more like a bundle than an album and that's what's really exciting."

"In this case with Take That they will actually record content after every leg of their tour and deliver it straight to us so it's a really innovative, cool product."

The iTunes Festival, which is being staged this year at The Roundhouse in Camden throughout July, is another way Apple is reaching out beyond just selling downloads. Now in its third year, the festival emerged from what continues to be regular live sessions in Apple's Regent Street store with 62 acts, so two per night, playing at the festival this year. In 2008 acts performing included The Ting Tings and Florence & The Machine while among those already confirmed for this year are Oasis, Snow Patrol, Kasabian, The Saturdays, Flo-Rida and Bat For Lashes.

"There are many ways to see all these bands in the summer but this is really the only place where everything is fully recorded and you can go home, buy the content,

own it and extend that great experience," says Schusser. "We prove we're more than a store on the internet. We're extending our activities into something physical," he says.

"I hopefully, they like the experience, they like the way the event is produced. We want people to see we're not just taking the Top 10 off their pop or rock page. We want people to see there is quite a variety of content. Last year we had phenomenal jazz, we had a classical night and a world music night. We had N.E.R.D. and then Paul Weller and we're trying to achieve the exact same thing here. They're also free. We've never charged anyone for any of the live events we've done and that's just a part of the experience we're providing to customers and we don't see any of this as a revenue-generating business. Obviously there is from the recording side, but we just want people to go there and have a good time."

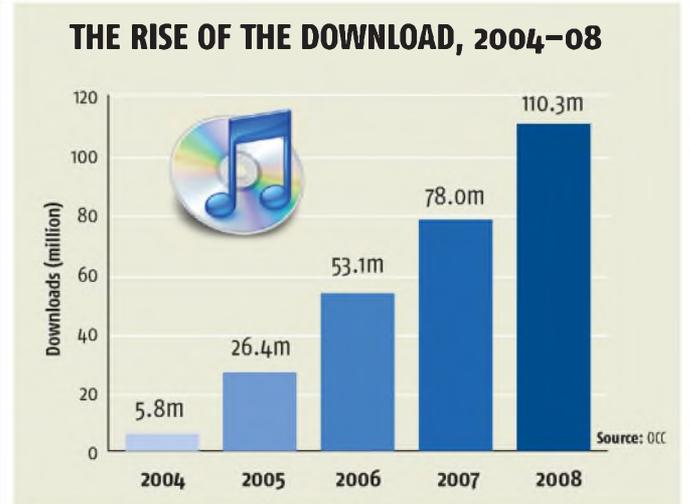
Going forward, iTunes' almost complete domination of the singles market is clear, so it is on albums where, alongside the record companies, it faces its biggest challenge in terms of expanding its music sales. The digital albums market is growing fast - it was up 65% year-on-year in 2008 to represent 7.7% of the market and now accounts for around 12% of album sales each week in the UK - but digital consumers still overwhelmingly prefer the one-track option.

Again Schusser suggests iTunes is playing a very active part in trying to grow the digital albums market, helped, he believes, by its Complete My Album offer that allows anyone who has already purchased one or more tracks from an album to buy the rest of it by knocking off what they have already paid for the separate downloads from the price. "With Katy Perry lots of people have purchased two or three songs and people will look at that album page and see they can get that album at whatever price it is minus two or three times 79p so that is a very affordable way to upgrade. We're doing many things like this," he says.

"If you look at the Genius side bar, which since September has given you recommendations, it will always tell you that song is part of this album and you can have it cheaper right now to complete it. We're launching features and promotions to make it easier for people to buy more albums and we're seeing great successes there. From our perspective we're quite pleased with our album sales."

But outside one-track buys and standard albums, Schusser is anticipating much more innovation in the market when it comes to releases, a point backed up by Universal road-testing its mini-albums format with a Pussycat Dolls package last month.

"The old model is where an artist releases an album and two or three singles and goes on a tour and you don't hear back from the artist until the next album is released two years later. But in the digital space it is completely different. Whenever you have recorded something, you can



make that available immediately and I think we live in a world where you'll see more and more EPs and mini projects as opposed to you wait every two, three, four years for a big project; it's all about creativity from the artist. You see an artist like John Mayer recording his entire tour. The great thing is the flexibility is so much better in digital."

Flexibility is also manifesting itself in the way consumers can now access music legally on the internet, not least with the rise since iTunes' birth of the ad-supported model. Spotify has attracted a buzz not witnessed since the arrival of iTunes, prompting fundamental questions about how these players could affect the digital businesses where customers pay to permanently keep recordings. Schusser suggests "it is too early to say" whether ad-funded models can succeed.

"I don't know," he says. "I haven't seen one that works, but I've seen products that are really good. There are many different business models to distribute music, but this particular one I'm not sure if it will work. If there's no advertising on an ad-supported model then the question is what is the model and does it compete with or cannibalise other businesses?"

Six years after its US launch and five years after arriving in Europe, iTunes has itself rigidly stuck to the à la carte model as others have offered subscriptions and other variations. Working for a company such as Apple that has a fierce reputation for closely guarding its plans until any official announcement, Schusser will only offer, "We've historically always said, 'We're looking at all sorts of business models'," while pointing out different approaches do already exist on the iTunes store. The movies it offers, for example, can be rented or purchased.

As for what iTunes in the UK may look like when it reaches its 10th birthday, he is even less forthcoming but what he does expect is that increasingly many more of its customers will be buying their music on the move rather than sat at a computer.

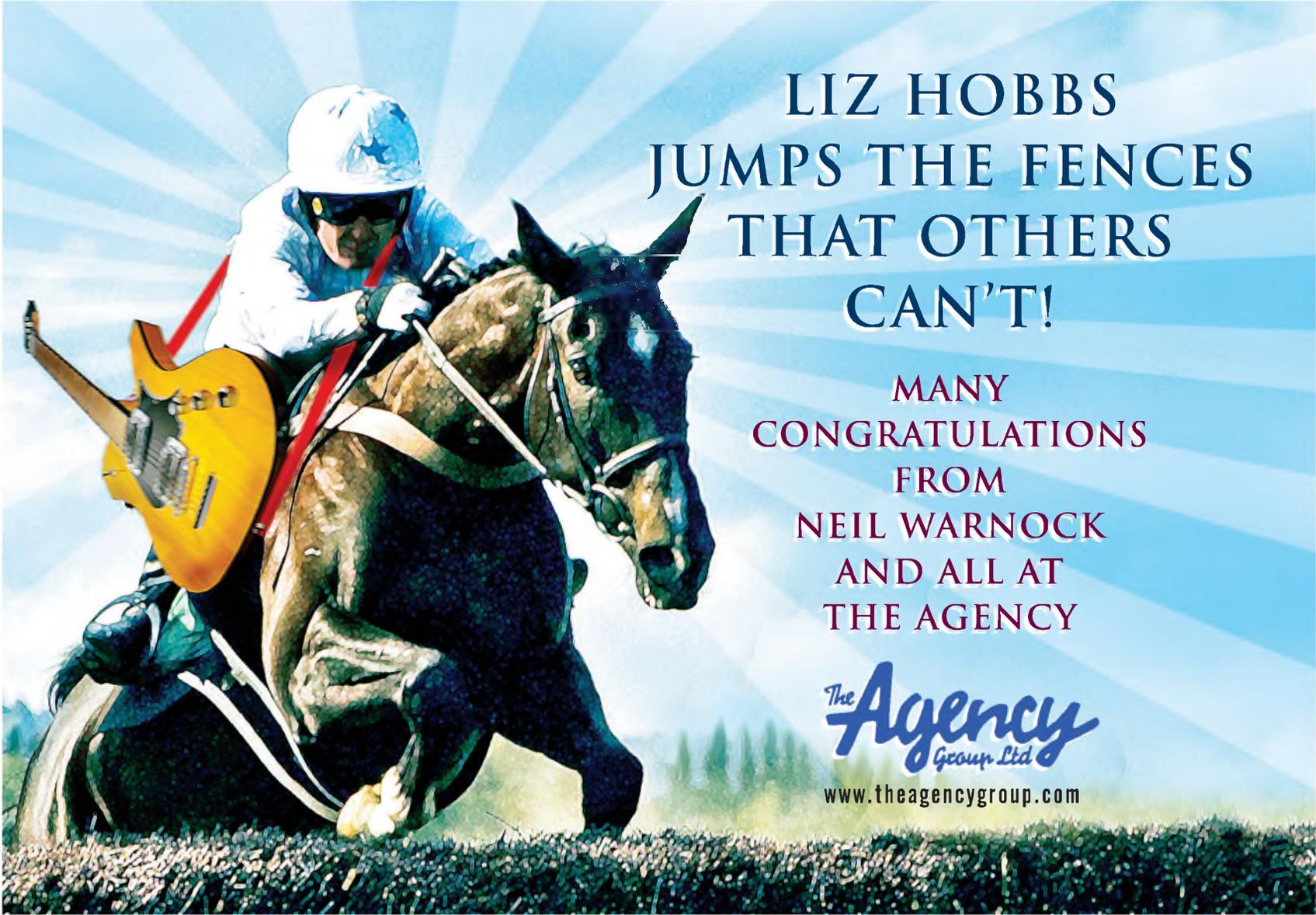
"The added flexibility of people not only purchasing the music on their computer but wherever they are on their device is going to get more important," says Schusser whose company last week unveiled a new iPhone.

"People on their iPhone are used to using it for all sorts of things - check their stock, check their journey plan - and as part of that people want to buy more content. We're making the iTunes store on the phone as easy as possible, as instantaneous as possible, so I think that will be a significant part of what we do in the future."

In the meantime, iTunes can proudly reflect upon how in its first five years it has changed music retailing beyond recognition in the UK. Given just how incredibly things have developed since 2004, no one can confidently predict what the market will look like in five years. But it seems very likely that Apple will be at the heart of it.

PICTURED ABOVE
Raising the stakes: annual unit sales of single-track downloads in the UK since iTunes' launch

PICTURED ABOVE LEFT
Five-year evolution: in 2004 iTunes v4 was the first to arrive in the UK with its store built-in. The current version (8.2) includes many more innovations and features



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Features

BEST OF BOTH WORLDS

A one-time champion sportswoman, Liz Hobbs MBE has since turned her talents to promoting race-day live music events, with typically winning results. Music Week takes a look at her remarkable career

Tribute

By Adam Woods

WHAT DO WATER SKIING, HORSE RACING AND MUSIC HAVE IN COMMON? The answer would probably be nothing at all if it were not for Liz Hobbs. As it is, the two-time women's water skiing champion of the world has spent the past five years proving that live music and the sport of kings are more alike than you might think.

This summer, legions of people who love both horses and music (though not necessarily water skiing) will follow a day at the races with a concert in the evening. It is not a complicated formula, but the ever-increasing crowds and the presence of acts such as Pussycat Dolls, Estelle, Scouting For Girls and Simply Red indicate that it is one that works for audiences and artists alike.

Since Hobbs, the promoter of these shows, persuaded Newmarket, Newbury, Epsom, Cheltenham, Doncaster and other racecourses to round off some of their most important race days with live music, the touring circuit has found an unlikely but profitable new extension.

And in Hobbs, racecourses and other unconventional music destinations have found a particularly driven champion. A one-time Sports Personality of the Year nominee and still an occasional broadcaster, she has stated her mission is to empower sports venues to expand their audiences and revenues. A busy summer provides ample evidence that the plan is working.

Newmarket, arguably the capital of world horse racing, will host seven of its Newmarket Nights events across June, July and August, offering evening racing followed by a big-name concert. All of the above acts will feature, along with Boyzone, Lemar, Status Quo, Alesha Dixon and the Here & Now crowd.

A number of those artists will materialise at other racecourses throughout the summer as part of the Liz Hobbs Group's contract to book entertainment into The Jockey Club's 14 racecourses. Others, such as The Charlatans (Haydock Park, June 20), Kelly Rowland and the Saturdays (Epsom, July 16, with Alesha Dixon) and UB40 (Epsom, July 30) will play one-off shows around the circuit.

Hobbs is the promoter who has kick-started this whole sub-sector, and the indications are that she has bigger plans yet to fulfill. She comes from the world of sport and is on a mission to give something back, but regardless of whether she is doing it for herself, the sporting community or the musical one, everyone seems to be benefiting at the moment.

"What music brings to racing is value for money," says Hobbs. "The racecourses don't charge for the concert as a stand-alone ticket – they charge people to go racing. People have three hours of fantastic fun and then they turn around and face the stage and there is a fantastic show. The whole concept is about adding value to sporting arenas."

For agents, the whole concept is something rather different: to book their artists into a different type of gig – one that pays well and does not depend on promotion to sell tickets.

"It works well for artists, because these events are ongoing and there is no real risk to the artist," says CAA's Paul Fitzgerald, who has booked Lemar, Scouting For Girls and various X Factor artists onto the racecourse circuit.

"You can come out of a normal album promotion touring cycle and drop into these shows knowing that it really isn't that promotion-dependent. It's great to come and do two or three shows knowing that there's going to be 10,000 people there," he adds.



John Giddings of Solo, whose artists include racecourse staples Ronan Keating and Boyzone as well as Rod Stewart – who will play his own show at Plymouth Argyle's ground on July 2, again promoted by the Liz Hobbs Group – notes Hobbs' competitive qualities but gives her credit for bringing new venues and audiences to the live music sector.

"It is good she has created a new circuit for us to put gigs in," he says. "Racecourses and football clubs – it's a great new addition to the touring circuit."

Given the size of the audiences and the appeal of a flat, guaranteed fee, it should not be a surprise that the concept has gone down so well with the artists. Madness and Bryan Adams were among last year's exclusives, while the Pussycat Dolls date at Newmarket on July 19 is

"Racecourses and football clubs – it's a great new addition to the touring circuit..."

JOHN GIDDINGS, SOLO



one of only a handful of performances the group will play in the UK this year.

