

LIVE PICKING UP THE PIECES

AEG Live CEO Randy Phillips on contingency plans in the wake of Michael Jackson's death



DIGITAL LAYERED PLAYER

The new MXP4 format provides great marketing scope for the future



FEATURES BEN BRADSHAW

The Culture Secretary makes his first major address to the music industry via *Music Week*

Labels, publishers and PRS for Music at loggerheads over royalties paid on physical product

Royalties row all set to ignite

Rates

By Ben Cardew

FALLING CD PRICES have set labels, publishers and PRS for Music on a collision course over the mechanical royalties paid on physical product.

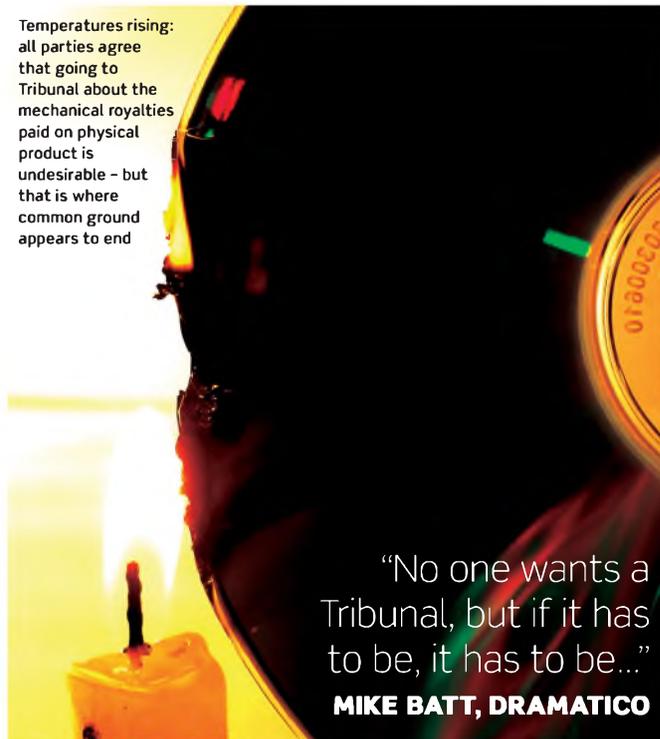
As the price of physical music has nosedived – led by discounting at supermarkets combined with the industry's attempts to compete with the illegal market – practically no albums are now sold at Published Price to Dealers.

Many record companies are now convinced that the current mechanical rates (set in 1989 as 8.5% of PPD, collected by MCPS and paid back to songwriters and publishers) must be cut if labels are to have any hope of running at a profit and, therefore, investing money into new acts.

Some suggest that the rate should be reduced to reflect the actual price that CDs are sold at and that the matter should be referred to the Copyright Tribunal to establish a new rate.

Dramatico chairman Mike Batt is one of the first to speak out about the

Temperatures rising: all parties agree that going to Tribunal about the mechanical royalties paid on physical product is undesirable – but that is where common ground appears to end



“No one wants a Tribunal, but if it has to be, it has to be...”

MIKE BATT, DRAMATICO

issue and believes that there is a moral principle at hand. “There has to be a moral rightness to it [the mechanical

rate]. We can't pay people on a fictitious amount,” Batt explains. “And I think most labels are in agreement. It strikes a

note with anyone who has to make the sums meet.”

The songwriter and label owner says he can see both sides of the argument, but notes “Our publisher colleagues do see it differently.”

PRS for Music believes that changing royalties to reflect the actual price of goods sold would open the system to abuse.

PRS for Music managing director mechanicals Jeremy Fabinyi says, “The rates charged were set by an independent Copyright Tribunal. If altered to reflect the Average Retail Price (ARP) we would have real concerns that unscrupulous record companies could use this to artificially reduce royalties paid to our members.”

But the fear is that, if both sides remain intransigent, the issue could lead to costly legal action and Cherry Red chairman Ian McNay has already raised the spectre of the Copyright Tribunal with the BPI.

McNay says, “It concerns me that we might be heading for a Tribunal with MCPS. I would assume that we would do everything we can to avoid that.”

BPI chief executive Geoff Taylor is also adamant that no one wants to go down that route.

Taylor adds, “The [BPI] Council is very conscious of the damage that a Tribunal can do. But concerns remain, as labels are forced to give more discounts, about paying royalties on full PPD.”

Publishers appear equally unwilling to go to Tribunal. A spokesman for the Music Publishers Association says, “It is in no one's interests to go to a Copyright Tribunal, which I think we can all agree with.”

However, the two sides do have history: in 2003 the BPI's dispute with MCPS over licensing plans for DVD-Video music products went to the Copyright Tribunal and two years later the two sides ended up at the Tribunal again over online fees.

Batt refuses to rule out a Tribunal decision as a final step. “No one wants a Tribunal, but if it has to be, it has to be,” he says. “It would be much nicer if we could sit down and chat about it. But I have a feeling that however intelligent people are, it is a difficult discussion.”

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Bradshaw backs industry's plans to save the environment

CULTURE SECRETARY BEN BRADSHAW has committed his Government to supporting the music industry's leadership on green issues, as environmental outfit Julie's Bicycle launches an online toolkit to help all festivals cut greenhouse gases.

In his first major article aimed at the music industry, Bradshaw writes in *Music Week* that music and the environment – he is a former Environment Minister – are “two of my passions” and that he is pleased that the music business and the festival sector in particular have enthusiastically supported green technologies.

With the Latitude, Wood and Truck festivals now piloting how JB's Industry Green (IG) mark – an eco-label that certifies organisations who have provided proof of carbon reduction – will work, Bradshaw writes that this pioneering approach sets “an important and exciting precedent for the creative industries”.

The Government minister adds, “Festivals have taken on the complex problems posed by climate change in a multitude of imaginative ways... it is hard to find a festival that is not addressing climate change.”

Because of this Bradshaw is aware that the Government needs to “support the music industry in its social role, as well as supporting it economically.”

He says, “I'm very glad to have taken over responsibility in Government for an industry that gives so much to so many people, but also appears to be doing some good work understanding its environmental responsibilities and acting on them.”

Bradshaw's comments about the industry's work in tackling climate warming come as Julie's Bicycle launches online tools to help festivals measure and act on their

greenhouse gas (GHG) emissions. The IG Tools will be made available free of charge this week.

JB director Alison Tickell says measuring carbon reduction at festivals is a much more complicated process than examining something like CD packaging.

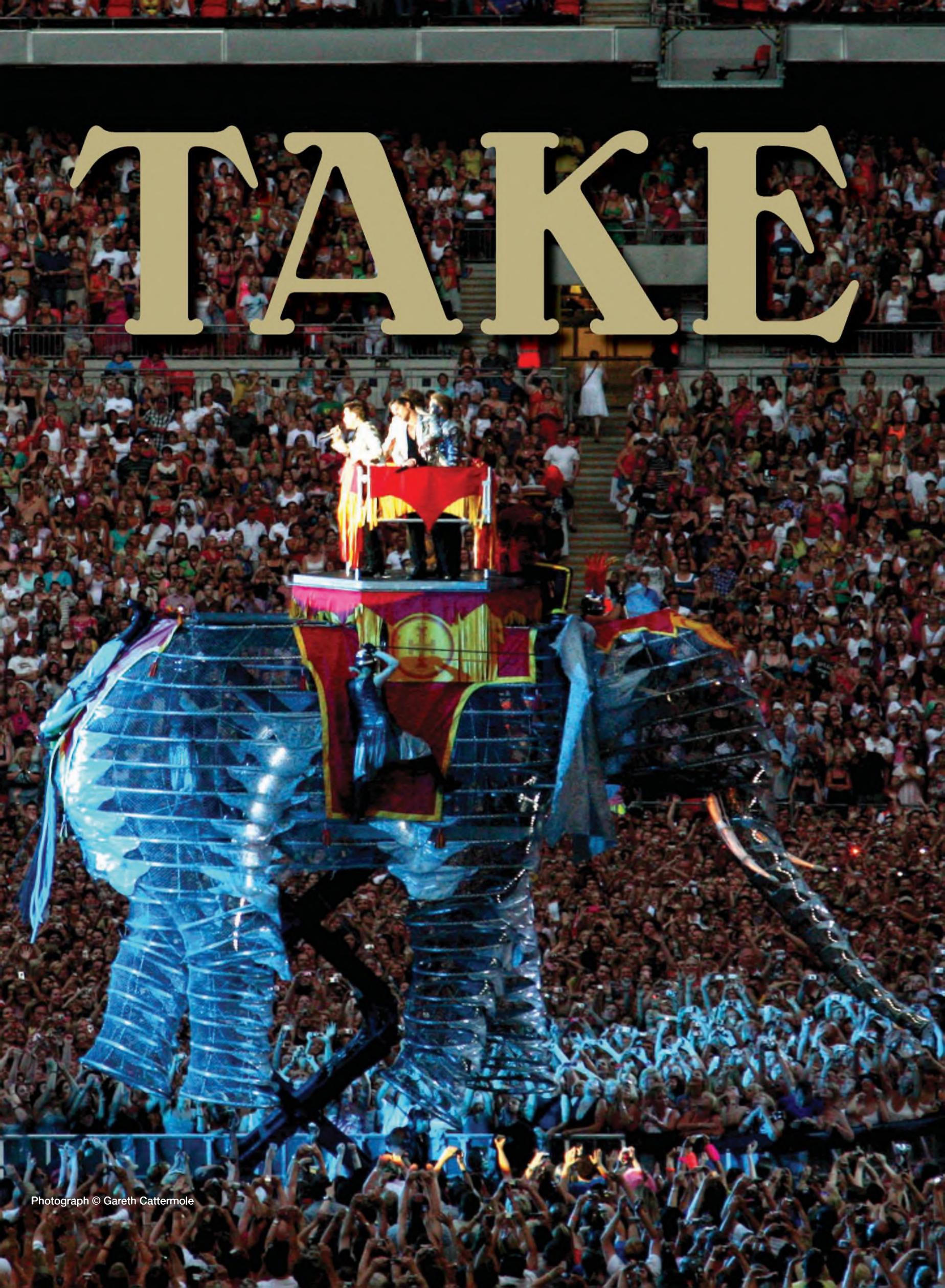
But she explains that making the tools available to everyone may mean more organisations will become involved in thinking about the big issue of carbon reduction. “Julie's Bicycle aims to take the guesswork out of how the music industry can reduce its impact on the climate,” she says.