If the calculation is an easy one for agents, it is because the racecourses themselves act as patrons, paying the artists and bearing the risk, having calculated that the appeal of a mixed programme of racing and music will bring its own return. Newmarket alone invested £1.5m in music last year and its music commitment is only increasing.

"The racecourse takes a risk on ticket sales, and for us it is a serious risk," says Newmarket managing director Stephen Wallis. "We are investing a lot of money in music, but I wouldn't want you to be under any illusion – our core business is horse racing. We see music as a route to expand that."

The recent history of music and racing is almost, but not quite, the history of Liz Hobbs Group. Having gone out of water skiing at the highest level and subsequently established herself as a sports presenter and producer, Hobbs was making a mark in the mid-Nineties as a manager for sports broadcasters when she discovered that Wallis, then managing director of Epsom, was not happy with his Derby day supplier of street performers.

"When I walked in, he was cussing about an events company, and I said, 'Give me a week and let me come to you with some ideas,'" says Hobbs. "I went into a garage, gave them a tenner for their Yellow Pages, phoned all the entertainers I could and went back a week later with a proposal to put on and manage all the entertainment."

Assisted by a group of friends, Hobbs made it work and turned it into a business. Over the next decade or so, the Liz Hobbs Group created increasingly elaborate performance programmes to entertain race-goers until, ever ambitious, she decided music was the logical next step

PICTURES
Busy Lizzie: one-time Sports Personality of the Year nominee Liz Hobbs broadcasts on Sky Sports; Madness were the first racetrack tour she promoted; Pussycat Dolls are among the acts to play at Hobbs' Newmarket event next month

Features



"My mum said to me, 'When you book Ronan Keating you will know you've made it.' A couple of months later I phoned her and said, 'I've made it.'"

LIZ HOBBS

and set about attempting to persuade the racing community of that fact.

"I told them they should be doing music after racing, and I got laughed out of The Jockey Club. But I said to Stephen, give me your worst race day – which was a Thursday night – and let's put a band on and see what happens. We booked Gerry And The Pacemakers and 6,500 people turned up, so it worked."

Wallis himself does not remember being quite so averse. He gives credit to Newmarket for planting the seed of the idea when it began staging tribute bands around 20 years ago, but it was at Hobbs' urging that Epsom followed suit.

"Newmarket had done one event, The Bootleg Beatles," says Hobbs. "But they had-

n't marketed music nights. It wasn't something that was a money-spinner for them, it was more of an add-on. I went in and said, 'I think you can put more bums on seats here.'"

The business grew, further racecourses came on board and the commercial calibre of the artists quickly improved.

"The reason we have worked with music is because we believe it is a great way to get a new audience to our sport," says Wallis. "Liz has worked tirelessly with her time to help Newmarket and Epsom and Sandown Park, in particular, to up the ante. The ante reached a peak last year when Bryan Adams came to Newmarket. Liz has never let us down."

Not a music person by background, Hobbs has made it her business to become one. Never content to do things by numbers, Hobbs even designed her own stage with the help of her engineer father, which now stands at Newmarket.

"I have always been very interested in the music industry," says Hobbs. "There is a lot of stuff I have had to learn as I have gone along, but I have learned every facet of my industry."

Hobbs knew the music was making an impression on the big race days when Epsom drew 210,000 people for Derby Day. "We had a pop stage in the middle for a concert we were doing with Heart, and I remember a girl running across and saying, 'Oh look, they have even got horses here.'"

Though the Liz Hobbs Group works across all The Jockey Club's racecourses and some others besides, perhaps the flagship events of its summer are the Newmarket Nights.

A source of great pride to her, she says, is the July racecourse at Newmarket, redeveloped since 2006 with a £9m investment. "That development has been possi-

ble predominantly because of Newmarket Nights. You can't fail to walk tall when you think of that as you are going through the gates."

It was at one of those shows that the idea arose for the racecourse touring circuit that is now beginning to emerge. "Hugh Gadsdon, who looks after Madness, came to Newmarket Nights and said, 'Can we put together a string of these?' says Hobbs. "I stuck my neck out and said I reckoned we could string some dates together."

Though racecourses had by then opened their eyes to the benefits of pop concerts, the argument that they should all stage the same act in quick succession was a harder one to run.

"Like pushing a cart up a hill" is Hobbs's description of the process, but last summer she lined up five dates – at Newbury, Aintree, Sandown Park, Newmarket, plus Arena Leisure's Doncaster Racecourse – and Madness dotted race days in among festival appearances and smaller shows between June and August.

Madness were the Liz Hobbs Group's first full 'tour', and though this year sees the return of Madstock and only one racecourse date for the band – a rescheduled show at Newbury on May 30 – Gadsdon has a fondness for the concept.

"It works well for us, because the demographic is great," he says. "It is crowds of 18,000, the atmosphere is great and we have always been rammed to the rafters. The whole idea is that everyone stays on after the races and hits the bar hard, but it fits with us very well – we had a Day at the Races shirt in the merchandise."

"The one thing to bear in mind is that you need to make sure you are playing late," he adds. "There are early and late race days, and we discovered very early that if the atmosphere is going to be good, you can't really go onstage when it is still light."

Congratulations
to Liz Hobbs on
your continued
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Just as the network she has built up consists entirely of venues that were once off the live industry radar, so Hobbs's own background has little in common with a promoter's typical career trajectory.

Those who do not recognise her from her annual presenting gig – she still fronts Sky Sports' coverage of the Fish-O-Mania angling championship – may remember her as the seven-time British women's water ski racing champion. She was the sport's major female figure of the Eighties, winning the European title four times and the world title twice – once before a near-fatal accident and once after.

"I broke my neck, my sternum, six ribs, punctured a lung and my heart stopped," she says. "Came back, won it all back again, decided that was enough. My dad drove my boat, and I promised him that if I won it all back, I would retire. I stood on the rostrum and he said, 'You do realise this is your last event, don't you?'"

Having been nominated for Sports Personality of the Year in the late-Eighties, she moved into broadcasting, presenting a weekend show on Radio Two and taking over from Sue Barker at Sky Sports.

A move into management at the suggestion of her husband at the time, one-time *Emmerdale* and *Dr Who* actor Fraser Hines, was her first step into business, and she all but abandoned presenting and producing when she turned down a water-borne *Top Gear* spin-off that would have teamed her with Jeremy Clarkson.

"I had already got the events division going by that time, though that is one thing I do regret turning down," she says. "But I realised, when I was presenting, that it wasn't going to be enough for me. It sounds ridiculous, but I have always loved accounting, numbers – I love business, basically. I didn't want a career, I wanted a business. And I do have a single-minded determination, coming from my sporting background, that whatever I do, I

want to do properly."

Having lived a sporting life and recognised the fact that most of those involved in delivering sport to the nation do so for little financial reward, Hobbs says she developed the events side of her business with the idea of helping the sporting community make more of itself.

"I thought, I want to put something back into sport my way, and I believe that I can empower sporting venues to sweat the asset and make more money for them, which means they can plough money back into sport."

Hobbs came to racing from water skiing, and she is not expecting to limit herself to any one sporting sphere in future. Rod Stewart's forthcoming show at Plymouth Argyle's Home Park Stadium is a step-change, and it brings another sporting venue into the touring network.

The marriage of sport and music might not be terribly cool, but it is a mass-market play that offers good returns, and that is just what many artists are looking for.

"I think the landscape is changing," says Fitzgerald. "I think artists are looking further afield for events and shows to play and for new income. I think the audience at these shows has changed too. You know, it started with tribute bands and it is working up to Pussycat Dolls and Bryan Adams."

Because the music is there to support the racing, and the racecourses themselves have a finite capacity and budget, there may be a limit in the future on just how big the featured bands will ever be. Wallis, for one, thinks Bryan Adams and the Dolls might just be as big as it gets.

It is unlikely that Hobbs would agree, but in the meantime she is already exploring new sectors, starting with football grounds. Some might argue that sport and music offers a limited niche, but Hobbs could not dis-



agree more, and a tale from just a few years ago suggests that she has a way of making reality fit her vision.

"Because I'm a sports person, I always set targets, and I need those benchmarks," says Hobbs. "I remember when Ronan Keating went out on his own and had his first real solo success, I got bought some tickets to go and see him."

"I took my mum and we were sat there at Sheffield Arena and I said, 'I'm going to book him,' and she said, 'When you do, you will know you have made it.' I told her I was going to do it next season and she said, 'Don't be ridiculous.' A couple of months later, I phoned her and said, 'I've made it – I have just booked Ronan for three nights.'"

Keating or Boyzone have played at one of Hobbs's events every year since. What do racing and music have in common? Liz Hobbs has her finger on the pulse of both.

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PICTURES ABOVE
World beater: a water skiing champion in 1981 and 1983, Liz Hobbs has been awarded an MBE for her services to sport

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Features

RAISING PROFILE

Bluegrass traditionalist, award-winning Robert Plant collaborator, Hollywood soundtrack staple... Alison Krauss is all these and much more besides. On the eve of her new Decca-released career-spanning album, Music Week talks to her team about their efforts to build her international standing

PICTURE RIGHT
Essential music:
Decca hopes the
July-released
Essential Alison
Krauss will
engage with an
international
audience

Featured artist

By Christopher Barrett

WHILE ALISON KRAUSS IS PROBABLY BEST KNOWN in the UK for *Raising Sand*, her Mercury-nominated collaboration with Robert Plant, in the US her long career has seen her become one of the country's most acclaimed artists.

Krauss signed to Rounder Records at the tender age of 14 and in the 24 years since has blazed a trail, picking up a remarkable 26 Grammy Awards – more than any other female artist – along the way.

Exercising a commitment to bluegrass and traditional American acoustic music, Krauss has not only won acclaim and the respect of her creative peers, but an ever-increasing fanbase.

With 11.5m record sales under her belt Krauss has seen all of her previous seven albums attain gold, platinum or multi-platinum status in US, yet despite her inclusion in hit Hollywood film soundtracks including *Cold Mountain* and *O Brother Where Art Thou*, her profile in territories beyond the US had remained comparatively low. But the success of *Raising Sand*, which peaked at number two in the UK albums chart and has rarely been far from the Top 40 since its release, has meant that, in the UK at least, that is starting to change.

In a move to familiarise the UK market with her catalogue and maintain her profile following the success of *Raising Sand*, Krauss has trawled through her archive and personally selected a collection of songs which she feels best represents her.

Released on July 27 through Decca's Rounder label, *Essential Alison Krauss* is a bespoke collection of 14 tracks aimed solely at the international market and will not be released in the US.

Decca marketing manager Donna Duggan is confident that the album's UK release will build on her established UK fanbase. "Her back catalogue usually does around 60,000 and goes silver and that is without any TV advertising; it is very much through targeted press such as *Mojo*," she explains. "We are looking to build on the success of *Raising Sand*, it's an amazing stepping stone for us – a much broader audience now know the name of Alison Krauss. They have seen her in the TV ad, so we thought it would be a great opportunity."

With Krauss currently working on a new studio album with her band Union Station as well as being



"People get pigeonholed. Once folks get exposed to her they will be surprised at the depth of her music"

DENISE STIFF, MANAGER

in the embryonic stages of another collaboration album with Robert Plant, *Essential Alison Krauss* is seen as an excellent way to maintain the singer and fiddle player's profile whilst in the studio.

"This record is focused on introducing folks to her that may not be that familiar with her but over the last year have heard her name more," says Krauss's manager Denise Stiff, who is keen to point out that while her charge is respected for her love of traditional American music, Krauss's output is far from niche.

"Because she started out in the bluegrass idiom most people still think of her that way, but for so many years she has been doing more pop-related things. Although country claims her, for the most part typical country radio stations in the US do not play her. She is comparable with Emmylou Harris, who has a broad appeal and a lot of her sensibilities lean toward pop.

"People get pigeonholed. Once folks internationally get exposed to her I think they will be surprised at the depth of her music," says Stiff.

At Decca, the plan is to emphasise that mainstream appeal via a carefully targeted promotional campaign which will incorporate national TV and press advertising.

"It's about shouting from the rooftops that she has performed at The Oscars, she has performed at The Grammys, she has done soundtracks for *Cold Mountain*, she is someone to be reckoned with and is someone worth trumpeting," says Duggan.

"She was the person that originally did the Ronan Keating track *Nothing At All* – which is a very pop track over here," continues Duggan. "We don't want to forget the fact that she is a bluegrass country singer but on the other hand there are all these pop songs in the rich heritage of her albums that we have drawn upon for this album."

With Krauss currently focusing firmly on producing two new albums it means she will not be coming to the UK to promote *Essential Alison Krauss*, with press and radio interviews plus a TV commercial being conducted on her home turf.

Duggan is nevertheless expecting enthusiastic support from radio when the album's opening track is issued to stations. "We are taking *Simple Love* to radio. [Terry] Wogan is a big fan of hers so we are looking for playlist and spot plays on Radio Two," she says before confirming that *Simple Love* will be released digitally to coincide with the album on July 27.