“Our IG Tools will help festivals and music venues understand where emissions are happening and what they can do over the long term to cut them. Measuring how you're doing is the first step towards tackling the urgent challenge of climate change.”

Festival Republic CEO Melvin Benn adds that many festivals have made real efforts to reduce environmental degradation.

Benn says, “In their beautiful locations Greenfield festivals can, and some do, strongly communicate the ethos of sustainability. But we need to do much more, starting with the reduction of GHG emissions.”

TAKIE



THAT

20 SOLD OUT STADIUM SHOWS

JUNE 2009

Fri 05	SUNDERLAND STADIUM OF LIGHT	Tue 23	MANCHESTER CRICKET GROUND
Sat 06	SUNDERLAND STADIUM OF LIGHT	Wed 24	MANCHESTER CRICKET GROUND
Mon 08	COVENTRY RICOH ARENA	Fri 26	MANCHESTER CRICKET GROUND
Tue 09	COVENTRY RICOH ARENA	Sat 27	MANCHESTER CRICKET GROUND
Wed 10	COVENTRY RICOH ARENA	Sun 28	MANCHESTER CRICKET GROUND
Sat 13	DUBLIN CROKE PARK		
Tue 16	CARDIFF MILLENNIUM STADIUM		
Wed 17	CARDIFF MILLENNIUM STADIUM		
Fri 19	GLASGOW HAMPDEN PARK	Wed 01	LONDON WEMBLEY STADIUM
Sat 20	GLASGOW HAMPDEN PARK	Fri 03	LONDON WEMBLEY STADIUM
Sun 21	GLASGOW HAMPDEN PARK	Sat 04	LONDON WEMBLEY STADIUM
		Sun 05	LONDON WEMBLEY STADIUM

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News

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

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The Playlist



SUGABABES Get Sexy

Island
An adventurous and innovative return by Sugababes that will fit snugly alongside the likes of Dizzee's club-friendly bangers at radio. (single, August 31)



BIFFY CLYRO That Golden Rule

14th Floor
Biffy have found the middle ground between polished commercial breakthrough Puzzles and the raw brilliance of their live show. (single, August 24)



ALICE IN CHAINS A Looking In View

EMI
Backed by a seven-minute video, the reformed band's first new song in over a decade is heavy, dark and slips comfortably alongside their best. (single, September 21)



LEONA LEWIS I Got U

Syco
This Ryan Tedder-penned track leaked online last week and shows signs of a strong return by Lewis. Shiny, mid-tempo pop with a recurring hook. (from album, tbc)



SAVING AIMEE We're The Good Guys

Unsigned
When we caught Saving Aimee a year ago we weren't convinced. How things have changed. This is a radio-friendly beast that could ignite a career. (single, August 3)



ARCTIC MONKEYS Crying Lightning

Domino
It's heavier and you can hear the influence of Homme and his desert abode, but you couldn't drag Alex Turner away from a hit if you tried. (single, August 17)



LIAM FROST FEAT. MARTHA WAINWRIGHT Your Hand In Mine

Emperor/PIAS
First taste of Frost's new studio album, this is an upbeat, beautifully written song with a melancholy and infectious underbelly. (from album, September tbc)



THOMAS DYBDAHL B A Part

Last Suppa
Lead track from Dybdahl's new EP, B A Part is a timeless slice of understated country-tinged pop. Catch him live at Uneathed on July 20. (from EP, July 13)



PHANTOGRAM When I'm Small

BBE
Loops and beats form the foundations of this female-fronted duo hailing from small-town America. We are officially intrigued. (album, September tbc)



SIGN HERE

Norwegian label Waterfall Records has signed British jazz musician **Parry Ray**

Universal Music Publishing has signed **Chipmunk**, the young UK star who recently became the second artist to sign to Sony's revived Jive imprint (see publishing news, p14)

Peer Music has signed a new deal with songwriter and lyricist **Brendan Graham**. (see publishing news, p14)



GIG OF THE WEEK

Who: Local Natives
When: Monday, July 13
Where: Lexington, London
Why: They were the hot ticket at South by South West earlier this year and have been gathering pace ever since. They're also great live; get on your boots as Bono would say and get along to Local Natives' debut London show

Copyright Tribunal to judge on long-running tariff dispute be

PPL's bar battle spills over to

Licensing

By Robert Ashton

PPL IS HEADING TO THE COPYRIGHT TRIBUNAL later this month as its long-running battle with the UK's bars and pubs over tariffs moves into endgame.

With some observers estimating that up to £30m could be at stake, the collecting society is lining up to give evidence to the Tribunal on July 30-31 with the British Hospitality Association, the British Beer and Pub Association and others - representing hotels, restaurants and pubs - ranged against them.

Martin Rawlings, director of pub and leisure at the BBPA says the rates that PPL brought in at the end of 2004 have been costing his industry millions each year. He adds, "It's been a very long road. We have analysed it and it costs our sector £6m more than previously. That is a lot of money because we have been paying for it over four and a half years."

A PPL spokesperson says, "After the lengthy wait we welcome the upcoming tribunal hearings at the



Calling time on the pub v PPL row: a Tribunal decision could cost the losing side as much as £30m

end of the month. The decision will be made public in the autumn and will then allow the company to finally move ahead in regard to key aspects of its business."

BHA deputy chief executive Martin Crouchman adds, "We think this is the last stage of a long and drawn out process. It was meant to be very simple, but in fact it has been very complicated."

The dispute has a history extending back to October 2003, when a change in the Copyright Act gave PPL an additional right to charge pubs, restaurants and other premises for playing music on TVs and radios (broadcast sound recordings).

Previously, they were only charged for playing music on a jukebox, CD or tape.

Uneathed Thomas Dybdahl plays for MW



MUSIC WEEK HAS SCOOPED the services of one of Norway's biggest talents to headline the next Uneathed showcase at the Queen Of Hoxton in east London on Monday, July 20.

Thomas Dybdahl has won numerous awards in his native Norway, where four of his albums have been released, and consistently sells out his live shows there. This September PIAS is helping to push the button on his UK assault with the release of his self-titled UK debut, made up of tracks from across all of his Norwegian releases.

Following a performance at Latitude, Dybdahl will headline the next instalment of Music Week presents Uneathed.

Support will come from American group Army Navy, who are in the UK for the first time. The West Coast band have enjoyed a growing profile online after one of their tracks was featured on the soundtrack to Nick & Norah's Infinite Playlist.

To secure a place on the guest list for the invite-only event, contact Music Week talent editor Stuart Clarke on: stuart@musicweek.com

Spotify indies go

THE PART THE INDEPENDENT SECTOR HAS PLAYED in the success of Spotify is revealed this week by new figures which show that more than 20% of music played on the recently launched site is indie.

Moreover, Spotify UK managing director Paul Brown has revealed that 10% of all tracks streamed on Spotify in the UK were from Merlin member companies, including Beggars Banquet, Domino, Epitaph and Warp, and that the "significant majority" of the top 100 indie tracks played on the service were Merlin supplied.

Brown believes the contribution of the independent sector - and the rights agencies and digital music distributors representing them such as Merlin, The Orchard and BonnierAmigo - has powered his company's success since it launched in the UK four months ago.

Brown says, "We are adding new independent music all the time from various labels, content aggregators and others, but we have to give a special shout to our friends at Merlin. Merlin licensed over 6,000 indie labels to us, including many of the world's leading indies, which means we have some amazing independent music in our service that is

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Between PPL and pubs to Tribunal

PPL created a new scheme and rates to reflect this and in 2004 began to consult on it, although Rawlings claims the changes represented a 200% to 400% increase on the previous tariff negotiated in 2001. Despite the new rates being applied, the BBP and others referred the proposed scheme to the Secretary of State at the Department of Trade and Industry, who referred the matter to the Tribunal in 2005.

After more legal wrangling, which included arguments about whether the Tribunal had the authority to judge the new tariff, and a series of appeals by both PPL and the hospitality industry the matter was referred to the High Court at the end of last year.

The High Court ruled that the Tribunal can adjudicate on both the broadcast and non-broadcast aspects of the tariff.

If successful, Rawlings wants all the money returned to licensees. "More important to us is for the Copyright Tribunal to establish a rate that is sustainable. We are happy for the Tribunal to judge," he adds.

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Gamble pays off

proving to be hugely popular with Spotify users."

Merlin CEO Charles Caldas says that – to a degree – both Merlin and Spotify "gambled on each other" from the off but that is now paying dividends because Spotify is one of the newer services that has now successfully captured the imagination of people.

"We've said all along that our market share is equivalent to one of the smallest majors and this bears up to that," he adds. "It's good to see some figures because it shows in tangible form what we have been saying all along."

Brown adds that from launch the service wanted to ensure it had the widest possible choice of independent music and Merlin licensed more than 6,000 indie labels.

"When we were a totally unknown service, the guys at Merlin listened and worked with us to license an incredible amount of quality independent music, which is so important to a new music service," he says.

Caldas adds that negotiations with Virgin Media are still continuing to ensure that the service launches later this year with a strong complement of independent repertoire.

Radio station to celebrate Fab Four catalogue reissues

Absolute to air second coming of Beatlemania

Radio

By Ben Cardew

ABSOLUTE RADIO IS GETTING ITS OWN DOSE OF BEATLEMANIA this September, in celebration of the reissue of the Fab Four's iconic catalogue.

Absolute has lined up a full schedule of Beatles activity to tie in with the September reissues, including album playbacks of all the band's albums, archive interviews and a range of covers from artists including Hockey.

Absolute Radio chief operating officer Clive Dickens says the band are important to Absolute's community and the programming reflects this. He says, "The Beatles are the most iconic British band of all time and are taking their music to a new generation."

The radio programmes include:

- all 15 Beatles albums will be played out in full during evenings. This starts on September 1 with the band's debut album Please Please Me and concludes on September 24 with Past Master Volume 2;
- archive Beatles interview material will feature each evening of the week starting September 7. Material includes conversations



To a new generation: Absolute Radio will tie its events in with The Beatles' catalogue reissue (above) and the release of Rock Band game featuring the band

recorded with Paul McCartney, an interview in which Yoko Ono talks at length about John Lennon's time

in The Beatles and interviews with various figures involved in The Beatles' story, including original drummer Pete Best;

- in the same week, a set of around 20 cover versions of Beatles tracks, which have been collected as part of Absolute Radio's Zoo sessions over the last year, will be played out, including covers by Teitur, Ane Brun, Ida Maria and Hockey;
- a Beatles "mega quiz" at Absoluteradio.co.uk; and

● a unique Beatles "Rock off" competition, in which visitors to the Absolute website will choose an hour of Beatles-related music to play on the station.

Dickens adds, "Through the remastering and re-release of their studio albums and release of The Beatles on Rock Band their music will be in the forefront of modern popular culture in a way that hasn't happened since they first broke in the Sixties."

September 9 will see the re-issue of all The Beatles' 13 studio albums, as well as the two Past Masters compilations, on vinyl and CD. This is the first time that the band's CDs have been re-issued since 1989 and coincides with the release of The Beatles Rock band game.

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PRS to launch licensee code of practice

PRS FOR MUSIC'S QUEST FOR BETTER PRACTICE and more openness will take a step forward this week when the society launches a code of practice for licensees.

The 15-page booklet – called simply Code of Practice – is the first time the organisation has formally laid down its mission statement and provides a clear complaints procedure for anyone with a grievance.

It will be launched at a reception for MPs and businessmen at the House of Commons on Wednesday (July 15). The 12-point guide takes users through a simple step-by-step guide, explaining what PRS for Music does and what people should expect in their dealings with the society.

The first section gives licensees the low-down on the society. This is followed by the society's commit-

ment, detailing the kind of service PRS staff should provide. Other areas covered include why and when PRS for Music will contact licensees, how to contact the society, how it sets charges, making payments and amending or cancelling a PRS licence.

One of the longer sections is about the complaints procedure and who to contact if people believe they have a grievance. Anyone not satisfied with how PRS for Music handles complaints may then be directed to an Ombudsman – an independent service set up to review complaints made to the society.

A PRS spokesman says the code clarifies exactly what the society does and provides best business practices alongside transparency and openness. "A lot of licensees weren't sure who they were dealing

with. This clarifies that and shows what we do," he says.

One source who has seen the document says, "It is a good step forward."

The society began writing the Code of Practice several months ago and has also consulted with various parties, including the Federation of Small Businesses, the British Beer and Pub Association and the Intellectual Property Office.

The move chimes with a recommendation in the Government's recent Digital Britain report, which suggested that collecting societies should produce agreed codes of practice, including "greater transparency and improved complaints handling procedures to give aggrieved users, whether members of the societies, consumers or businesses more effective redress".

IN THIS ISSUE



NEWS

INDUSTRY PAYS TRIBUTE TO DAVID FERGUSON 6



Tributes flood in following funeral of former Basca chairman

MEDIA NEWS

TALES OF THE UNEXPECTED 8

Alan Edwards on how The Outside Organisation handled the music-industry story of the century

LIVE NEWS

AEG PICKS UP THE PIECES AFTER JACKSON LOSS 12

CEO Randy Phillips talks to Music Week about The O2 residency and his company's contingency plans

PUBLISHING

CHIPMUNK TO BE INTRODUCED TO EUROPE 14

Universal excited about 'exportable' rising star of urban music

DIGITAL NEWS

FORMAT OF THE FUTURE? 16

The MXP4 format emphasises interactivity in music with layered 'strands'

UNEARTHED

MASTER SHORTIE 17



Building on the blog sensation's early promise; plus Dooley's Diary

FEATURES

WORKING FOR THE WEEKEND 18

The Culture Secretary Ben Bradshaw makes his first major address to the industry through the pages of Music Week

News

Editorial Ben Cardew



Sit down and nail this dispute before the lawyers are called

AS ANYONE WHO MOVES WITHIN INDUSTRY CIRCLES will tell you, the music business is not as big as you think.

The latest stats might show more than 100,000 people work in the sector, but at industry bashes and conferences the same faces crop up time and again. In a way, this is reassuring.

So it is hard to disagree with Dramatico chairman Mike Batt when he says it would be much nicer to sit down and have a chat with his publisher colleagues to sort out the thorny issue of mechanical royalties, rather than going through the pain of a Copyright Tribunal.

A Tribunal, you instinctively feel, would benefit only the lawyers. In the end, we are all human and tend to react a lot better when meeting in person rather than in formal proceedings cloaked in arcane legalese.

What is more – and Batt as a writer, solo artist and label owner

perfectly illustrates this point – people in the music industry tend to be involved in many different fields these days, rather than sticking to one defined role.

In an economic recession, with falling record sales and advertising revenues on the slide, many in the industry have been forced to diversify. Yet there remains a common purpose, notably to produce and nurture new music.

A dispute between labels and publishers, then, has the same feeling as a married couple flinging tea cups over the choice of furnishings.

Unfortunately, partners become set in their ways and stubborn over time. Whether labels and publishers will be able to sort things out over a brew, or something stronger, is another matter.

Certainly, it would be nice to think so. But you need only to look at ongoing disputes over festival tariffs and online streaming to realise that the music industry seems to love a good row now and again.

Sometimes an industry dust-up can clear the air, but it can also send the wrong message to the Government and others that could be of help.

That said, the issue at hand is a tricky one. Some even suggest it has a moral component.

Independent retailers have long complained of falling CD prices, caused, for the large part, by supermarkets bulk-buying and offering music as a loss leader to help drive footfall. They can be excused a hollow laugh at the predicament the wider industry now finds itself in.

Labels feel that with CD prices falling dramatically, it is unfair for them to continue to pay mechanical royalties at the Published Price to Dealers, a figure that has little to do with the reality of music retail in which top five albums can regularly be found for as little as a fiver.

PRS for Music says that if it allows labels to pay royalties on Actual Retail Price, the system will be open to abuse by unscrupulous labels, leaving publishers and songwriters in the lurch. What is more, it points out that the current rates were themselves set by an independent Tribunal, albeit in 1989.