But, according to Stiff, Krauss is far from motivated simply by gaining media exposure. "She makes music she can feel proud of. She never consciously sets out to make a record that she thinks popular radio will play, whether it is country or Radio Two. She records the songs the way she thinks best suits them and picks songs that move her. I think she is unique and that people who discover her through this album will see that."

chris@musicweek.com



Lucky 13 Alison's Rounder-released albums (US)

<i>Raising Sand</i>	2007	RIAA certified Platinum
<i>A Hundred Miles or More: A Collection</i>	2007	RIAA certified Gold
<i>Lonely Runs Both Ways</i>	2005	RIAA certified Gold
<i>Live</i>	2002	RIAA certified 2 X Platinum
<i>New Favorite</i>	2001	RIAA certified Gold
<i>Forget About It</i>	1999	RIAA certified Gold
<i>So Long So Wrong</i>	1997	RIAA certified Gold
<i>Now That I've Found You: A Collection</i>	1995	RIAA certified 2 X Platinum
<i>I Know Who Holds Tomorrow with The Cox Family</i>	1994	
<i>Every Time You Say Goodbye</i>	1992	
<i>I've Got That Old Feeling</i>	1990	
<i>Two Highways</i>	1989	
<i>Too Late To Cry</i>	1987	

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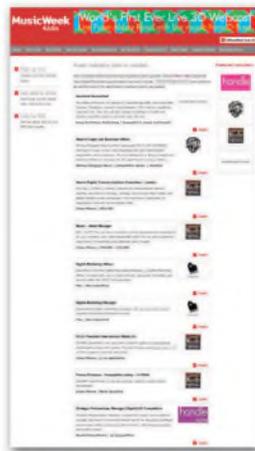
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Key releases

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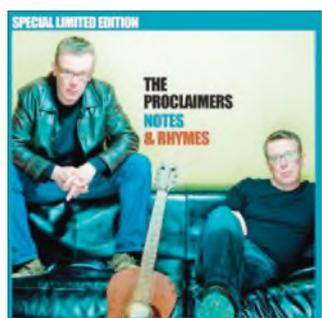
Out this week

Singles

- **Jarvis Cocker** *Angela* (Rough Trade)
Previous single (chart peak): Fat Children (did not chart)
- **David Guetta** *Feat. Kelly Rowland* *When Love Takes Over* (Positiva/Virgin)
Previous single: Everytime We Touch (68)
- **Depeche Mode** *Peace* (Mute)
Previous single: Wrong (74)
- **Dinosaur Jr** *Over It* (PIAS)
Previous single: Crumble (did not chart)
- **Gallows** *London Is The Reason* (Warner Brothers)
Previous single: The Vulture (did not chart)
- **Chris Isaak** *We Let Her Down* (Reprise)
Previous single: King Without A Castle (did not chart)
- **Paloma Faith** *Stone Cold Sober* (Epic)
Debut single
- **Papa Roach** *Lifeline* (Interscope)
Previous single: Hollywood Whore (did not chart)
- **Jack Peñate** *Be The One* (XL)
Previous single: Tonight's Today (23)
- **The Script** *Before The Worst* (RCA)
Previous single: Talk You Down (47)
- **Take That** *Said It All* (Polydor)
Previous single: Up All Night (14)

Albums

- **Blur** *Midlife* (EMI)
Previous album (first-week sales/total sales): Think Tank (64,824/244,640)
- **Ali Campbell** *Flying High* (Crums)
Previous album: Running Free (19,694/71,197)
- **Enter Shikari** *Common Dreads* (Amoeba Reality)
Previous album: Take To The Skies (7,919/105,792)
- **Incubus** *Moments And Melodies* (Epic/Immortal)
Previous album: Light Grenades (14,033/50,636)
- **Chris Isaak** *Mr Lucky* (Reprise)
Previous album: Best Of Chris Isaak (72/1,643)
- **Jonas Brothers** *Lines, Vines And Trying Times* (Hollywood/Polydor)
Previous album: A Little Bit Longer (11,586/90,377)



- **The Proclaimers** *Notes And Rhymes* (Wu)
Previous album: Life With You (10,879/54,502)
- **Ashley Tisdale** *Guilty Pleasure* (Warner Music)
Previous album: Headstrong (40/13,183)

Out next week

Singles

- **Basement Jaxx** *Raindrops* (XL)
- **Bat For Lashes** *Pearl's Dream* (Parlophone)
- **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)
- **Röyksopp** *The Girl And The Robot* (Wall Of Sound)
The second single from Röyksopp's acclaimed third album *Junior*, *The Girl And The Robot* features the vocals of Swedish sensation Robyn. The track attracted attention before the album was even released, with fans uploading their own home-made promos to YouTube. Röyksopp are headlining the Get Loaded In The Park festival in August.



- **White Lies** *Death* (Fiction)
This lead track from their debut album is re-issued in the run-up to their festival appearances at Glastonbury, Isle of Wight, Reading and Leeds and Lollapalooza. The track is currently Radio One DJ Greg James's single of the week. The single will include a remix by Crystal Castles, with a new video to accompany the re-rub.

Albums

- **Bibio** *Ambivalence Avenue* (Warp)
- **Shawn Colvin** *Shawn Colvin* (Nonesuch)
- **Christina Courtin** *Christina Courtin* (Nonesuch)
- **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)
- **Gabriel** *I'm OK* (loaf)

This mini-album follows the band's well-received debut album *7 Guitars With A Cloud Of Milk*. They have a strong DIY ethic which extends to their sound, a pleasing collision of anti-folk, outsider pop and a healthy dose of sample-based production. But however ramshackle the journey, Gabriel are never far from a good song, pulling off the trick with skill and humour. The band put on joyous live shows that match the eccentricity of their recorded output, playing guitars with electric drills or all pounding drums and swapping instruments. It is a sight destined to be make them a festival highlight at their forthcoming appearance at The Big Chill in August."

www.musicweek.com/reviews

- **God Help The Girl** *God Help The Girl* (Rough Trade)
- **Gossip** *Music For Men* (Columbia)
- **Larry Jon Wilson** *Larry Jon Wilson* (Drag City)
- **Laroca** *Valley Of The Bears* (Just Music)
- **Lenka** *Lenka* (Columbia)
- **Lord Cut-Glass** *Lord Cut-Glass* (Chemikal Underground)
- **The Mars Volta** *Octahedron* (Mercury)
- **Moby** *Wait For Me* (Little Idiot)
- **Nouvelle Vague** *NV3* (Peacefrog)

- **Jack Peñate** *Everything Is New* (XL)
- **Planetary Assault Systems** *Temporary Suspension* (Dustgut)
- **Neil Sedaka** *My Life In Music* (UMTV)
- **Soulja Boy Tellem** *Isouljaboytellem* (Interscope)



- **Regina Spektor** *Far* (Sire)
- **Tortoise** *Beacons Of Ancestralship* (Thrill Jockey)
- **White Denim** *Fits* (Full Time Hobby)
- **Yahowha** *Magnificence In The Memory* (Drag City)

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)

Fresh from Bombay Bicycle Club performing at Radio One's Big Weekend in Swindon comes this second taster from their July-released album. The band return to the road with a bunch of festival appearances throughout the summer, while a session with Radio One's Zane Lowe is also on the cards.

- **Mando Diao** *Mean Streets* (Island)
- **Fight Like Apes** *Something Global* (Model Citizen)
- **Jamie Foxx** *Blame It* (J)
- **Jimpster** *Sleeper* (Free-range)
- **Kings Of Leon** *Notion* (Columbia)

- **Roots Manuva** *Do Nah Bodda Mi* (Big Dada)
- **The Rumble Strips** *Not The Only Person* (Fallout)

The lead single from The Rumble Strips' second album *Welcome To The Walk Alone*, this deceptively summery, rousing tune was inspired by the mugging of frontman Charles Waller and his wife. Produced by Mark Ronson and with orchestration arranged by Owen Pallett (Arcade Fire, The Last Shadow Puppets), the single is a wonderful taste of things to come."

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- **Jamie T** *Sticks N Stones* (Virgin)
- **The Virgins** *Hey Hey Girl* (Atlantic)
- **Yeah Yeah Yeahs** *Heads Will Roll* (Polydor)

Albums

- **Cascada** *Evacuate The Dancefloor* (AATW/UMTV)
- **The Days** *Atlantic Skies* (Atlantic)
- **La Roux** *La Roux* (Polydor)
- **Rob Thomas** *Cradlesong* (Atlantic)
- **Wilco** *Wilco* (Nonesuch)



It would appear from the eponymous title of the album and its opening track *Wilco (The Song)* that Jeff Tweedy's ever-changing Chicago outfit feel that this is the band's definitive album – and it certainly has all the ingredients to prove their most successful. Wilco blends light, breezy moments such as the first single *You And I*, which features a duet with Feist, and gritty, guitar-fuelled darker elements including the fantastically fraught six-minute *Bull Black Nova*, which erupts in a climax of distortion. *You And I* has been picked up by BBC 6 Music and XFM, but

interest is set to peak further when a summer visit to the Jik sees Wilco take in an appearance at the Green Man Festival and gig at East London's Troxy in August."

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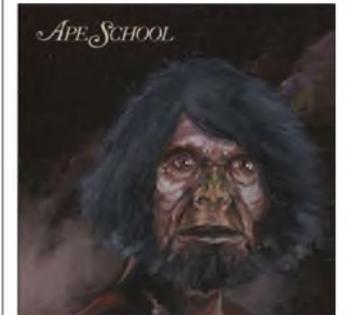
July 6

Singles

- **3OH!3** *Don't Trust Me* (Atlantic)
- **Animal Kingdom** *Tin Man* (Warner Brothers)
- **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

- **A-Ha** *Foot Of The Mountain* (UMRL) (13/07)



- **Ape School** *Ape School* (Counter)
- **Dan Black Un** (Polydor)
- **Discovery LP** (XL)
- **Bombay Bicycle Club** *I Had The Blues, But I Shook Them Loose* (Island)
- **Bowerbirds** *Upper Air* (Dead Oceans)
- **Florence & The Machine** *Lungs* (Island)
- **The Legends** *Over And Over* (Labrador)

A slight change of direction, or at least a noisier one, for Sweden's Legends, who

THE PANEL

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



PRIYA ELAN (*GUARDIAN GUIDE*)
Kid A: Wasnotwas (The Lab)
An incessant GarageBand loop turns and splutters out percussive beats like an arcade machine hitting the jackpot and spitting out neon coloured coppers. "Your lips/ your lips are on fire," trills Kid A aka 20-year-old Anni T on this irresistibly catchy and deliciously lo-fi debut single.



ROB DA BANK (RADIO ONE)
Grum: Sound Reaction (Heartbeats)
With Daft Punk out of the picture we can at least rely on our very own UK house impresario to rinse out the electronic future in their absence.



ANDY WELCH (PRESS ASSOCIATION)
Django James & The Midnight Squires: Hurricane (Once Upon A Time)
There's such a maturity in his songwriting, arrangement and vocal it's hard to believe that Django James is only 18. There are nods to Bowie and Bolan, but he manages to steer clear of pastiche. Hurricane's selling point, though, is its nagging chorus.

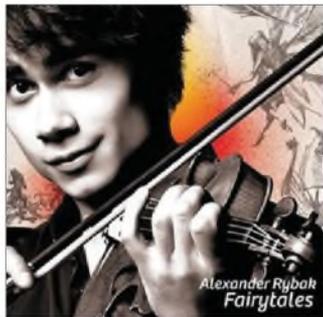


DAVID JOYNE (ARTROCKER)
The Blackout: The Best In Town (Epitaph)
One of the best rock albums to come out of the UK this year, *The Best In Town* is an album that steps up *The Blackout's* sound to the next level. Plenty of commercial moments, too.

like to blur the genre boundaries across each new album. The single *Seconds Away* is awash with feedback, like *Slowdive* fronting the Jesus & Mary Chain, while *Always The Same* introduces a Hammond organ as it leans in a lo-fi direction revisited by the Shocking Pinks last year. There are guest appearances from Swedish indie mainstays such as *Club 8* and the *Mary Onettes* to add some much-needed soothing vocals to the constant wall of white noise, but it's mainly introspective stuff (not so much snoozing as navel-gazing on fragile songs such as *Heartbeats*, *Turn Away* and the title track). There are, however, some extraordinary highs – *You Won*, *Touch* and *Dancefloor* – that keep this album fresh, interesting and arresting."

www.musicweek.com/reviews

- **Maxwell** *Blacksummers Night* (RCA)



- **Alexander Rybak** *Fairytale* (EMI)
- **Jack Savoretti** *Harder Than Easy* (De Angelis)
- **Shinedown** *The Sound Of Madness* (Atlantic)
- **Various** *Boaters & Bow Ties* (UCI)

July 13

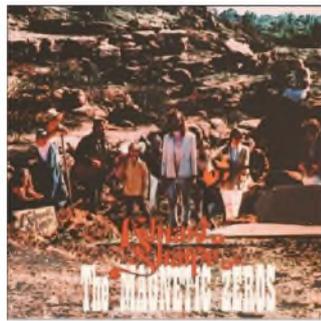
Singles

- **Alina** *When You Leave* (Numa Numa) (Positiva)
- **Filthy Dukes** *Messages* (Fiction)
- **Green Day** *21 Guns* (Reprise)
- **Hollywood Undead** *Young* (A&M)
- **Maximo Park** *Questing, Not Coasting* (Warp)
- **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)
- **Lisa Mitchell** *Complete Me* (Island)
- **The New Seekers** *It's Been Too Long – Greatest Hits And More* (UMTV)
- **The Rumble Strips** *Welcome To The Walk Alone* (Fallout)
- **Samandtheplants** *In The Scare Shed* (Twisted Nerve)



- **Edward Sharpe & The Magnetic Zeros** *Up From Below* (Rough Trade)

July 20

Singles

- **The Fiery Furnaces** *The End Is Near* (Thrill Jockey)
- **Kid Harpoon** *Stealing Cars* (Young Turks)
- **Mpho** *Box N Locks* (Parlophone)
- **Wild Beasts** *Hooting And Howling* (Domino)

Albums

- **Jonsi & Alex** *Riceboy Sleeps* (Parlophone)
- **Kid British** *It Was This Or Football* (Mercury)
- **Lucky Elephant** *Star Sign* (Trampoline) (Sunday Best)
- **Jordin Sparks** *Battlefield* (live)
- **W Brown** *Travelling Like The Light* (Island)

- **Lil' Wayne** *Rebirth* (Island)

July 27

Singles

- **Ciara** *Work* (1aFace)
- **Dolly Rockers** *Gold Digger* (Parlophone)
- **Flo-Rida Feat. Nelly Furtado** *Jump* (Atlantic)
- **Private** *My Secret Lover* (AATW)
- **The Mission District** *So Over You* (Virgin)

Albums

- **Ricky Martin** *Greatest Hits* (RCA)



- **Reverend & The Makers** *A French Kiss In The Chaos* (Wall Of Sound)
- **Tinchy Stryder** *Catch 22* (4th & Broadway)

August 3 and beyond

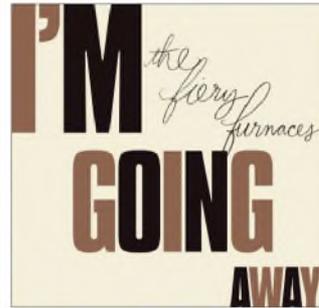
Singles

- **The Twilight Sad** *I Became A Prostitute* (FatCat) (03/08)

The Twilight Sad have been busy previewing new songs on both sides of the Atlantic with recent US dates supporting Mogwai and a UK headline tour in May which included performances at three Stag & Dagger events and two Great Escape appearances. A new track, an edit of *Reflection Of The Television*, previewed on Pitchfork during May, signalled the band's return.

Albums

- **3OH3** *Want* (Atlantic) (21/09)
- **Absent Elk** *Absent Elk* (RCA) (10/08)
- **Steve Appleton** *When The Sun Comes Up* (RCA) (10/08)
- **Arctic Monkeys** *Humburg* (Domino) (24/08)
- **Basement Jaxx** *Scars* (XL) (07/09)
- **Caroline Liar** *Coming To Terms* (Atlantic) (24/08)
- **The Dream** *Love Vs Money* (Def Jam) (17/08)



- **The Fiery Furnaces** *I'm Going Away* (Thrill Jockey) (24/08)

"You never quite know what you're going to get when you start up a new album from The Fiery Furnaces and that is both an integral part of their appeal and a reason why they've never made it as big as they might. *I'm Going Away* is, apparently, their attempt at dramatic music, which means energy aplenty, with songs twisting and turning as they gallop along at a fair crack, sometimes resembling a 19th Century music hall composition, sometimes a 21st Century indie band, albeit rather a strange one. Adding to the fun, band members Eleanor and Matt Friedberger are to produce their own individual takes on the album, Eleanor playing with the files in Garageband and Matt largely concentrating on the vocals. These will be given away to fans. Lord only knows how that might turn out: as it stands the album is ceaselessly inventive, relentlessly tuneful and hugely entertaining, if hard to take in one sitting. Typical Fiery Furnaces, in other words."

www.musicweek.com/reviews

- **Flaming Lips** *Embryonic* (Warner Brothers) (14/09)

- **Funeral For A Friend** *Your History Is Mine 2003-2009* (Inn Hs) (21/09)
- **Hockey** *Mind Chaos* (Virgin) (24/08)
- **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)

The campaign for Pixie Lott's debut album is already off to a great start with lead single, *Mama Do* on course for a chart-topping debut on the singles chart yesterday (Sunday). She recently performed live on Graham Norton's *Totally Saturday* on BBC1 and has completed a run of support dates with *The Saturdays*.

- **Master Shortie** *Adhd* (Odd One Out) (31/08)
- **Mpho** *Pop Art* (Parlophone) (19/10)
- **Remi Nicole** *Cupid Shoot Me* (Island) (03/08)
- **P Diddy** *Last Train To Paris* (Bad Boy) (21/09)
- **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)
- **Ti** *Paper Trail* (Atlantic) (31/08)
- **Vagabond** *You Don't Know The Half Of It* (Polydor) (24/08)
- **The Veronicas** *Hook Me Up* (Sire) (21/09)



- **Wild Beasts** *Two Dancers* (Domino) (03/08)

SINGLE OF THE WEEK

Paloma Faith *Stone Cold Sober* (Epic)



The future is looking very healthy indeed for Paloma Faith: this debut single has already

made huge inroads at UK radio with A-list support from both Radio 1 and Radio 2, while the song has enjoyed record of the week status from *Ri's Jo Whitley* and *Greg James*. Regionally, *Stone Cold Sober* is enjoying near-blanket A- or B-list support and the plot got even rosier last week with the recent airing of a 15-minute Channel 4 documentary and a live performance on T4. Press support has come from all quarters, with *The Sun*, *The Sunday Times* and *News Of The World* giving her column inches. A huge hit, then, and a huge support platform for her album *Do You Want The Truth Or Something Beautiful?*

ALBUM OF THE WEEK

Enter Shikari *Common Dreads* (Ambush Reality/Atlantic)



It has been three years since Enter Shikari first made a splash, but the hunger does not

seem to have waned, with their second studio album being met with the same kind of fervour their debut received. Lead single *Juggernauts* has enjoyed big support from Radio 1 and the new material has earned the band a deal with Atlantic that will see the album benefiting from the major's marketing and promotional muscle. Enter Shikari will perform a special launch show at Heaven in London this week and, following a bunch of festival appearances, will hit the road for live dates across the UK and Europe well into November.

Key releases

At retail, three into three does go



LA ROUX, FLORENCE + THE MACHINE AND DREAM THEATER fill the top three slots in the pre-release charts at Amazon, HMV and Play, but the top e tailers all list them in a different order.

La Roux's self-titled debut album should be a major success for the Eighties styled duo, whose electropop anthem In For The Kill spent four weeks at number two, and has sold more than 470,000

copies since its release 13 weeks ago. Florence + The Machine's Rabbit Heart single is also a major draw, helping their album Lungs to number one at Amazon, two at HMV and three at Play.

Up against these two new British acts, US progressive metal veterans Dream Theater are attracting plenty of attention for their 10th studio album, Black Clouds & Silver Linings. The fact that many of their fans are

ordering all three formats (a regular CD, a three-CD set, and a three-CD/DVD set) doubtless helped the album to settle at number one at Play and three at Amazon and HMV.

Although an opportunistic cover version by Airi Li is doing major business on iTunes, there is a lot of demand for the David Guetta/Kelly Rowland collaboration When Love Takes Over, which is huge in the clubs and on radio, prompting more

Shazam users to tag it than any other track, for a second week.

Kings Of Leon have dominated Last.fm's overall chart with Sex On Fire for months, and it was something of a relief when first Lady Gaga's Poker Face then Green Day's Know Your Enemy took top slot earlier this month. But both have since faded and, as a result, Sex On Fire resumes at number one.

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	KILLSWITCH ENGAGE	Killswitch...	Roadrunner
5	MAGNUM	Into The Valley Of...	SPV
6	THE MARS VOLTA	Octahedron	Mercury
7	DEVILDRIVER	Pray For Villains	Roadrunner
8	SPINAL TAP	Back From The Dead	Label Industry
9	ROB THOMAS	Cradlesong	Atlantic
10	SARAH MCLACHLAN	The Best Of	RCA
11	ALEXISONFIRE	Old Crows...	Roadrunner
12	BILLY TALENT III		Atlantic
13	REGINA SPEKTOR	Far	Warner Music
14	VARIOUS	Now! 73	EMI TV
15	HOCKEY	Mind Chaos	EMI
16	RIVERSIDE	Anno Domini...	Inside Out
17	JACK PENATE	Everything Is New	XL
18	VARIOUS	Baby Loves Disco	UMTV
19	DAUGHTRY	Leave This Town	Sony Music
20	W BROWN	Travelling Like The Light	Island

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	W BROWN	Travelling Like The Light	Island
6	50 CENT	Before I Self Destruct	Interscope
7	BLACK SABBATH	Black Sabbath	Sanctuary
8	BLACK SABBATH	Master Of Reality	Sanctuary
9	SARAH MCLACHLAN	Closer	RCA
10	FRANKMUSIK	Complete Me	Island
11	THE MARS VOLTA	Octahedron	Mercury
12	DINOSAUR JR	Farm	PIAS
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	ALI CAMPBELL	Flying High	Crumbs

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	label
1	DAVID GUETTA	When Love...	Positiva/Virgin
2	JLS	Beat Again	Epic
3	PALOMA FAITH	Stone Cold Sober	Epic
4	LAZEE FEAT. NEVERSTORE	Hold On	Hard2beat
5	NOISETTES	Never Forget You	Vertigo
6	FLORENCE & THE MACHINE	Rabbit...	Island
7	FREEMASONS	Heartbreak	loaded
8	SHINEDOWN	Second Chance	Atlantic
9	DANNY BYRD FEAT. IK	Red Mist	Island
10	JACK PENATE	Be The One	XL
11	JEREMIAH	Birthday Sex	Def Jam
12	LA ROUX	Bulletproof	Polydor
13	JORDIN SPARKS	Battlefield	Jive
14	BASEMENT JAXX	Raindrops	XL
15	DANNY BYRD FEAT. IK	Red Mist	Hospital
16	LADY GAGA	Fashion	Interscope
17	PITBULL	I Know You Want Me	Positiva
18	SERANI	No Games	U 876
19	MSTRKRFT	Heartbreaker	Geffen
20	THE DREAM	Rockin' That Thang	Mercury

Top 20 Last.fm chart

Pos	ARTIST	Title	label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	LADY GAGA	Poker Face	Interscope
3	MGMT	Kids	Columbia
4	KINGS OF LEON	Use Somebody	Hand Me Down
5	MGMT	Time To Pretend	Columbia
6	MUSE	Supermassive Black Hole	Helium 3
7	LA ROUX	In For The Kill	Kitsune
8	THE PRODIGY	Omen	Take Me To The Hospital
9	LILY ALLEN	Not Fair	Regal
10	MGMT	Electric Feel	Columbia
11	MUSE	Hysteria	Helium 3/Warner
12	LILY ALLEN	The Fear	Regal
13	KASABIAN	Fire	Columbia
14	MUSE	Time Is Running Out	Warner Brothers
15	EMINEM	We Made You	Interscope
16	MUSE	Starlight	Helium 3/Warner Bros
17	EMPIRE OF THE SUN	We Are The People	EMI
18	BAT FOR LASHES	Daniel	Parlophone
19	MUSE	Knights Of Cydonia	Helium 3
20	YEAH YEAH YEAHS	Zero	Polydor

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	label
1	LA ROUX	La Roux	Polydor
2	FLORENCE & THE MACHINE	Lungs	Island
3	DREAM THEATER	Black Clouds...	Roadrunner
4	VARIOUS	Shakedown 2	loaded
5	JAY-Z	Blueprint III	Def Jam
6	KILLSWITCH ENGAGE	Killswitch...	Roadrunner
7	LIL' WAYNE	Rebirth	Island
8	THE MARS VOLTA	Octahedron	Mercury
9	DEVILDRIVER	Pray For Villains	Roadrunner
10	ADAM LAMBERT	Tbc	Sony
11	W BROWN	Travelling Like The Light	Island
12	VARIOUS	Now! 73	EMI TV
13	THE VERONICAS	Hook Me Up	Sire
14	HOCKEY	Mind Chaos	Virgin
15	FRANKMUSIK	Complete Me	Island
16	REGINA SPEKTOR	Far	Sire
17	GOSSIP	Music For Men	Columbia
18	50 CENT	Before I Self Destruct	Interscope
19	BASEMENT JAXX	Scars	XL
20	JUST JACK	All Night Cinema	Mercury

PLAY.COM

amazon.co.uk

shazam

last.fm

hmv.com

CATALOGUE REVIEWS

GRATEFUL DEAD
Winterland 1973 – The Complete Recordings (Grateful Dead/Reprise/Rhino 8122798716)



In 1973, The Grateful Dead were at their peak both artistically and commercially, and against that backdrop performed a three-night residency at Los Angeles' premier venue, Winterland. The soundboard tapes from those gigs somehow survived, and revealed recordings that were marvellous both in terms of clarity and musical magnificence. This landmark boxed set – a sprawling nine-CD, 72-song collection packaged in an attractive box, with a 28-page booklet, a replica almanac and a Grateful Dead badge – collects together all of the recordings from those three nights, and succeeds on every level. Sure, it takes a 'deadhead' to appreciate the

sprawling 35-minute version of Dark Star, but tracks such as Eyes Of The World, Casey Jones, and Stella Blue have wider appeal.

NAZARETH
The Anthology (Salvo SALVOCD210)



This double-disc delight comprising 38 newly remastered highlights from Nazareth's catalogue should please their loyal fanbase. A hard-rocking band from Dunfermline, Nazareth never let the bombast get out of control, producing a series of concise and melodic hits featuring the distinctive powerhouse vocals of Dan McCafferty. Self-penned hits such as as Broken Down Angel and Bad Bad Boy really packed a punch but they added an extra dimension to covers of songs not originally intended for hard rock audiences, producing a searing version of

Joni Mitchell's This Flight Tonight and a possibly the definitive version of the much-recorded Love Hurts, performed in an agonised but controlled roar by McCafferty. In addition to the above – all major hit singles – there are lesser hits such as Holy Roller and the pick of the group's album output.

BRONSKI BEAT/THE COMMUNARDS/JIMMY SOMERVILLE

For A Friend: The Best Of (Music Club Deluxe MCDLX 100)



Jimmy Somerville's soaring falsetto was something of a shock when first heard on the classic Smalltown Boy, but the public took to him in a big way, providing him with a succession of major pop/dance hits first with Bronski Beat, then with The Communards and later solo. This double-disc set charts

his progress via 17 Top 40 hits, important album cuts and popular remixes, compiled with advice and approval from Somerville himself.

THE APPLEJACKS
The Applejacks (CDMRED 411)



For a brief time in 1964, The Applejacks looked to be spearheading a new musical genre based around bands from Birmingham – Brumbeat. Sadly, after three hit singles and an album, they disappeared from the charts. This enjoyable romp through their back catalogue brings together all 26 of their Decca recordings, including their lightweight but amiable debut single Tell Me When – which was also to provide their biggest hit, reaching number seven – and the Lennon/McCartney-penned follow-up Like Dreamers Do.