Ultimately, something has to give. Labels know it, publishers know it and PRS for Music knows it. They all, for the moment, give lip service to the power of informal discussion. A Tribunal, they assure us, is the last thing any of them want.

Well let us hope they can sort it out without calling in the lawyers. It will be difficult, of course, but if labels, publishers and PRS for Music can find a solution unaided to this problem it will send a powerful message of unity – just when the industry needs it most.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will The Pirate Bay work as a legal service?

YES 14% NO 86%

THIS WEEK WE ASK:

With the price of CDs falling, should PRS for Music reduce mechanical royalties on physical product?

To vote, visit www.musicweek.com

Tributes flow for former Basca head David Ferguson

THE MUSIC INDUSTRY IS PREPARING a memorial service for former British Academy of Songwriters, Composers and Authors chairman David Ferguson, who has lost a long battle with cancer.

Ferguson's private funeral took place last Friday, but Basca chief executive Patrick Rackow reveals that his organisation – and the wider industry – wants to celebrate Ferguson's life in September.

Rackow, who knew and worked with the musician-turned-lobbyist for many years until he bowed out as chairman of the songwriting body earlier this year to fight pancreatic cancer, also led the tributes to his friend and colleague.

Rackow says Ferguson, who was 56 when he died, was one of the few people who had "a broad vision" of the music industry.

"He was a great campaigner, but also a realist," he says. "It was much easier for people to listen to him because he was a musician and he had experienced a lot of things that others had problems with."

Rackow adds that Ferguson was also the key architect of the modern Basca because he helped



"Fantastically engaging": David Ferguson

"focus" the organisation. "David was prepared to set the agenda," he says. "You don't achieve outright victories, but you make things slightly better or stop being worse."

Basca's current chairman Sarah Rodgers agrees. "Passion, determination and grit were the hallmarks of his term as chairman of Basca," she says. "He put Basca on the political map and welded the writing community into a unified body."

On a more personal level Rackow says Ferguson was "supremely grumpy" and had no time for fools. But he explains that he was also "extremely good and entertaining company and dangerous to go drinking with because he could down a lot". He adds, "He was also extremely loyal and had a strong sense of right and wrong."

UK Music chairman Andy Heath remembers someone who was a "fearless champion of his sector" and also "an amazingly good cook".

MPA chief executive Stephen Navin adds that he first got to know Ferguson when Navin was the music advisor at the Department for Culture, Media and Sport. On a professional level, Navin says, "I used to fall under his spell. He was incredibly serious and passionate and a staunch defender of composers."

He adds, "I loved him. David was fantastically engaging and a great man to go to the pub with. He was a real character, a unique person."

Ferguson, who died on July 5, leaves a wife Sylvia and son Sam.

Industry awaits the shadow culture secretary's review



Heavy-hitting help: shadow culture secretary Jeremy Hunt (left) has enlisted Lucian Grainge and Rob Dickins to help address issues

THE FIRST DRAFT OF shadow culture secretary Jeremy Hunt's review of the music and other creative industries is expected in September, following a series of meetings between his task force.

The major review was launched earlier this year after Hunt enlisted help from a large group of heavy hitters including Universal Music Group International chairman and CEO Lucian Grainge, former Warner and BPI chairman Rob Dickins and Classic FM managing director Darren Henley to help him address a series of issues including stimulating investment in UK digital businesses and the role for Government.

A spokesman for Hunt says

that the members of the task force are now working up their first thoughts, which will be circulated internally over the next couple of months.

"Each member of the task force will go away and put pen to paper. We'll weave those thoughts together in our first draft document," he says, adding that the report is likely to see the light of day in October.

Hunt's spokesman also reveals that Grainge, who is also a member of the Department of Culture, Media and Sport-sponsored creative think tank C&binet, and Carphone Warehouse co-founder Charles Dunstone have been working closely together on P2P. "It will be in an early phase, but we have

got some ideas and [piracy and file-sharing] is certainly one of the key areas we need to tackle," he adds.

Other areas the task force is focusing on are what IP regime reforms are necessary, the role of ISPs and how to stimulate investment in next-generation broadband.

Hunt and shadow arts minister Ed Vaizey recently met with UK Music chief executive and chairman Feargal Sharkey and Andy Heath and invited them to brief the shadow culture department on issues affecting the music industry.

They also jointly hosting their summer party for the Conservative Arts and Creative Industries Network later this month.

Celebrated producer Mark Ronson talks to Music Week about his latest project

Ronson on the Rumbles, recording and Rehab

Quickfire

By Stuart Clarke

THE RUMBLE STRIPS ARE THE LATEST ACT to collaborate in the studio with production impresario Mark Ronson, following in the successful and award-winning footsteps of Kaiser Chiefs, Amy Winehouse and Lily Allen. We caught up with Ronson for a chat about what put the Londoners, and their new album *Welcome To The Walk Alone*, in his sights.

Horn section aside, the Rumble Strips don't strike me as an obvious choice for you. What was the appeal?

Initially, I heard their cover of Back To Black and loved what they had done with it, turning it into dangerous surf guitar/stomp music. Then I invited Charlie to perform it with me and my band at the Electric Proms and it was one of my favourite moments of the evening. After that, I asked the band to come on tour supporting me and eventually we all agreed to go in the studio together.

How does working with the Rumble Strips, and Kaiser Chiefs previously, differ for you from, say an Amy Winehouse, where presumably you're much more hands-on with the songwriting?

Every single artist is so different in the way they work. With the Rumbles, I was sent a batch of 14 demos – some with the band, some just Charlie and an acoustic guitar – and went through them. Once in the room, we altered many of them drastically, cutting middle eights and bridges, changing what the verse and chorus sections were, but as far as songwriting, I wasn't involved in that part of the process.

Do you have a preference for what you do in the studio?

I have just as much fun sitting alone in a room with my MPC3000 making a hip-hop beat as I do sitting in a sweaty rehearsal room hammering out an arrangement. I wouldn't be able to give a preference – however, I must say that I think *Welcome To The Walk Alone* is my best work to date, partly because of its scope and grandeur and obviously thanks to the work of the band, Owen Pallett, the engineers Rich



Blowing his own trumpet: Mark Ronson and (below) his most recent collaborators the Rumble Strips



Woodcraft and Gabe Roth and many others.

What was the working relationship like between you and the band? Was there a lot of pre-production with the record?

We did a lot of pre production

work, really stripping the songs apart and examining every drum beat and piano melody. The songs were already powerful but almost anything can be improved. We spent three weeks in a rehearsal

“When I played Island’s Darcus Beese the demo of Rehab he flipped out. I didn’t think the song was that amazing at the time, so I value his opinion...”

room in King’s Cross and then the band immediately went on tour, which was great because they could practice the new material on the road. Then, once we got in the recording studio, of course, we reworked everything a bit more.

Was it a long recording process for the record? And how involved was the label in the A&R process?

We rehearsed for about three weeks. Then we spent two weeks in Avatar in New York recording, about a week in Nelles [Hooper]’s doing vocals, and two days in Prague cutting the orchestra. Darcus [Beese, Island co president] would check in every now and then but for the most part, he trusted us.

For you as a producer, do you enjoy feedback? Does the A&R guy or manager sticking his nose in bring something positive to the plate or would you rather be left alone?

I like Darcus a lot and, to be honest, when I played him the demo of Rehab, he flipped out. At the time, I didn't think it was that amazing, so I value his opinion. At the end of the day, if the label isn't into the project, then you're going to be a little fucked when it's time for it to come out. To be honest, I could count on one hand the number of A&R men in the world whose opinion really means something to me at the end of the day, whose opinions would really make me alter a record. More importantly, you have to have faith and conviction in what you're doing.

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News in brief

- Music downloaded for **video games** such as Rock Band and Guitar Hero could feature in the UK charts before the end of the year. The Official Charts Company wants to see sales of music via interactive games count towards the download and official singles charts.
- Culture Secretary **Ben Bradshaw** is looking at changing the timescale for reducing filesharing by 70% over the next two to three years. That timescale was based on the premise that measures to cut piracy would be taken from July 2008. As this has not happened Bradshaw will take the starting point as the time at which obligations on internet service providers take effect.
- **Record company revenues** from sources other than unit sales of music increased by 7% in 2008, according to new BPI figures. Meanwhile, The BPI's annual Rock The Boat event last week celebrated another tranche of funding to support music initiatives run by the Kickz programme.



● Former manager of The Rolling Stones and The Beatles **Allen Klein** (pictured) has died aged 77 after a long battle with Alzheimer's disease.

● Management companies **Mama Group, Netwerk and ATC** have created an artist investment business based on the 360 model. The company, Polyphonic, will invest directly into artists and offer an alternative to the label-driven model. Copyrights will remain with the artist, with Polyphonic taking a share of all profits generated.