Alan Jones

CATALOGUE STUDIO ALBUMS TOP 20



This	Last	Artist	Title / Label
1	1	PINK	Can't Take/Missundaztood/Try This/I'm Not Dead / RCA (ARV)
2	2	PAOLO NUTINI	These Streets / Atlantic (CIN)
3	3	THE KILLERS	Hot Fuss / Vertigo (ARV)
4	4	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)
5	20	KASABIAN	Empire / Columbia (ARV)
6	6	KINGS OF LEON	Aha Shake Heartbreak / Hand Me Down (ARV)
7	16	KASABIAN	Kasabian / RCA (ARV)
8	5	GREEN DAY	American Idiot / Reprise (CIN)
9	13	THE KILLERS	Sam's Town / Vertigo (ARV)
10	11	MARK RONSON	Version / Columbia (ARV)
11	19	KINGS OF LEON	Youth & Young Manhood / Hand Me Down (ARV)
12	7	LILY ALLEN	Alright, Still / Regal (E)
13	9	NICKELBACK	All The Right Reasons / Roadrunner (CIN)
14	RE	AMY WINEHOUSE	Back To Black / Island (ARV)
15	10	ARCTIC MONKEYS	Whatever People Say I Am, That's What I'm Not / Domino (PIAS)
16	RE	OASIS (What's The Story) Morning Glory?	/ Big Brother (PIAS)
17	8	CAROLE KING	Tapestry / Epic (ARV)
18	17	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CIN)
19	RE	TAKE THAT	Beautiful World / Polydor (ARV)
20	14	JAMES MORRISON	Undiscovered / Polydor (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/label
1	5	3	SNEAKY SOUND SYSTEM	It's Not My Problem / 14th Floor
2	6	3	ROYKSOPP	Girl And The Robot / Wall Of Sound
3	11	3	BOB SINCLAR	La La Song / AATW
4	10	3	KRISTINE W	Feel What You Want / Champion
5	12	17	LOVERUSH UK! FEAT. MOLLY BANCROFT	Fountains Of Youth / Loverush Digital
6	26	2	IAN CAREY	Get Shaky / 3 Beat Blue
7	1	5	THE DURGURU	U Got 2 Know / Maelstrom
8	14	3	ONE ESKIMO	Hometime / Little Polar
9	18	3	DON DIABLO & EXAMPLE	Hooligans / Data
10	9	4	NICK MURRAY	Magnetized / Loverush Digital
11	4	6	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva/Virgin
12	5	2	PAUL VAN DYK	For An Angel 2009 / New State
13	19	3	VICTORIA AITKEN	I'll Be Your Bitch / white label
14	2	5	PIXIE LOTT	Mama Do / Mercury
15	NEW		FIITHY DUKES	Messages / Fiction
16	17	7	KEVIN RUDOLF	Welcome To The World / Island
17	NEW		GOSSIP	Heavy Cross / Columbia
18	21	2	GENJI YOSHIDA	Age 17 / Kosmo
19	NEW		FRANKMUSIK	Confusion Girl / Island
20	23	4	BASEMENT JAXX	Raindrops / XL
21	NEW		JUST JACK	Doctor Doctor / Mercury
22	7	6	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak / Loaded
23	32	2	CASCADA	Evacuate The Dancefloor / AATW
24	3	5	BEYONCE	Diva / Columbia
25	15	5	W BROWN	Shark In The Water / Island
26	NEW		THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U / Cr2
27	13	7	EMPIRE OF THE SUN	We Are The People / EMI
28	16	5	VALERIYA	Wild / white label
29	22	6	LONNIE GORDON	Catch You Baby / Feverpitch
30	20	8	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers / Dirtee Stank
31	27	9	DEADMAU5 & KASKADE	I Remember / Mau5trap
32	24	10	AGNES	Release Me / 3 Beat
33	37	5	ARWELL INGROSSO ANGELO LAIDBACK LUKE FEAT. DEBORAH COX	Leave The World / Axtone
34	25	8	LITTLE BOOTS	New In Town / sixsevennine
35	NEW		SEPTEMBER	Until I Die / Hardbeat
36	NEW		THE SATURDAYS	Work / Polydor
37	28	7	LAZEE	Hold On / Hardbeat
38	29	8	LADYHAWKE	Back Of The Van / Modular
39	30	8	FUNK FANATICS	Love Is The Answer / Freemaision
40	33	4	NORTHERN ALLSTARS	Rock The Dancefloor / AATW

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/label
1	4	3	THE SATURDAYS	Work / Polydor
2	26	2	JUST JACK	Doctor Doctor / Mercury
3	NEW		LADY GAGA	Paparazzi / Interscope
4	13	2	SEPTEMBER	Until I Die / Hardbeat
5	1	3	CASCADA	Evacuate The Dancefloor / AATW
6	14	3	THE KHALIFE PROJECT	Magic Carpet / white label
7	15	3	KERI HILSON FEAT KANYE WEST & NE-YO	Knock You Down / Interscope
8	17	2	CITY GIRLS	Make Up Your Mind / Bxb7
9	11	5	NORTHERN ALLSTARS	Rock The Dancefloor / AATW
10	25	2	BOB SINCLAR	La La Song / AATW
11	22	2	LETHAL BIZZLE	Go Hard / Search & Destroy
12	3	4	KELLY CLARKSON	I Do Not Hook Up / RCA
13	2	4	PIXIE LOTT	Mama Do / Mercury
14	NEW		SHANIE	Read My Lips / Nuhope Entertainment
15	16	4	BLACKOUT CREW	Dialled / AATW
16	NEW		KID BRITISH	Our House Is Dadless / Mercury
17	19	3	MELANIE FIONA	Give It To Me Right / Island
18	9	5	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva/Virgin
19	7	5	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers / Dirtee Stank
20	18	4	ANTOINETTE	Come Into My Life / Contraband Music
21	27	2	MUMZY STRANGER	One More Dance / Tiffin Beats
22	21	6	NATISSE	I'm Not Over You / Shed
23	NEW		MZ BRATT	Who Do You Think You Are? / All Around The World
24	23	2	HANNAH	Keeping Score / Snuwdog
25	10	5	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak / Loaded
26	30	2	CHRIS CORNELL	long Gone / Interscope
27	8	5	BEYONCE	Diva / Columbia
28	RE		DOLLY ROCKERS	Je Suis Une Dolly / white label
29	NEW		VALERIYA	Wild / white label
30	5	4	KATRINA	Walking On Sunshine / white label

Aussie trio sneak to the top from down under

RECENTLY A SUCCESSION of Upfront club chart number ones have originated from all corners of the globe - but it is not just the number ones. The current top five features Loverush (UK), Kristine W (USA), Bob Sinclar (France), Royksopp (Norway) and Sneaky Sound System (Australia).

And it is the latter who are up top, climbing 8-1 with It's Not My Problem, which has a 4.49% lead over runners-up Royksopp's Girl And The Robot. Already well known in their homeland, where their eponymous debut album reached number five, and follow-up 2 got to number one, Sneaky Sound System are one of a number of developing Australian acts looking to chart here alongside compatriots Daniel Merriweather, The Veronicas and Empire Of The Sun, all of whom are currently in the Top 20 of the sales chart.

With no new Girls Aloud album

on the immediate horizon, their Fascination labelmates The Saturdays are looking to replace them as the UK's top girl group.

It is less than a year since The Saturdays first made the chart but they rack up their fifth straight top three Commercial Pop chart entry, and their second number one this week, with Work. The track - which is expected to give The Saturdays their fifth straight Top 10 sales success - jumps 4-1, to emphatically top the chart

ahead of Just Jack's Doctor Doctor.

Previously, The Saturdays reached number two on the chart with debut If This Is Love, number one

with Up, number two with Issues and number three with Just Can't Get Enough.

Alan Jones



All Work and no play: The Saturdays clinch second number one on the Commercial Pop chart



Dirty Messages: the Filthy Dukes celebrate the highest new entry at 15 on the Upfront chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title/label
1	1	4	KERI HILSON FEAT KANYE WEST & NE-YO	Knock You Down / Interscope
2	2	11	BLACK EYED PEAS	Boom Boom Pow / Interscope
3	3	7	FLO-RIDA	Suga / Atlantic
4	4	5	BEYONCE	Diva / Columbia
5	RE		SOULJA BOY TELLEM	Kiss Me Thru The Phone / Interscope
6	5	6	SHONTELLE FEAT. AKON	Stuck With Each Other / Hollywood
7	6	11	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic / Zomba
8	10	9	EMINEM	We Made You / Interscope
9	9	14	TINCHY STRYDER FEAT. N-DUBZ	Number 1 / Island
10	11	12	KERI HILSON FEAT. TIMBALAND	Return The Favor / Interscope
11	8	8	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers / Dirtee Stank
12	19	2	LETHAL BIZZLE	Go Hard / Search & Destroy
13	13	6	SEAN PAUL	So Fine / Atlantic/Clvp
14	12	12	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho! / Interscope
15	21	4	MELANIE FIONA	Give It To Me Right / Island
16	18	12	JAMIE FOXX	Blame It / J
17	15	16	LADY GAGA	Poker Face / Interscope
18	28	2	BEYONCE	Sweet Dreams / Columbia
19	16	17	FLO-RIDA	Right Round / Atlantic
20	14	20	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful / Universal
21	17	15	BRICK & LACE	Bad To Di Bone / Kun Live/Getfem/Polydor
22	22	3	SERANI	No Games / TJ 876
23	20	12	IRONIK FEAT. CHIPMUNK & EITON JOHN	Tiny Dancer / Asylum
24	NEW		CHIPMUNK	Diamond Rings / A1wayz
25	30	27	BEYONCE	Single Ladies (Put A Ring On It) / Columbia
26	NEW		PUSSYCAT DOLLS	Hush Hush / Interscope
27	26	5	ICE EZEE FEAT. SWAY	Dance For Me / Icm
28	24	8	BUSTA RHYMES FEAT. T-PAIN	Hustler's Anthem 09 / Island/Motown
29	23	15	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle / Interscope
30	27	21	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone / Atlantic

Cool Cuts Top 20

Pos	ARTIST	Title
1	SIMIAN MOBILE DISCO	Audacity Of Huge
2	BOOTY LUV	Say It
3	SNEAKY SOUND SYSTEM	It's Not My Problem
4	PITBULL	I Know You Want Me
5	MOBY	Pale Horses
6	DANIEL MERRIWEATHER	Impossible
7	SHARAM	She Came Along
8	THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U
9	RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy
10	JACK PENATE	Be The One
11	WHITE LIES	Death
12	CHICANE	Poppiholla
13	DUKE	Save Me
14	STATIC REVENGER & RICHARD VISSION FT LUCIANA	I Like That
15	DALEY PADLEY	Tropikal
16	LAKE & IYS	Violins
17	R CURTIS & S HAJI	I've Been Looking
18	JONATHAN UIYSES/PETER BROWN	Time
19	ERICK MORILLO FT DEBORAH COOPER	I Get Lifted
20	DEEP INFLUENCE	Rise



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonix, Pure Groove, Trix (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cash (Leeds), Global Groove (Stoke), Catapult (Gillingham), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) K&H (Middlesexborough) Bassdivision (Belfast), XPressbeats/CO Pool, Beatport, Juno, Unique & Dynamic.

Charts analysis

Analysis Alan Jones



Pixie Lott's debut enters at the top

THE HOTLY-TIPPED PIXIE LOTT fulfils expectations this week, debuting at number one with her introductory single *Mama Do (Uh Oh, Uh Oh)* on sales of 58,840 downloads. Her cover of The Kings Of Leon's hit *Use Somebody* - available as an iTunes exclusive - also enters the chart, debuting at number 52 on sales of 4,409 downloads.

The 18-year-old is the youngest British female to launch her career with a number one since Billie Piper topped the chart with *Because We Want To* in 1998, at the age of 15. *Mama Do (Uh Oh, Uh Oh)* is taken from Lott's upcoming album *Turn It Up*, and was written by Lott along with producers Phil Thornalley and Mads Hauge. Norwegian Hauge is a relative newcomer but Thornalley was a member of Johnny Hates Jazz, who first charted 22 years ago, and has since carved out a successful career as a writer and producer. *Mama Do (Uh Oh, Uh Oh)* is his first number one - but he did co-write and produce Natalie Imbruglia's *Torn*, which peaked at number two in 1997 and has sold 1,037,379 copies to date.

Lott's sparkling debut apart, there is not much action at the top of the singles chart. **Black Eyed Peas'** *Boom Boom Pow* slips 1-2 probably as a consequence of the release of their album *The E.N.D. (The Energy Never Dies)*, of which more later - but continues to sell strongly, shifting 47,521 copies in the week to bring its five-week career

sales tally to 304,472. Release *Me by Agnes* rebounds 4-3 (41,137 sales), **Dizzee Rascal & Armand Van Helden's** *Bonkers* is down two notches, falling 2-4 on sales of 39,269 copies, while **Daniel Merriweather's** *Red* is unmoved at number five (34,288 sales).

Meanwhile, with *Poker Face* and *Just Dance* already established as the year's two biggest selling singles, **Lady GaGa** continues to gain ground with third hit *Paparazzi* surging 43-13 (17,952 sales), Oddly enough, the advance of *Paparazzi* does nothing to stop the decline of parent album, *The Fame*, which fell 5-10 last week, and now slips to number 11 (11,752 sales), the second lowest position it has occupied in its 22-week chart residency to date.

Katy Perry also makes good progress, with fourth single *Waking Up In Vegas* climbing 26-19 (12,057 sales). Perry topped the chart with debut hit *I Kissed A Girl*, reached number four with follow-up *Hot N Cold* but only reached number 27 with *Thinking Of You*. All four singles are taken from Perry's debut album *One Of The Boys*, which fell out of the Top 75 eight weeks ago but rallies 90-72, with sales of 2,335 copies taking its career haul to 391,314.

One of the hottest tracks around at the moment is *When Love Takes Over* by **David Guetta feat. Kelly Rowland** - the track was not due out until today (Monday), but the single edit was given an early digital release

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,450,911	1,495,296
prev week	2,345,219	1,358,607
% change	+4.5%	+10.1%

Last week	Compilations	Total albums
Sales	383,644	1,878,940
prev week	362,157	1,720,764
% change	+5.9%	+9.2%

Year to date	Singles	Artist albums
Sales	62,408,561	37,204,115
vs prev year	45,330,540	39,936,949
% change	+37.7%	-6.8%

Year to date	Compilations	Total albums
Sales	9,912,893	47,117,008
vs prev year	11,684,528	51,621,477
% change	-15.2%	-8.7%

Compiled from sales data by Music Week

last Thursday - presumably to stem sales of an extended dance cover of the song by **Airi L**, which was made available through iTunes last week. **Guetta & Rowland** debut at number seven (25,440 sales), while **Airi L** debuts at number 22 (11,555 sales). It is not the first time in the iTunes era that a hot new track has had competition from a quickfire sounda(bita)like - **Katy Perry's** *I Kissed A Girl* debuted at number four last August, the same week that **Nicki Bliss'** version of the song entered at number 50, while **Ameritz** reached number 52 in December with their cover of *Run* in the style of **Leona Lewis**, a week before **Lewis'** own recording of the song dashed to number one.

New Divide, the theme to the new movie *Transformers - Revenge Of The Fallen*, provides **Linkin Park's** 15th hit, debuting at number 20 (11,903 sales).

2007 **American Idol** **Jordin Sparks** notches her fourth UK hit with *Battlefield*, the title track of her second second album. Debuting at number 21 (11,850 sales), it beats the number 32 peak it scaled in the US, where it was poorly received.

Their *Jai Ho (You Are My Destiny)* collaboration with **AR Rahman** is the biggest hit of **Pussycat Dolls'** career to date, selling 336,488 copies, and is joined in the Top 40 by *Hush Hush Hush Hush*, (up 55-25, 9,995 sales), their sixth hit.

Introductory single *Fire* scorched to number three last week, blazing the trail for **Kasabian's** third album, *West Ryder Pauper Lunatic Asylum* to ignite even more effectively, scorching to the top of the album chart with a searing first week sale of 98,423 copies. That is the fourth highest weekly sale for an artist album thus far this year, trailing only **Eminem's** *Relapse* (166,952), **U2's** *No Line On The Horizon* (157,926) and **It's Not Me, It's You** by **Lily Allen** (112,568). However, it falls short of

ARTIST ALBUMS



Sony	40.5%
Universal	30.1%
Warner	16.1%
EMI	4.7%
Others	8.6%

SINGLES



Universal	47.9%
Sony	19.7%
Warner	13.8%
EMI	9.9%
Others	8.8%

the first-week tally of 109,397 that earned its 2006 predecessor *Empire* a number one debut. **Kasabian's** self-titled first album debuted and peaked at number four with first-week sales of 36,484 in 2004 and has gone on to sell 869,431 copies, while **Empire** has sold 648,611. The Leicestershire band are only the second act from the county to have a number one album, the other being rock 'n' roll revivalists **Showaddywaddy**, whose *Greatest Hits* set topped the list in 1978.

Black Eyed Peas' *The E.N.D. (The Energy Never Dies)* arrives at number three (30,917 sales). Their

2003 debut *Elephunk* debuted at number 69 and peaked at number three, while 2005's *Monkey Business* debuted and peaked at number four. Both sold well in excess of 1m copies, though solo albums from principal members **Fergie (The Dutchess)** and **Will I Am (Songs About Girls)** peaked at 18 and 110 respectively, with sales of 300,000 and 45,000.

There are also Top 20 debuts for albums by **Little Boots**, **Placebo** and a new **Bruce Springsteen** compilation.

Two weeks after single *New In Town* reached number 13, **Little Boots'** first album, *Hands*, debuts at number five (19,952 sales); **Placebo's** sixth studio album, *Battle For The Sun*, debuts at number eight (16,253 sales).

Bruce Springsteen's 1995 *Greatest Hits* album topped the million sales mark just seven weeks ago, and is now superseded by an identically-titled set, which debuts at number seven (17,381 sales). The two albums each have 18 tracks - but only eight in common, with the newest version of *Greatest Hits*, surprisingly, opting to exclude **Springsteen's** highest charting single, *Streets Of Philadelphia*, a 1994 number two.

Springsteen's latest studio album, *Working On A Dream*, debuted at number one just 19 weeks ago, and has thus far sold 162,674 copies. At 59, **Springsteen** has charted 28 albums in the UK, dating all the way back to 1975's *Born To Run*.

Album sales improved by 9.2% week-on-week to 1,878,939 but were nearly a million down on the same week last year, when 2,810,459 albums were sold. The big discrepancy is partly due to *Father's Day*, which fell a week earlier last year, and partly due to the release a year ago of **Coldplay's** *Viva La Vida Or Death & All His Friends*, which sold 302,074 copies in just three days to top the chart.

Singles sales climb 4.5% from their 2009 low to 2,450,911 - 45.63% above the 1,683,020 singles sold in the same week last year.

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 KASABIAN <i>West Ryder Pauper...</i>	£8.99	£8.95	£8.93	£8.98
2 PAOLO NUTINI <i>Sunny Side Up</i>	£8.99	£8.95	£8.93	£8.98
3 BLACK EYED PEAS <i>THE END</i>	£8.99	£8.95	£8.93	£8.98
4 DANIEL MERRIWEATHER <i>Love & War</i>	£6.99	£6.99	£7.93	£6.98
5 LITTLE BOOTS <i>Hands</i>	£8.99	£8.95	£8.93	£8.98

International charts coverage Alan

Iron Maiden rack up Euro hit

AMERICAN ACTS GREEN DAY AND EMINEM CONTINUE TO dominate the world stage, but **Iron Maiden** are a little more than bit-part players, with their new live set, *Flight 666* landing at number six in Germany, number 14 in Finland, number 15 in Poland, number 24 in Switzerland, number 25 in Italy and Sweden, number 30 in France and number 36 in Austria, while declining 33-50 in Spain.

It is the most widely-charted

little by a UK act at present, although the fact it is heavy metal and a concert recording will likely mean it will disappear from most lists in the next week or two.

A surprisingly brisk first-week sale of 27,500 copies earns **Elvis Costello's** new album, *Secret Profane & Sugarcane* a number 13 debut in the US. Only two of **Costello's** 29 Top 200 entries have gone higher - 1979's *Armed Forces* (number 10) and 1981's *Get Happy* (number 11) It also debuts at

Charts sales

Jazz Top 10

This	Last	Artist Title / Label (Distributor)
1	1	DIANA KRALL Quiet Nights / Verve (ARV)
2	2	MELODY GARDOT My One And Only Thrill / Verve (ARV)
3	NEW	VARIOUS Ultimate Blues / Decca (ARV)
4	3	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Bros. (FIN)
5	5	SEASICK STEVE Dog House Music / Bronzertat (PIAS)
6	6	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (FIN)
7	4	MADELEINE PEYROUX Bare Bones / Decca/Rounder (ARV)
8	8	MELODY GARDOT Worrisome Heart / UCI (ARV)
9	9	AMY WINEHOUSE Frank / Island (ARV)
10	NEW	HYPNOTIC BRASS ENSEMBLE Hypnotic Brass Ensemble / Honest Jon's (E)

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

DVD Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	PAUL WELLER Just A Dream / Island (ARV)
2	NEW	IRON MAIDEN Flight 666 - The Film / EMI (E)
3	3	ORIGINAL CAST RECORDING High School Musical - The Concert / Walt Disney (E)
4	2	ORIGINAL CAST RECORDING Dream Cast - Les Miserables In Concert / VCI (E)
5	7	LEONARD COHEN Live In London / Columbia (ARV)
6	RE	THE WHO Amazing Journey - The Story Of / Universal Pictures (ARV)
7	6	BRITNEY SPEARS Britney - For The Record / Fremantle Home Ent (ARV)
8	10	DIANA KRALL Live In Rio / Eagle Vision (E)
9	9	ERIC CLAPTON & STEVE WINWOOD Live From Madison Square Garden / Reprise (FIN)
10	8	MCFIV Radio Active - Live At Wembley / Super (ARV)

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

Download Top 10

This	Last	Artist Title / Label (Distributor)
1	2	BLACK EYED PEAS Boom Boom Pow / Interscope
2	1	DIZZEE RASCAL Bonkers / Ditee Stank
3	3	AGNES Release Me / 3 Beat
4	NEW	KASABIAN Fire / Columbia
5	5	DANIEL MERRIWETHER Red / 1
6	12	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down / Interscope
7	6	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
8	7	THE VERONICAS Untouched / Sire
9	4	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island
10	7	LA ROUX In For The Kill / Kitsune

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

Dance albums Top 10

This	Last	Artist Title / Label
1	1	VARIOUS Chilled 2 - 1991-2009 / Ministry
2	2	EMPIRE OF THE SUN Walking On A Dream / Virgin
3	3	THE PRODIGY Invaders Must Die / Take Me To The Hospital
4	NEW	VARIOUS Big Tunes Ignition / Hardbeat
5	4	VARIOUS Clubbers Guide - Summer '09 / Ministry
6	NEW	ORBITAL 2Orbital / Rhino
7	5	DEADMAU5 Random Album Title / Ministry
8	6	VARIOUS Anthems 2: 1991-2009 / Ministry
9	NEW	ABOVE & BEYOND PTS OCEANLAB Sirens Of The Sea Remixed / Anjunabeats
10	RE	THE PRODIGY Their Law - The Singles 1990-2005 / XL

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	NEW	VARIOUS Big Tunes Ignition / Hardbeat (ARV)
3	2	VARIOUS Ultimate Pop Party / Universal TV (ARV)
4	3	VARIOUS R&B Collection - Summer 2009 / Universal TV (ARV)
5	4	VARIOUS Now That's What I Call Music 72 / EMI Virgin/UMTV (E)
6	7	VARIOUS Ska Mania / Universal TV (ARV)
7	8	VARIOUS Essential Reggae / Ministry (E)
8	5	VARIOUS Clubbers Guide - Summer '09 / Ministry (E)
9	6	OST Hannah Montana - The Movie / Walt Disney (E)
10	12	VARIOUS Dad Rocks / EMI TV/UMTV (ARV)
11	NEW	VARIOUS 101 Northern Soul Anthems / EMI TV (E)
12	9	VARIOUS Dance Nation - Your Big Night Out / Hardbeat (ARV)
13	NEW	VARIOUS Ultimate Blues / Decca (ARV)
14	NEW	VARIOUS Match Of The Day - The Album / Sony Music (ARV)
15	14	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / EMI TV/Sony Music
16	RE	VARIOUS Dad's Jukebox / UMTV (ARV)
17	11	VARIOUS Island Life - 50 Years Of Island Records / Island (ARV)
18	10	VARIOUS Time To Say Goodbye / Decca (ARV)
19	13	VARIOUS Drive Time Anthems / Sony Music (ARV)
20	16	OST Mamma Mia / Polydor (ARV)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	RE	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
2	2	PLACEBO For What It's Worth / Dream Brother (PIAS)
3	5	BON IVER Blood Bank / Jagjaguwar (PIAS)
4	4	LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road / Robot (Robot)
5	NEW	ROSE ELINOR DOUGALL Start/Stop/Synchro / E'elant (SHK?)
6	8	OASIS Falling Down / Big Brother (PIAS)
7	6	MAXIMO PARK The Kids Are Sick Again / Warp (PIAS)
8	3	MADNESS Dust Devil / Lucky Seven (PIAS)
9	NEW	MICACHU Golden Phone / Accidental (PIAS)
10	9	YOU ME AT SIX Finders Keepers / Siam Dunk (PIAS)

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

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	CHICKENFOOT Chickenfoot / Universal (ARV)
2	1	GREEN DAY 21st Century Breakdown / Reprise (FIN)
3	NEW	ZASTEEL PANTHER Feel The Steel / Island (ARV)
4	NEW	UFO The Visitor / SPV (ADA CIN)
5	6	NICKELBACK Dark Horse / Roadrunner (FIN)
6	2	RANCID Let The Dominoes Fall / Epitaph (ADA CIN)
7	9	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	7	NICKELBACK All The Right Reasons / Roadrunner (FIN)
9	8	GREEN DAY American Idiot / Reprise (FIN)
10	RE	BLACK STONE CHERRY Folklore & Superstition / Roadrunner (FIN)

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

Key
■ Highest new entry ■ Highest climber

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 Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



Average weekly circulation:
 July 2007 to June 2008: 6,771



Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9EF
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UK £25; Europe £265;
 Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
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n Jones



number 13 in Canada but has yet to show up anywhere else. The album had a very different reception in the UK last week, debuting at number 71 - a position beaten by all but one of his 27 previous UK Top 75 entries (2004's The Delivery Man).

Paolo Nutini also returns to the US chart, debuting at number 57 with second album, Sunny Side Up on sales of just over 9,000. Nutini's debut album, These Streets, debuted and peaked at number 48 in 2007, with sales a little more than twice as high at 18,500. Sunny Side Up - which topped the UK chart last week - also debuts at

number two in Ireland, number 18 in The Netherlands, number 19 in Canada and number 21 in Italy.

With the remastered Beatles catalogue due in September, EMI has been busy deleting (actually "putting on hold" to quote their dealer mailouts) the current editions of their entire canon except for 1, which has been given a temporary price reduction and a sticker trailing the new editions of their catalogue. It is an effective ploy which has seen 1 return to the Top 75 in the UK, and also now sees it ranked at number 24 in Spain, number 40 in Belgium and

number 97 in Ireland.

Depeche Mode's Sounds Of The Universe slips 1-2 in Russia, where Eurovision winner Alexander Ryback's Fairytale album debuts at number one. It also dips 5-7 in Hungary, 8-20 in Poland, 6-9 in Italy, and 10-24 in Austria. It holds at number nine in Switzerland, and bounces 8-6 in Germany.