● A judge in the case brought against **YouTube** by a group of sports and music copyright holders from outside the US has ruled that producers of live events can seek damages for the unauthorised use of their live broadcasts.

● **Bertelsmann and Kohlberg Kravis Roberts & Co** are creating a joint venture to develop a global music rights management business.

● **Mary Finlay**, who ran the famous Soho Records chain of stores in London during the Sixties, has died.

● **Universal Music** has partnered with digital distribution company **TuneCore** to offer independent acts services such as licensing and mastering.

● EU Telecommunications Commissioner **Viviane Reding** has said that internet piracy is a "wake-up call" for policy makers and a "vote of no-confidence" in existing business models.

News media



This Wk	Last Wk	Artist Title Label	Plays
1	16	CASCADA Evacuate The Dancefloor / A&T/WJMTV	461
2	2	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin	439
3	11	LA ROUX Bulletproof / Polydor	409
4	5	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Interscope	405
5	3	AGNES Release Me / 3 Beat	403
6	7	JLS Beat Again / Epic	381
7	1	BLACK EYED PEAS Boom Boom Pow / Interscope	373
8	8	CIARA FEAT. MISSY ELLIOTT Work / RCA	363
9	10	JORDIN SPARKS Battlefield / Live	349
10	4	DIZZEE RASCAL Bonkers / Dirtee Stank	343
11	NEW	BLACK EYED PEAS I Gotta Feeling / Polydor	342
12	9	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope	331
13	13	FREEMASONS/SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Loaded	318
14	12	PIXIE LOTT Mama Do / Mercury	317
15	14	PUSSYCAT DOLLS Hush Hush / Interscope	312
15	18	LADY GAGA Paparazzi / Interscope	312
17	38	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin	308
18	6	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	303
19	15	THE SATURDAYS Work / Polydor	269
20	24	KINGS OF LEON Notion / Columbia	257
21	17	TINCHY STRYDER Never Leave You / 4th & Broadway	235
22	26	TAKE THAT Said It All / Polydor	227
23	24	GREEN DAY 21 Guns / Warner Brothers	226
24	28	CHIPMUNK Diamond Rings / Columbia	215
25	25	PINK Funhouse / RCA	209
26	NEW	SEAN PAUL So Fine / Atlantic	200
27	27	LINKIN PARK New Divide / Warner Brothers	198
28	19	MICHAEL JACKSON Man In The Mirror / Epic	188
29	22	DANIEL MERRIWEATHER Red / J	179
30	NEW	MR HUDSON FEAT. KANYE WEST Supernova / Mercury	177
31	20	EMINEM We Made You / Interscope	172
32	21	LAZEE FEAT. NEVERSTORE Hold On / Hard2beat	171
33	NEW	MICHAEL JACKSON Smooth Criminal / RCA	169
34	30	FLO-RIDA Suga / Atlantic	166
35	23	THE VERONICAS Untouched / Sire	162
35	RE	MICHAEL JACKSON Billie Jean / Epic	162
37	22	BEYONCE Halo / Columbia	160
38	31	LADY GAGA Poker Face / Interscope	155
39	NEW	MICHAEL JACKSON Thriller / RCA	151
40	40	MELANIE FIONA Give It To Me Right / Universal	150

© 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, Keriang! TV, Kiss TV, Magic TV, MIV Base, MIV Dance, MIV Hits, MIV UK & Ireland, MIV2, NME TV C, TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

nielsen Music Control

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How Outside – AEG Live’s PR company – handled one of the biggest stories in music industry history

Tales of the unexpected

PR
By Ben Cardew

ALAN EDWARDS IS THE CEO OF THE OUTSIDE ORGANISATION, which was employed by AEG Live to look after the PR for Michael Jackson’s O2 concerts.

Here Edwards talks about dealing with the intensive media activity following the announcement of the 50-date London residency, Jackson’s tragic death, and his memorial last week.

“When we took on Michael Jackson’s shows through AEG Live we knew we were in for the unexpected.

From the beginning, it was clear that Michael was the still the biggest star in the world. We wanted the launch to be spectacular, to reflect Michael’s status as the King of Pop to the entire world.

On the day we announced the shows it worked incredibly well with AEG Live representatives Randy Phillips [president and CEO] and Rob Hallet [senior vice president] doing the talking. The media interest couldn’t have been bigger. The TV, radio and print that sent the news of his comeback round the globe did so enthusiastically and positively.

After the launch, the usual silly Michael Jackson rumours ensued across the media, but we were able to present the positives through photos and footage of Michael meeting his dancers. During this period we covered as much ground as possible, offering various progress reports including a video press conference with Randy and show choreographer Kenny Ortega. It was about satisfying the massive demand for information.

We were just gearing up for the run-up to the gigs when we heard the tragic news of Jackson’s death. We’d been on the phone to the US that very same evening and all the reports filtering back from rehearsals suggested This Is It was going to be one of the most stupendous shows London had ever seen.

Media from around the world were on the phone immediately. First call was Gordon Smart of *The Sun* followed quickly by Danielle Lawler from the *Daily Mirror* at 3am.

Nobody could believe the news and weeks of 24/7 crisis management ensued. We had to be both effective and sensitive in representing our client, AEG Live, to the best of our ability. Randy led the way with Michael Roth, AEG Live’s US PR, providing energetic support. We also liaised with Ken Sunshine, the Jackson family media



The Outside Organisation’s Alan Edwards (above) was tasked with the media handling at Michael Jackson’s Staples Center memorial in Los Angeles

representative and someone we’d worked with on Bon Jovi.

Randy had seen rehearsals, knew that Michael had been on top form and thought it important the world should know.

Last week, with Jo from our office, I flew to Los Angeles to attend the memorial at the Staples Center.

It was one of the biggest media events ever, with more cameras present than at Barack Obama’s inauguration. Seventy UK media were there too. I bumped into Matt Smith from Sky News as soon as I disembarked; Kay Burley was out front having already clocked 12 hours of straight broadcasting in blazing heat.

The office back home were co-ordinating interviews for Randy and dealing with fans and media who had headed to The O2 at home to mark the occasion. It was truly a transatlantic job in LA. The event had been pulled together in two days,

there was no time for detailed plans. But keeping the flow of information was important and we ferried info to waiting journalists in the audience.

Inside the giant Staples Center, the UK media was seated watching the event. On my left was a journalist from Australian magazine *New Idea* who was taking copious notes and immediately in front of me were James Desborough of the *News of the World* and Pete Sampson of *The Sun*, both watching intently, only breaking to check the name of the vocalist duetting with Mariah Carey.

In a backstage dressing room, Randy Phillips patiently described the thinking behind the show to the UK media over the phone. Eva Simpson from *The London Paper* got a scoop from behind the scenes. OK! were next to follow.

It was an honour to be part of a historic event and do our job under such difficult circumstances with skill and pride.”

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

Airplay analysis Alan Jones

Take That take it to the top



THREE WEEKS AFTER PEAKING at number nine on the OCC sales chart, *Said It All* – the third single from Take That's current album, *The Circus* – moves to the top of the radio airplay chart, with 2,698 plays generating an audience of nearly 65.9m – 6.61% more than former incumbents David Guetta and Kelly Rowland's *When Loves Takes Over*, which dips to second place after just one week in pole position. Meanwhile, pop newcomer Frankmusik achieves the highest new entry, at number 25, with the track *Confusion Girl*.

Invoking the spirit of Marvin Gaye, and boasting a vintage Stevie Wonder harmonica break, *Never Give You Up* is Raphael Saadiq's first entry in the Top 50 of the airplay chart, springing 57-27 this week. Its position is slightly flattering since the track was aired only 38 times in accumulating an audience of more than 21m. Crucially, however, 17 of those plays came from Radio Two, where it shares most-played honours with James Morrison's *Nothing Ever Hurts Like You*, and Nell Bryden's *What Does It Take*.

Four weeks after his sales chart

topper Bonkers reached its radio airplay peak position of 13, Dizzee Rascal's follow-up, *Holiday*, rockets 45-15. The rapidly moving track was aired 687 times by stations on the Music Control panel last week, and attracted an audience of more than 29m. *Holiday* is the third single in a row by Dizzee to top the most-played list on Radio One, where it rockets from 16th equal to first equal this week, along with Jamie T's *Sticks 'n' Stones*. Both songs were aired on the station 25 times, although Dizzee's plays secured a slightly larger audience.

Radio One is also instrumental in Cascada acquiring their first Top 10 airplay hit. Their current single, *Evacuate The Dancefloor*, has been top of the sales tally for the last fortnight, and leaps 18-8 on the airplay chart this week.