Scottish MOR/country singer Isla Grant now has three albums in the Top 20 in New Zealand - Special To Me slips 6-8 and The Best Of falls 11-15 but By Request rises 27-20. She also has three of the Top 10 in the Music DVD chart.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	
1	New		PIXIE LOTT Mama Do (Hauge/Thornalley) Universal (Hauge/Thornalley) / Mercury 2701461 (ARV)	HIGHEST NEW ENTRY
2	1	5	BLACK EYED PEAS Boom Boom Pow (Will.i.am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV)	
3	4	3	AGNES Release Me (Hansson/Persson/Grevers) Kchehl/Appleby/Sharchella (Hansson/Vaughn/Agnes) / 3 Beat CAT0150164642 (ARV)	
4	2	4	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Notting Hill/Bug (Mills/Van Helden) / Dirtee Stank STANK005CDS (PIAS)	
5	5	4	DANIEL MERRIWEATHER Red (Ronski) Red Ink/EMI/Kubalt (McFarlane/Ghost/Dench) / J 98637499282 (ARV)	SALES INCREASE
6	6	4	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down (Hilson) Universal/EMI/Warner Chappell/Warner (Hilson/Henson/Scott/Smith/West) / Interscope 115117095536 (ARV)	SALES INCREASE
7	New		DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Guetta) CCP/Int. Time (Guetta/Richter) / Positiva C011282 (E)	
8	3	2	KASABIAN Fire (Pizzorno/Dan The Automator) EMI (Pizzorno) / Columbia PARADISE54 (ARV)	
9	9	3	THE VERONICAS Untouched (Gard) Catalyst/Cherry Lane Music/EMI (Gard/Origliasso/Origliasso) / Sire CAT0132546939 (CIN)	
10	Re-entry		SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Jonsin) Published By Patrick/EMI/Warner Chappell (Way/Scheffer/Siegel) / Interscope CAT0145210553 (ARV)	
11	8	8	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fsmith) Sony ATV/EMI/Chrysalis (Fsmith/Danquah/Contostavlos) / Island 2701362 (ARV)	
12	10	13	LA ROUX In For The Kill (Langmaid/Jackson) Sig (The Langmaid/Jackson) / Kitsune 2700304 (ARV)	
13	43	7	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope USUM70824408 (ARV)	HIGHEST CLIMBER
14	12	22	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 2703459 (ARV)	
15	15	3	LITTLE BOOTS New In Town (Kurstin) EMI/Universal (Kurstin/Hesketh) / sixsevenine 6791166CD (CIN)	SALES INCREASE
16	14	5	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Slon/Mayles) Sony ATV/CC (Slon/Steele/Littlemore) / EMI DINSJ284 (E)	SALES INCREASE
17	13	12	LIY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal REG133CD (E)	
18	11	9	EMINEM We Made You (Dr Dre) Universal/CC (Mathers/Batson/Young/Parker/Lawrence/Egen) / Interscope 2706416 (ARV)	
19	26	6	KATY PERRY Waking Up In Vegas (Wallis/Perry) Kubalt/Warner Chappell (Carlsson/Child/Perry) / Virgin V5CD1993 (E)	SALES INCREASE
20	New		LINKIN PARK New Divide (Shinoda) Universal/CC (Linkin Park) / Warner Brothers CAT015031415 (CIN)	
21	New		JORDIN SPARKS Battlefield (Biancane/Field/Watson/Wilkin) DMR/Kobalt/Sony/Int. Time/The Speakers/Breakthrough Creations/M.Y. White 2 Live (Biancane/Field/Watson/Wilkin) / Jive CAT015048502 (ARV)	
22	New		AIRI I When Love Takes Over (Tbc) CCP/Int. Time (Guetta/Richter) / USCBK0913710 (Power)	
23	16	9	THE PRODIGY Warrior's Dance (Howlett) EMI/Sherlock Holmes/Chokeal/Incentive/Bucks (Howlett/Grace/Mills/Srock) / Take Me To The Hospital H0SPCD54 (ESS/ADA)	
24	20	13	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) CC/Universal (Rahman/Gulzar/Shah) / Interscope CAT0148449894 (ARV)	
25	55	2	PUSSYCAT DOLLS Hush Hush (Quiz & Loos/Fair) P32-Natch/Universal/Maxif Svedlund Music/Windswat (Fomdhanek/Larsson/Woldesen) / Interscope 1151170732594 (ARV)	HIGHEST CLIMBER
26	23	15	BEYONCE Halo (Knowles/Tedder) Sony ATV/EMI/Kobalt (Bogart/Tedder/Knowles) / Columbia 88697519782 (ARV)	SALES INCREASE
27	18	11	FLO-RIDA Suga (Dj Muntay) CC/Sony ATV/Kobalt (Dillard/Humphrey/Caren/Battery/Battery/Gabuti/Lobin) / Atlantic AT0338CD (CIN)	
28	17	10	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697513252 (ARV)	
29	19	9	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Sjostrom/Roddun/Zimmerman) / Virgin MAU521X (E)	
30	22	10	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The Y's) EMI/Image/CC (Lodruski/Elizundul/Timberlake/Feun/Leoy) / Zomba 8869752052 (TBC)	
31	27	4	PAOLO NUTINI Candy (Johns) Warner Chappell (Nutini) / Atlantic ATUK087CDX (CIN)	
32	New		KASABIAN Underdog (Pizzorno/Dan The Automator) EMI (Pizzorno) / Columbia GBARL080176 (ARV)	
33	Re-entry		LENKA The Show (Brawley) Sony ATV (Krippel/Reeves) / Columbia CAT0150338264 (ARV)	
34	33	15	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Sturm/Iglesias) / Interscope CAT0148449986 (ARV)	SALES INCREASE
35	29	15	METRO STATION Shake It (Bem & Sluggo) EMI (Mussul/Gyus/Healy) / Columbia 88697481072 (ARV)	
36	30	12	PINK Please Don't Leave Me (Martin) EMI/Plak Insider/Marabout/Kubalt (Plak/Martin) / RCA 8869747122 (ARV)	
37	35	27	JASON MRAZ I'm Yours (Telefe) FinTage (Mraz) / Elektra AT0308LU (CIN)	SALES INCREASE
38	48	2	THE SATURDAYS Work (Sommerdah/Engstrom) CC/Universal Waterfall/P & P (Woldesen/Sommerdah/Engstrom) / Polydor GBUM70812617 (ARV)	+50% SALES INCREASE

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39	32	12	MILEY CYRUS The Climb (Shanks) Vistaville/080 (Self/Hopeless Rose/Stage Three (Alexander/Mabe) / Hollywood CAT0148518455 (ARV)	
40	24	7	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) (Agent X) Universal (John/Taupin) / Asylum ASYLUM9CD (CIN)	
41	25	8	SHONTELLE FEAT. AKON Stuck With Each Other (Akon/Warren) Sony ATV (Warren) / Hollywood CAT0150224892 (ARV)	
42	47	2	GOSSIP Heavy Cross (Rubin/Gossip) Chrysalis/Mueller/Dark Lives Music (Gossip) / Columbia 88697536832 (A&V)	SALES INCREASE
43	36	6	KELLY CLARKSON I Do Not Hook Up (Benson) EMI/Warner Chappell/Various (Perry/Dioguardi/Wells) / RCA 88697524492 (ARV)	
44	31	2	CAROLINA LIAR Show Me What I'm Looking For (Martin/Karlsson) Kubalt (Wolf/Karlsson) / Atlantic AT0341CD (CIN)	
45	42	12	NOISETTES Don't Upset The Rhythm (Abbis) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Astasial/Pebworth) / Mercury 1758000 (ARV)	SALES INCREASE
46	41	24	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1795062 (A&V)	SALES INCREASE
47	39	15	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylen 2010) Sony ATV/EMI/One Man/Chrysalis (Thiam/Wesley/O'Donis/Harrow/Smith) / Universal 2700494 (ARV)	
48	74	2	TAKE THAT Said It All (Shanks) Stg3-Three/Sony ATV/EMI/Universal (Robson/Barlow/Orange/Dwenti/Donald) / Polydor 2708717 (ARV)	+50% SALES INCREASE
49	28	2	ENTER SHIKARI Juggernauts (Enter Shikari/Grey) Universal Music (Reynolds/Satten/Clewell/Rofe) / Ambush Reality AMBR007CD (PIAS)	
50	49	38	KINGS OF LEON Use Somebody (Petraglia/King) Bug Music (Fallow/III/Follow/III/Follow/III/Follow/III) / Hand Me Down 8869741218 (ARV)	SALES INCREASE
51	34	8	MARMADUKE DUKE Rubber Lover (Reid/Neil/Costey) Universal/Good Soldier/EMI/CC (Neil/Joshi/Reid) / 14th Floor CAT0148867046 (CIN)	
52	New		PIXIE LOTT Use Somebody (Petraglia) Bug Music (Fallow/III/Follow/III/Follow/III/Follow/III) / Mercury GBUM70906591 (A&V)	
53	38	8	ALESHA DIXON Let's Get Excited (Fields) Sony ATV/PeerMusic (Dixon/Harro/Harford/Hall) / Asylum ASYLUM1071 (CIN)	
54	60	40	KINGS OF LEON Sex On Fire (Petraglia/King) Bug Music (Fallow/III/Follow/III/Follow/III/Follow/III) / Hand Me Down 8869732020 (ARV)	SALES INCREASE
55	46	17	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CAT0146484401 (ARV)	
56	New		JONAS BROTHERS Paranoid (Fields) Sony ATV/EMI/Jonas Brothers/Stu/Swberries (Jonas/Jonas/Jonas/Dennis/Fields) / Hollywood CAT0150279664 (ARV)	
57	56	30	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The-Dream) Sony ATV/EMI/PeerMusic (Harrell/Wash/Stewart/Knowles) / Columbia 88697475032 (ARV)	SALES INCREASE
58	45	31	THE KILLERS Human (Pile) Universal (Flowers/Kaunimig/Sturmer/Vannucci) / Vertigo 1785799 (ARV)	
59	61	29	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fsmith/Woodford) / Polydor 1752152 (ARV)	SALES INCREASE
60	44	52	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATV/Image (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN)	
61	50	10	MILEY CYRUS Hoedown Throwdown (Anders/Roz) Warner Chappell/CC (Anders/Hassman) / Hollywood USWD10935873 (A&V)	
62	37	4	STAR PILOTS In The Heat Of The Night (Fjellstrom/Udd) Empire/CC (Becker/Fjellstrom/Udd) / Hardbeat H2B18CDS (ARV)	
63	59	18	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Pelmer) / Take Me To The Hospital H0SPCD52 (ESS/ADA)	
64	57	15	FLO-RIDA Right Round (Dr Luke/Imbalani) Sony ATV/Warner Chappell/EMI/Westbury/Kobalt/Bug (Burns/Coy/Franks/Humphrey/Dillard/Levy/Percy/Gatt) / Atlantic AT0334CD (CIN)	
65	58	20	LIY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
66	52	7	TAYLOR SWIFT Teardrops On My Guitar (Chapman) Sony ATV (Swift/Rose) / Mercury CAT0150387812 (A&V)	
67	Re-entry		KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC/Universal (Mescudi/Umschare) / Data DATA21CDS (ARV)	
68	New		NOISETTES Never Forget You (Abbis) Warner Chappell/Universal (Shoniwa/Smith/Morrison/Astasial/Pebworth) / Vertigo CAT0150597193 (ARV)	
69	65	16	KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kubalt (Kelly/Max/Gutwald) / RCA 88697463372 (A&V)	
70	New		BLACK EYED PEAS I Gotta Feeling (Guetta) Catalyst/Cherry Lane Music/EMI Square 2001/R. Stebbins/Haprow, Beinsten & Co. (Adams/Pineda/Gomez/Henson/Guetta/Richter) / Interscope USUM7096569 (ARV)	
71	67	11	BRITNEY SPEARS If U Seek Amy (Martin) EMI/Warner Chappell/Kubalt (Kuebel/Kronlund/Max/Schuster) / Jive 88697487822 (ARV)	
72	54	9	GREEN DAY Know Your Enemy (Vig) CC (Green Day) / Reprise W816CD (CIN)	
73	Re-entry		TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Dewar/Barlow/Orange/Dwenti) / Polydor 1746285 (ARV)	
74	40	5	BILL WITHERS Ain't No Sunshine (Jones) Universal (Withers) / Columbia CAT01471 (ARV)	
75	New		NICKELBACK If Today Was Your Last Day (Lange/Nickelback/Mai) Warner Chappell (Nickelback/Krueger) / Roadrunner CAT0142739523 (CIN)	

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TITLES A-Z	Heavy Cross 42	In For The Kill 12	Love Story 55	Please Don't Leave Me 36	Single Ladies (Put A Ring On It) 57	Untouched 9	Key	As used by Radio One
Ain't No Sunshine 74	Hoedown Throwdown 61	In The Heat Of The Night 62	Low 60	Poker Face 14	Stuck With Each Other 41	Use Somebody 50	★ Platinum (600,000)	
Battlefield 21	Human 58	Jai Ho! (You Are My Destiny) 24	Mama Do 1	Red 5	Suga 27	Use Somebody 52	★ Gold (400,000)	
Beautiful 47	Hush Hush 25	Juggernauts 49	My Life Would Suck Without You 69	Release Me 3	Takin' Back My Love 34	Waking Up In Vegas 19	● Silver (200,000)	
Bonkers 4	I Do Not Hook Up 43	Just Dance 46	Never Forget You 68	Right Round 61	Teardrops On My Guitar 66	Warrior's Dance 23		
Boom Boom Pow 2	I Gotta Feeling 70	Knock You Down 6	New Divide 20	Rubber Lover 54	The Climb 39	We Are The People 16		
Broken Strings 59	I Remember 29	Know Your Enemy 72	New In Town 15	Rule The World 73	The Fear 65	We Made You 18		
Candy 31	I'm Not Alone 28	Let's Get Excited 53	Not Fair 17	Said It All 48	The Show 33	When Love Takes Over 7		
Day 'N' Nite 67	I'm Yours 37	Paparazzi 13	Number 1 11	Sex On Fire 54	Tiny Dancer (Hold Me Closer) 40	When Love Takes Over 22		
Don't Upset The Rhythm 45	If Today Was Your Last Day 75	Paranoid 56	Omen 63	Shake It 35	Work 38			
Fire 8	If I Seek Amy 71		Paperback 13	Show Me What I'm Looking For 44				
Halo 26			Paranoid 56					