Cascada have always had a great deal more support from TV than radio, and *Evacuate The Dancefloor* is no exception. It soars 16-1 on the TV airplay chart, with 461 plays for its clip on channels on the Music Control panel. It was played 78 times by MTV Dance, 57 times each by MTV Hits and Flaunt.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-
1	2	8	37	TAKE THAT <i>Said It All</i> Polydor	2698	7.66	65.9	6.7
2	1	10	5	DAVID GUETTA FEAT. KELLY ROWLAND <i>When Love Takes Over</i> Positive/Virgin	2328	3.24	51.31	7.11
3	5	5	4	LADY GAGA <i>Paparazzi</i> Interscope	2364	16.4	50.44	39.75
4	7	6		JLS <i>Beat Again</i> Epic	2159	39.53	43.63	19.34
5	3	10	16	PIXIE LOTT <i>Mama Do</i> Mercury	2987	1.65	45.03	14.75
6	4	9	9	AGNES <i>Release Me</i> 3 Beat	2321	9.53	44.09	-17.05
7	6	7	2	LA ROUX <i>Bulletproof</i> Polydor	1791	14.51	43.53	5.15
8	18	4	1	CASCADA <i>Evacuate The Dancefloor</i> Actw/Umiv	1217	33.56	40.77	51.23
9	10	4		JAMES MORRISON <i>Nothing Ever Hurt Like You</i> Polydor	1090	14.02	35.53	2.72
10	11	6	8	KERI HILSON FEAT. KANYE WEST & NE-YO <i>Knock You Down</i> Interscope	1211	6.04	34.09	3.55
11	12	5	23	PUSSYCAT DOLLS <i>Hush Hush</i> Interscope	1325	26.55	33.79	3.34
12	9	12	17	DANIEL MERRIWETHER <i>Red</i> J	2609	3.44	32.35	10.05
13	22	5	11	JORDIN SPARKS <i>Battlefield</i> Jive	1232	15.29	31.25	24.29
14	8	11	7	BLACK EYED PEAS <i>Boom Boom Pow</i> Interscope	963	6.32	29.93	21.33
15	45	2		DIZZEE RASCAL <i>Holiday</i> Dntee Strk	697	219.53	29.44	101.73
16	15	19	26	LADY GAGA <i>Poker Face</i> Interscope	1795	2.39	29.9	5.25
17	30	4		CHIPMUNK <i>Diamond Rings</i> Columbia	514	55.27	25.7	22.53
18	20	2	13	PITBULL <i>I Know You Want Me (Calle Ocho)</i> Positive/Virgin	866	2	24.63	-7.91
19	13	16	75	PINK <i>Please Don't Leave Me</i> RCA	1915	-4.49	24.44	12.43
20	14	6	14	THE VERONICAS <i>Untouched</i> Jive	740	5.61	24.13	12.19
21	21	15	43	LIJY ALLEN <i>Not Fair</i> Regal	1629	-14.03	23.7	10.43
22	23	3	3	MICHAEL JACKSON <i>Man In The Mirror</i> Epic	1332	-3.26	23.55	5.04
23	19	3		KINGS OF LEON <i>Notion</i> Columbia	617	-0.32	23.39	-12.72
24	29	4	19	FLORENCE & THE MACHINE <i>Rabbit Heart (Raise It Up)</i> Island	279	5.74	23.27	5.45
25	NEW	1		FRANKMUSIK <i>Confusion Girl (Shame Shame Shame)</i> Island	208	0	23.14	0
26	25	18	53	BEYONCE <i>Halo</i> Columbia	1590	-14.59	21.67	-10.32
27	NEW	1		RAPHAEL SAADIQ <i>Never Give You Up</i> RCA	38	0	21.4	0
28	26	15	76	ENRIQUE IGLESIAS FEAT. CIARA <i>Takin' Back My Love</i> Interscope	1717	-4.24	20.99	-13.51
29	31	8	27	KASABIAN <i>Fire</i> Columbia	337	0.3	20.14	5.97
30	36	30	96	JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i> Polydor	1210	6.7	19.57	7.32
31	28	4	30	SOULJA BOY FEAT. SAMMIE <i>Kiss Me Thru The Phone</i> Interscope	843	0.96	19.32	13.65
32	NEW	1	60	GREEN DAY <i>21 Guns</i> Warner Brothers	297	0	19.99	0
33	33	4	90	BENNY ANDERSSON BAND <i>Story Of A Heart</i> Polydor	174	6.1	19.37	-10.99
34	16	5	35	THE SATURDAYS <i>Work</i> Polydor	1358	2.03	18.67	-31.26
35	17	6	41	NOISETTES <i>Never Forget You</i> Vertigo	1311	9.71	17.73	-34.25
36	38	20	47	JASON MRAZ <i>I'm Yours</i> Elektra	1196	5.56	17.64	0.73
37	34	2	83	NICKELBACK <i>If Today Was Your Last Day</i> Roadrunner	330	-7.3	17.35	-11.61
38	NEW	1		TINCHY STRYDER <i>Never Leave You</i> 4th & Broadway	361	0	17.05	0
39	48	3		MPHO <i>Box N Locks</i> Parlophone	323	23.29	15.95	19.44
40	32	4		A-HA <i>Foot Of The Mountain</i> Universal TV	221	35.59	15.9	-21.21
41	NEW	1		CHICANE <i>Poppiholla</i> Modene	86	0	15.64	0
42	42	6	50	KATY PERRY <i>Walking Up In Vegas</i> Virgin	841	-12.76	15.55	1.91
43	24	4	24	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR <i>Heartbreak (Make Me A Dancer)</i> Island 1399	9.79	13.22	33.93	
44	NEW	1	22	JAMIE T <i>Sticks N Stones</i> Virgin	143	0	15.12	0
45	27	8	73	PALOMA FAITH <i>Stone Cold Sober</i> Epic	490	-13.23	15.95	-32.5
46	NEW	1		METRO STATION <i>Seventeen Forever</i> Columbia	169	0	15.54	0
47	35	16	34	TINCHY STRYDER FEAT. N-DUBZ <i>Number 1</i> Island	740	-13.55	14.37	-20.99
48	NEW	1		NELL BRYDEN <i>What Does It Take</i> J&R Records	19	0	14.7	0
49	NEW	1	52	BEYONCE <i>Sweet Dreams</i> Columbia	823	0	14.65	0
50	NEW	1		BRUCE SPRINGSTEEN <i>My Lucky Day</i> Columbia	76	0	14.6	0

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

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	JLS <i>Beat Again</i> / Epic	48.68
2	JAMES MORRISON <i>Nothing Ever Hurt Like You</i> / Polydor	36.53
3	DIZZEE RASCAL <i>Holiday</i> / Dntee Strk	29.44
4	RAPHAEL SAADIQ <i>Never Give You Up</i> / RCA	21.40
5	TINCHY STRYDER <i>Never Leave You</i> / 4th & Broadway	17.06
6	MPHO <i>Box N Locks</i> / Parlophone	16.96
7	A-HA <i>Foot Of The Mountain</i> / Universal TV	16.90
8	CHICANE <i>Poppiholla</i> / Modene	16.64
9	METRO STATION <i>Seventeen Forever</i> / Columbia	15.54
10	NELL BRYDEN <i>What Does It Take</i> / J&R Records	14.70
11	CAVIN HARRIS <i>Ready For The Weekend</i> / Columbia	13.34
12	REGINA SPEKTOR <i>The Calculation</i> / WEA	13.62
13	PAUL CARRACK <i>Just 4 Tonight</i> / Curb UK	12.32
14	BEN'S BROTHER <i>Questions And Answers</i> / Fleet Cop	11.21
15	AKON <i>Beautiful</i> / Universal	9.27
16	FRANZ FERDINAND <i>Can't Stop Feeling</i> / Domino	9.03
17	BEVERLEY KNIGHT <i>Every Step</i> / Parlophone	8.95
18	THE LOW ANTHEM <i>To Ohio</i> / Belle Union	8.93
19	MR HUDSON <i>Supernova</i> / Mercury	8.76
20	BRITNEY SPEARS <i>Radar</i> / RCA	8.40

Campaign focus



News media

Radio playlists

Radio One

A list:

Arctic Monkeys Crying Lightning; Cascada Evacuate The Dancefloor; Chicane Poppiholla; Chipmunk Diamond Rings; David Guetta Feat. Kelly Rowland When Love Takes Over; Florence & The Machine Rabbit Heart (Raise It Up); Green Day 21 Guns; Jamie T Sticks N Stones; Jls Beat Again; Jordin Sparks Battlefield; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Kings Of Leon Notion; La Roux Bulletproof; Lady Gaga Paparazzi; Metro Station Seventeen Forever; Mr Hudson Feat. Kanye West Supernova; Nickelback If Today Was Your Last Day; Pitbull I Know You Want Me (Galle Ocho); Tinchy Stryder Feat. Amelle Never Leave You

B list:

30H!3 Don't Trust Me; Black Eyed Peas I Gotta Feeling; Britney Spears Radar; Dizzee Rascal Feat. Chrome Holiday; Eminem Beautiful; Fightstar Never Change; Frankmusik Confusion Girl; Hollywood Undead Young; James Morrison Nothing Ever Hurt Like You; Master Shortie Dead End; Mpho Box N Locks; Mstrkrft Heartbreaker; Skint & Demoralised Red Lipstick; The Blackout Save Our Selves; The Ian Carey Project Get Shaky

C list:

Beyonce Sweet Dreams; Bloc Party One More Chance; Calvin Harris Ready For The Weekend; Danny Byrd Red Mist; Mike Snow Animal; Pink Funhouse; Pussycat Dolls Hush Hush; Serani No Games; Sub Focus Rock It; The Killers A Dustland Fairytale; Vagabond Don't Wanna Run No More

1-Upfront:

Raygun Just Because; Simian Mobile Disco Audacity Of Huge

Radio Two

A list:

A-Ha Foot Of The Mountain; Benny Andersson Band Story Of A Heart; James Morrison Nothing Ever Hurt Like You; Nell Bryden What Does It Take; Paul Carrack Just 4 Tonite; Polarkreis 18 Allein Allein; Pussycat Dolls Hush Hush; Raphael Saadiq Never Give You Up; Regina Spektor The Calculation; Vv Brown Shark In The Water

B list:

Ben's Brother Questions And Answers; Beverley Knight Every Step; Elvin In Colour; Frankmusik Confusion Girl (Shame Shame Shame); Green Day 21 Guns; Martina McBride Ride; Take That Said It All; The Low Anthem To Ohio; Third Degree Mercy; Vagabond Don't Wanna Run No More; Yusuf Road Singer - To Warm You Through The Night

Capital

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Cascada Evacuate The Dancefloor; Daniel Merriweather Red; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Jls Beat Again; Katy Perry Waking Up In Vegas; La Roux Bulletproof; Lady Gaga Paparazzi; Pitbull I Know You Want Me (Galle Ocho); Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Calvin Harris Ready For The Weekend; Esmee Denters Outta Here; Freemasons Feat. Sophie Ellis Bextor Heartbreak (Make Me A Dancer); James Morrison Nothing Ever Hurt Like You; Jordin Sparks Battlefield; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Melanie Fiona Give It To Me Right; Noisettes Never Forget You; Pink Funhouse; Pussycat Dolls Hush Hush; Sugababes Get Sexy; The Saturdays Work; The Veronicas Untouched

Hit Music

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Cascada Evacuate The Dancefloor; Daniel Merriweather Red; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Jls Beat Again; Katy Perry Waking Up In Vegas; La Roux Bulletproof; Lady Gaga Paparazzi; Pitbull I Know You Want Me (Galle Ocho); Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All; Tinchy Stryder Feat. N-Dubz Number 1

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6Music

A list:

Arctic Monkeys Crying Lightning; Bloc Party One More Chance; Doves Winter Hill; Florence & The Machine Lungs; Franz Ferdinand Can't Stop Feeling; Reverend & The Makers Silence Is Talking; The Dead Weather Treat Me Like Your Mother; The Low Anthem To Ohio; The Maccabees Can You Give It; The Virgins One Week Of Danger

B list:

Animal Collective Summertime Clothes; Camera Obscura Honey In The Sun; La Roux La Roux; Maximo Park Questing, Not Coasting; Metric Gimme Sympathy; Mike Snow Animal; Patrick Wolf Hard Times; Phoenix 1901; Regina Spektor The Calculation; Simian Mobile Disco Audacity Of Huge; Spinnerette Baptized By Fire; Super Furry Animals ML.; The Rumble Strips Not The Only Person; The Temper Trap Sweet Disposition; Wild Beasts Hooting And Howling

Kerrang!

A list:

All-American Rejects I Wanna; Green Day 21 Guns; Linkin Park New Divide; Papa Roach Hollywood Whore; Papa Roach Liferline; Shinedown Second Chance

B list:

Billy Talent Rusted From The Rain; Kasabian Fire; Kings Of Leon Notion; Marmaduke Duke Rubber Lover; Placebo For What It's Worth; Taking Back Sunday Sink Into Me; White Lies Death

Channel targets V and T4 On The Beach broadcasts

4Music set to sizzle over summer with V coverage

Television

By Ben Cardew

4MUSIC IS GOING BIG on V Festival this year with plans to air six hours of live coverage a day as a key part of its summer programming.

V 2009 takes place on August 22-23 in Hylands Park, Chelmsford and Weston Park, Staffordshire. Headliners this year include The Killers, Oasis, Fatboy Slim and Keane.

4Music and Box TV's programming director Dave Young explains that coverage of the festival – as well as Channel 4's own T4 On The Beach, which takes place this Sunday, July 19, with acts including JLS, Little Boots and Basement Jaxx – will form the centrepiece of the station's summer schedule, dubbed "4Music's Summer Sizzle".

"There is a great range of artists playing there and the two events are at different ends of the scale," Young says. "We aim to invest in festival coverage, live coverage and to plough our own furrow, to innovate."

4Music's coverage will include the live coverage, three highlights shows and standalone live performances from six key acts, which the station is planning at the moment.

Parent company Channel 4, which owns 4Music alongside the Box TV Network, will also be going



The Killers and Oasis will headline next month's V Festival

big on the festival, screening nearly six hours of live highlights on C4 over the weekend, as well as live T4 links.

The two channels' coverage is designed to be mutually complementary, explains Channel 4 head of T4 and music Neil McCallum, adding, "For example when you see a Lily Allen performance in live a C4 show, you'll be able to catch more – different – Lily tracks on 4Music streaming."

Young explains that there are four other key aspects of 4Music's summer programming:

- the "50 best" strand, including 50 Sexiest Beach Videos this Friday (July 17);
- the Hot Mix, which he describes as a "video DJ mix"
- 4Music Sundaes, with summer-themed programmes; and
- an element of British seaside kitsch, with Christopher Biggins and Timmy Mallett presenting shows.

Next month will mark the first birthday of 4Music, which launched in August 2008 following a rebrand of The Hits station.

Young says that the channel has defined its niche of "celebrity and energy and music", adding, "We try to keep things glamorous, to reflect what people get genuinely excited about."

He explains that audience figures have been impressive in the station's first year.

"We are happy with them," he says. "May and June have been particularly good, in the region of 10% up year-on-year. That is pretty healthy for what is still a young channel."

Meanwhile, V organisers have announced that Peter Doherty and British Sea Power are to headline the Virgin Media Union stage at this year's festival.

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Media news in brief

- US collection society

SoundExchange has reached an agreement with webcasters over royalty rates for streaming music. The complex deal supersedes the controversial per-stream payments set by the Copyright Royalty Board in 2007, which many webcasters have said are unworkable. Pandora founder Tim Westergren says that the deal means the "the royalty crisis is over" in order to avoid being hit by higher-end royalties, Pandora has capped listeners to 40 hours a month on the free service unless they pay an extra \$0.99 (61p) to unlock this.



● Ofcom has found that **Jonathan Ross** did not break broadcasting rules on his Radio 2 show, when he made a remark that could have been construed as homophobic. The media watchdog said that the remark was "clearly presented as a joke".



● **Neil Bentley** (above) is taking over the Heart 106.2 weekday Drivetime show from August 3, to replace Emma B who is moving to Ibiza with her family. Bentley, who currently hosts his own Saturday and Sunday afternoon shows on the Heart network, will present Heart Drivetime from Monday to Thursday, 4pm to 7pm. Emma Bunton will present Feel Good Friday in the same time slot. Bentley has previously co-hosted Heart Breakfast with Emma Bunton and

presented the weekday mid-morning show when regular host Toby Anstis was away.

● Universal Music's TV production arm Globe Productions has produced a **Girls Aloud** show for Sky One. The show, which will go out on August 8 at 8pm, will include interviews and live footage. It is directed by Paul Caslin, who was nominated for a Grammy on his Rihanna shoot last year.

● Radio 1 returns to **Ibiza** this summer for a weekend of programming live from the island. Radio 1 DJs including Pete Tong, Vernon Kay, Annie Mac and Judge Jules will be broadcasting live from Ibiza from July 31 to August 1. There will also be sets from international DJ talent such as 2ManyDJs, Eric Prydz, Luciano and Deadmau5. The weekend's programming kicks off at 7pm on July 31, with Pete Tong, Vernon Kay and Florence + The Machine.