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		KASABIAN	West Rider Pauper Lunatic Asylum	(Pizzorno/Dan The Automator) / Columbia 88697518311 (ARV)	HIGHEST NEW ENTRY
2	1	2	PAOLO NUTINI	Sunny Side Up	(Nutini/Jones) / Atlantic 825646901371 (CIN)	
3	New		BLACK EYED PEAS	The E.N.D.	(Guetta/Harris/Boardman/DeApl/DJ Replay) / Interscope 2707969 (ARV)	
4	2	2	DANIEL MERRIWEATHER	Love And War	(Ronsom/White) / J 88697473192 (ARV)	
5	New		LITTLE BOOTS	Hands	(Kurstin/Goddard/Red One/Stander/Kid Gloves) / sixsevennine 2564689052 (CIN)	
6	3	4	EMINEM	Relapse	(Dr Dier/Batson/Dox/Isht/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV)	
7	New		BRUCE SPRINGSTEEN & E ST BAND	Greatest Hits	(Various) / Columbia 88697330912 (ARV)	
8	New		PLACEBO	Battle For The Sun	(Reckitt) / Dream ArOther RATTLE01RS (PIAS)	
9	6	18	LILY ALLEN	It's Not Me It's You	(Kurstin) / Regal 6942752 (E)	
10	13	5	JIM REEVES	The Very Best Of	(Various) / Sony Music 88697319027 (ARV)	SALES INCREASE
11	10	22	LADY GAGA	The Fame	(Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulff/Sk) / Interscope 1791747 (ARV)	
12	9	16	THE PRODIGY	Invasions Must Die	(Howlett) / Take Me To The Hospital HOSPB0X001 (ESS/ADA)	
13	7	5	GREEN DAY	21st Century Breakdown	(Vig/Green Day) / Reprise 9362497777 (CIN)	
14	4	3	ESCALA	Escala	(Horn) / Syco 88697474232 (ARV)	
15	14	30	BEYONCE	I Am Sasha Fierce 2	(Gad/Tedder/The Dream/Stargate/Stewart/Various) / RCA 88697194922 (ARV)	SALES INCREASE
16	16	38	KINGS OF LEON	Only By The Night 5	(Petraglia/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE
17	8	3	PINK	Can't Take Myself Too Far	(Various) / RCA 88697534602 (ARV)	
18	New		CAT STEVENS	The Very Best Of	(Various) / UMTV 9811208 (ARV)	
19	12	29	THE KILLERS	Day & Age 3	(Price) / Vertigo 1785121 (ARV)	
20	31	28	TAKE THAT	The Circus 6	(Shanks) / Polydor 1787444 (ARV)	+50% SALES INCREASE
21	5	2	PAUL POTTIS	Passione	(Quiz & Larossi) / Syco 88697474392 (ARV)	
22	15	33	PINK	Funhouse 2	(Various) / LaFace 88697406492 (ARV)	
23	New		CHICKENFOOT	Chickenfoot	(Chickenfoot/Johns) / Universal 0197531ERE (ARV)	
24	19	8	EMPIRE OF THE SUN	Walking On A Dream	(Mayes/Empire Of The Sun) / Virgin COV1R227 (E)	SALES INCREASE
25	New		MIKE OLDFIELD	The Collection	(Mike Oldfield) / Mercury 2703550 (ARV)	
26	11	2	DIANA KRALL	Quiet Nights	(Lipuma/Krall) / Verve 1793110 (ARV)	
27	17	9	MELODY GARDOT	My One And Only Thrill	(Klein) / Verve 1790851 (ARV)	
28	New		MEAT LOAF	Hits Out Of Hell	(Various) / Epic 88697538762 (ARV)	
29	New		DON HENLEY	The Very Best Of	(Henley/Kurtz/Jamier/Various) / Geffen 2706051 (ARV)	
30	28	23	JASON MRAZ	We Sing We Dance We Steal Things	(Terefe) / Atlantic 7567897009 (CIN)	SALES INCREASE
31	21	59	ELBOW	The Seldom Seen Kid 2	(Potter) / Fiction 1748990 (ARV)	
32	24	80	PAOLO NUTINI	These Streets 3	(Nelson) / Atlantic 094634 (CIN)	
33	23	14	TAYLOR SWIFT	Fearless	(Chapman/Swift) / Mercury 1795298 (ARV)	
34	25	37	JAMES MORRISON	Songs For You, Truths For Me	(Terefe/Robson/Taylor/Tedder/Shanks/White) / Polydor 1779250 (ARV)	
35	29	11	SIMON & GARFUNKEL	The Collection	(Various) / Sony BMG 88697134662 (ARV)	SALES INCREASE
36	New		THE FACES	Best Of - Good Boys When They're Asleep	(The Faces/Johns) / Rhino 8122758302 (CIN)	
37	Re-entry		LIONEL RICHIE & THE COMMODORES	The Definitive Collection	(Various) / Island 9861394 (ARV)	
38	38	36	BOB MARLEY & THE WAILERS	Legend	(Marley/Various) / Tuff Gong 5301640 (ARV)	SALES INCREASE

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39	20	3	MICHAEL MCDONALD	The Illimate Collection	(Various) / Rhino 8122731672 (CIN)	
40	22	4	MADNESS	Liberty Of Norton Folgate	(Langer/Winstanley) / Lucky Seven LUCKY7003CD (PIAS)	
41	New		THE SEEKERS	Greatest Hits	(Various) / EMI 695632 (E)	
42	New		SONIC YOUTH	The Eternal	(Agnellu/Sonic Youth) / Matador OLE8290 (PIAS)	
43	33	26	N-DUBZ	Uncle B	(Fisimlin/N-Dubz) / AATW 1790382 (ARV)	
44	36	14	KELLY CLARKSON	All I Ever Wanted	(Clarkson/Tedder/Benson/Marini/Gutwald/Dier/Waters) / RCA 88697476712 (ARV)	
45	42	34	FLEET FOXES	Fleet Foxes	(Ex) / Bella Union BELLAUCD167 (ARV)	SALES INCREASE
46	58	44	THE SCRIPT	The Script 2	(The Script) / Phonogenic 88697361942 (ARV)	HIGHEST CLIMBER
47	30	28	ALESHA DIXON	The Alesha Show	(Booker/Higgins/Souls/Scott/Karim/The Underdogs/Mar) / Asylum 5186510332 (CIN)	
48	40	24	EMINEM	Curtain Call - The Hits 3	(Dr Dre/Various) / Interscope 9887893 (ARV)	
49	39	7	PUSSYCAT DOLLS	Doll Domination - The Mini Collection	(Luvme/Fair/Murmill/Amf/Scherzinger) / Interscope 2704039 (ARV)	
50	47	689	ABBA	Gold - Greatest Hits 13	(Andersson/Ullmeus) / Polydor 5170074 (ARV)	SALES INCREASE
51	43	32	ENRIQUE IGLESIAS	Greatest Hits	(Various) / Interscope 1788453 (ARV)	SALES INCREASE
52	New		ZASTEEL PANTHER	Feel The Steel	(Ruston) / Island 2707593 (ARV)	
53	37	28	AKON	Freedom	(Akon/Various) / Universal 1792339 (ARV)	
54	Re-entry		YUSUF	Roadsinger - To Warm You Through The Night	(Islam/Terefe) / Island 2704827 (ARV)	
55	18	2	EELS	Hombre Lobo	(E) / Polydor 2707676 (ARV)	
56	48	79	KINGS OF LEON	Because Of The Times	(Johns) / Hand Me Down 8869707412 (ARV)	SALES INCREASE
57	54	19	AR RAHMAN	Slumdog Millionaire	(Various) / Interscope 1795863 (ARV)	SALES INCREASE
58	26	4	MANIC STREET PREACHERS	Journal For Plague Lovers	(Albin/Eringa) / Columbia 88697320581 (ARV)	
59	34	161	THE KILLERS	Hot Fuss 4	(Saltzman/Tate/Killers/Flowers) / Vertigo 386352 (ARV)	
60	50	38	NE-YO	Year Of The Gentleman	(Stargate/Harmony/Polow De Don/Taylor/Various) / Def Jam 1774984 (ARV)	
61	Re-entry		NOISSETTES	Wild Young Hearts	(Abbiss) / Vertigo 1792832 (ARV)	
62	45	7	BOB DYLAN	Together Through Life	(Frost) / Columbia 88697438931 (ARV)	
63	53	7	THE ENEMY	Music For The People	(Crossey) / Warner Brothers 2564690007 (CIN)	
64	Re-entry		TAKE THAT	Never Forget - The Ultimate Collection 3	(Various) / RCA 82876748522 (ARV)	
65	66	42	KASABIAN	Empire 2	(Abbiss/Kasabian) / Columbia PARADISE37 (ARV)	SALES INCREASE
66	Re-entry		DIDO	Safe Trip Home	(Bright/The Ark/Dido) / Cheeky 8869716292 (ARV)	
67	32	3	IRON MAIDEN	Flight 666	(Shirley/Harris) / EMI 6977571 (E)	
68	27	3	SIMPLE MINDS	Graffiti Soul	(Coati/Simple Minds) / Sanctuary 2703207 (ARV)	
69	Re-entry		NEIL YOUNG	Greatest Hits	(Ibc) / Reprise 9362489242 (CIN)	
70	Re-entry		KASABIAN	Kasa Diani 2	(Abbiss/Kasabian) / RCA 8287664312 (ARV)	
71	70	2	GEOFFREY GURRUMUL YUNUPINGU	Gurrumul	(Hahnen) / Dramatico/Skinnyfish SEGU080201 (TBC)	SALES INCREASE
72	Re-entry		KATY PERRY	One Of The Boys	(Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP042492 (E)	
73	60	18	BRITNEY SPEARS	Circus	(Dr Luke/Blancu/Sigsworth/Martin/Various) / Jive 88697406982 (ARV)	
74	52	11	FRIENDLY FIRES	Friendly Fires	(Epworth/MacFarlane) / XL XL0383 (PIAS)	
75	Re-entry		MADNESS	Complete Madness	(Various) / Union Square USMCD016	

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<p>ARTISTS A-Z</p> <p>Abba 50 Akon 53 Allen, Lily 9 Beyonce 15 Black Eyed Peas 3 Chickenfoot 23 Clarkson, Kelly 44 Dido 66 Dixon, Alesha 47 Don Henley 24 Dylan, Bob 62 Eis 95</p>	<p>Elbow 31 Eminem 6, 48 Empire Of The Sun 24 Enemy, The 63 Escala 14 Faces, The 36 Fearless 45 Friendly Fires 74 Gardot, Melody 27 Green Day 13 Gurrumul Yunupingu, Geoffrey 71 Iglesias, Enrique 51</p>	<p>Iron Maiden 67 Kasabian 1, 65, 70 Killers, The 19, 59 Kings Of Leon 16, 56 Kralj, Diana 26 Lady Gaga 11 Little Boots 5 Madness 40, 75 Manic Street Preachers 58 Marley, Bob & The Wailers 38 McDonald, Michael 39</p>	<p>Meat Loaf 28 Merriweather, Daniel 4 Morrison, James 34 Mraz, Jason 30 N-Dubz 43 Ne-Yo 60 Noisettes 61 Nutini, Paolo 2, 32 Oldfield, Mike 25 Paul Potts 21 Perry, Katy 72 Pink 17 Pink 22</p>	<p>Placebo 8 Prodigy, The 12 Pussycat Dolls 49 Rahman, Ar 57 Reeves, Jim 10 Richie, Lionel & The Commodores 37 Script, The 46 Simon & Garfunkel 35 Simple Minds 68 Sonic Youth 42 Spears, Britney 73 Springsteen, Bruce & E</p>
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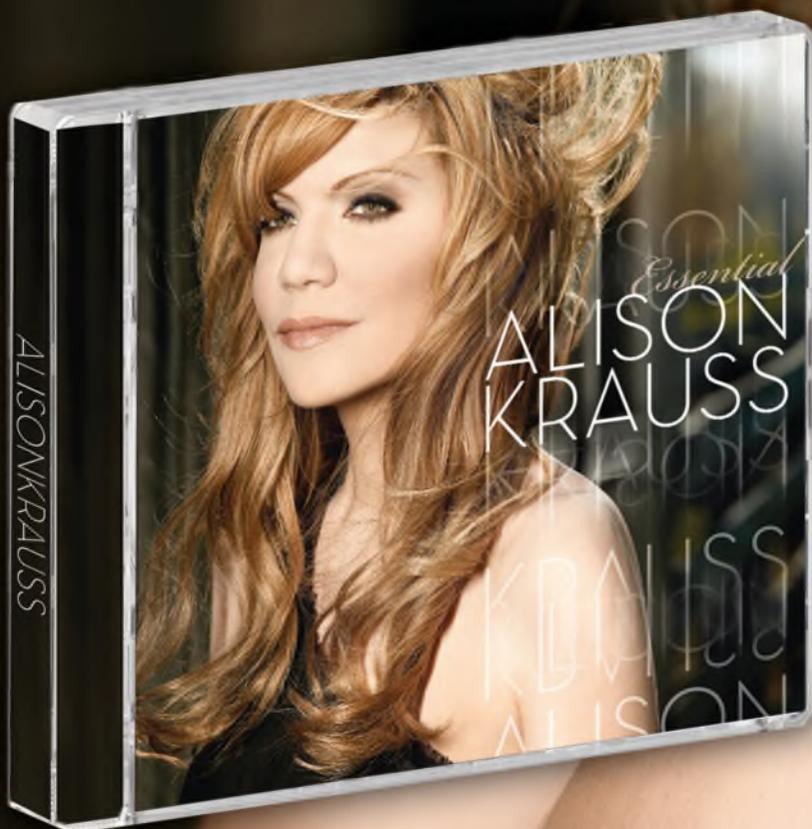
<p>Key</p> <p>★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ In European sales</p>	<p>BPI Awards</p> <p>Albums Empire Of The Sun: Walking On A Dream (silver)</p>
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