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News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£545,970	SIMPIY RED Manchester MEN Arena	13,445	Kilimanjaro Live
£344,898	IL DIVO Glasgow SECC	9,141	DF Concerts
£310,425	SIMPIY RED Newcastle Arena	7,958	Kilimanjaro Live
£284,503	SIMPIY RED Nottingham Arena	7,355	Kilimanjaro Live
£229,354	THE PRODIGY Glasgow SECC	8,106	DF Concerts
£173,583	VARIOUS Belfast Odyssey Arena	8,052	MCD
£146,109	JACKSON BROWNE London Royal Albert Hall	3,567	3A Entertainment
£115,320	SIMPIY RED Oyde Auditorium	2,883	Kilimanjaro Live
£108,440	JACKSON BROWNE Gateshead Sage	4,455	3A Entertainment
£66,160	JACKSON BROWNE Bristol Colston Hall	1,710	3A Entertainment
£19,385	JASON MRAZ Dublin Academy	830	MCD
£11,250	BAT FOR LASHES Glasgow QMU	900	DF Concerts
£10,105	MAXIMO PARK Dublin Academy	531	MCD
£9,833	GO AUDIO Dublin Academy	839	MCD
£7,650	GO AUDIO Glasgow QMU	900	DF Concerts
£5,098	ESKIMO JOE Dublin Whelans	435	MCD
£2,296	BEARDYMAN Glasgow King Tuls	300	DF Concerts
£2,102	ESKIMO JOE Glasgow ABC2	205	DF Concerts
£2,056	DARK ROOM Dublin Academy 2	233	MCD
£1,285	BLOOD OR WHISKEY Dublin Academy 2	127	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 29 - April 4 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

CEO Randy Phillips talks to Music Week about residencies a

AEG begins to pick up the pieces

Promoters

By Gordon Masson

THE MAN WHO PERSUADED MICHAEL JACKSON out of retirement has pledged AEG Live will continue promoting residencies despite the financial hole the singer's death has opened up for his company.

And while AEG Live President and CEO Randy Phillips waits to settle an expensive – and possibly contested – insurance claim for the collapsed tour, he reveals the company is also examining options to salvage something from the tragedy – including new releases from Jackson himself.

AEG Live pioneered the residency model, signing up artists to long-running shows over weeks or even months. But while some are now questioning the efficacy of investing so much money – and one venue – with one star, Phillips says he has no intention of ditching the concept.

Pointing out the success of acts such as Prince at The O2 arena and Bon Jovi and Garth Brooks at AEG-owned venues in the US, Phillips says, "The residency model makes sense and works well, so it's definitely something we will continue and it's an area where we're always looking for the right artists."

In addition to the cancelled sell-out London dates, the AEG-owned Staples Center in Los Angeles had



Partnership cut short: AEG Live President and CEO Randy Phillips with Michael Jackson earlier this year

been blocked off for a number of weeks for the *This Is It* production rehearsals, adding to the company's financial losses. Industry observers also point out that The O2 bookings would have covered many more than 50 nights because many dates were running just a few days apart, making it unlikely arena staff would have been able to load other productions in and out around the shows. Sources suggest this could push AEG losses up to around £300m.

Phillips, who hit the headlines when he personally inked the agreement with Jackson for the 50-night residency at The O2, would not comment on specific figures.

But he reveals to *Music Week* that there remains a question mark over the issue of insurance for the gigs while investigations into Jackson's sudden death continue, and that the company has been unable to file an

insurance claim for the lost business.

"We have to wait for the toxicology results to find out the cause of death," says Phillips. "We assume it was an accidental death and if that is the case then we have a claim. Even if it is not the case, we believe we could have a claim anyway."

Those test results could take another four to six weeks to be processed according to the coroner dealing with Jackson's death.

AEG is now looking at alternative revenue streams from its association with Jackson. The company has swathes of material that it could exploit on behalf of the Jackson estate, but observers believe they must tread carefully to avoid accusations of cashing in on the tragedy.

"We have a lot of intellectual property that we're looking at," admits Phillips. "It includes 100 hours of HD documentary footage

Viewpoint Feargal Sharkey chief executive, UK Music



“FESTIVAL SEASON IS NOW IN FULL SWING. Given this loosely-termed period extends to around four months and touches every corner of the country, I think we are on safe ground to state that live music has an overwhelmingly positive impact on the UK both culturally and economically.

Quantifying the exact scale of this impact is difficult. But aside from generating millions of pounds of business – and stimulating sales

in numerous other sectors, from piz makers and brewers to hoteliers and tent sellers – the performance of live music enriches communities nationwide and brings them together. Whether it is Latitude, Meltdown, Green Man, The Proms or Notting Hill Carnival, live music is part and parcel of British life. At this year's festivals, you're even likely to bump into an MP or two.

However, while we rightly celebrate large-scale successes, it is vital that live music's grass roots are sustained and nurtured. A fragile network of clubs, bars and halls represents the foundations of our entire business; it is essential that both emerging artists and amateur players can gain access to it.

Certainly, this was the conclusion of the Culture, Media and Sport Select Committee in their report on the Licensing Act 2003 and its wider impact. Published in May, this not only highlighted the positive effects of live music – bluntly dismissing any perceived link with "public disorder" – but also the seri-

“The Government is obliged to respond to the Select Committee this week. By agreeing to three simple recommendations, they have the opportunity to effect real change”

ous challenges faced by small venues from the stranglehold of licensing-related bureaucracy.

Unfortunately, however well-intended the Government's initial motivation was in bringing live music into the Licensing Act – and I genuinely believe it was well-intended – the consequences have been increasingly negative.

The Committee's report made three recommendations, all fully supported by UK Music: that small venues (under a 200-capacity) are free to put on live music events without the need for a licence; that the two-in-a-bar exemption is reintroduced (for those over a 200-capacity); and that draconian Metropolitan Police Promotion and

Event Assessment Form 696 is scrapped.

Ironically, it was published only three days after myself and Andy Burnham, the then Culture Minister, opened the first in a network of Government-funded music rehearsal spaces in Knotty Ash – offering young people in Liverpool free access to music making in a safe, fully-equipped facility.

This is a fantastic project with all sorts of far-reaching impacts. The Knotty Ash site is already running at full capacity. But as all budding musicians know, having somewhere to practice is one thing; at some point you must leave the rehearsal room and play before an audience. This process should be as simple as

possible, not bogged down in red tape and legislation.

The same is true of Form 696. Although currently in "review", this abhorrent, counter-productive and discriminatory piece of bureaucracy has only served to alienate communities across London.

The Government is obliged to respond to the Select Committee this week. By agreeing to these three simple recommendations, they have the opportunity to effect real change.

Given the recession, I believe that venue owners and licensees would also welcome these sensible amendments. It's tough out there as a publican, but it is proven that music can get punters through the door. The double whammy of recession and rising unemployment should result in Government moving heaven and earth to foster a spirit of entrepreneurialism and enterprise. And for those standing on the first rung of music industry's ladder having every possible opportunity of climbing to the top."

and the company's contingency plans ces after Jackson loss

and enough rehearsal footage for two live albums and to produce a DVD of the show."

AEG Live also owns the This Is It merchandising rights and revenues are already being generated from the comeback products.

Phillips reveals that thousands of fans have already opted to accept AEG's offer of their show tickets rather than a full refund. "Michael Jackson was a perfectionist and our creative staff were tearing their hair out at times because of the work they had to do on the tickets for the event, but he eventually approved eight lenticular ticket designs," he says.

Phillips estimates that about 8% of buyers have responded to the refund notices and up to 36% have opted to retain their tickets rather than receive a refund.

Phillips also concedes that the promoter has lost eight to 10 nights out of the first 27 Jackson dates, but is already working on filling some of the later dates this year.

The Jackson residency also included 23 dates next year and Phillips contends those 2010 dates will quickly be filled.

"We already had two or three holds behind those dates," he says. "The summer dates are lost business because festival season makes it very difficult to fill those nights with another act."

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Merchandising

Bravado is setting up global retail deals for Michael Jackson memorabilia in an effort to stop bootleggers from cashing in on the star's death.

Although Jackson had yet to sign off on the deal, his family, in partnership with AEG Live, has given the Universal-owned merch company the go-ahead with the deal.

As a result, the company has set up online stores for the UK, US, Germany and France via the www.michaeljacksonlive.com website and others, with others due to launch in the coming days.

Agreements with retail partners such as HMV, Amazon and Play.com are also in the pipeline.

Products range from four T-shirts, hoodies and keyrings through to high-quality leather jackets and Swarovski crystal gloves.

Bravado CEO Tom Bennett visited Jackson days before his death and presented about 300 design ideas covering his 40-year career. "I was really impressed by him; he was polite but focused and was very sophisticated when it came to knowing the market."

Jackson had been due to sign the contract on Friday, July 26, but died the day before.

MU to promote the incidental loophole

THE MUSICIANS' UNION is embarking on a major educational drive, pushing the incidental music provisions in the Licensing Act in a move that could generate more live music in bars and restaurants.

The MU has identified incidental music as a potential way of sidestepping the bureaucracy of the Licensing Act and an alternative to the old two-in-a-bar exception.

It has been engaged in extensive talks with the Local Authorities Coordinators of Regulatory Services (LACORS), the Local Government Association, the Department for Culture, Media and Sport and the British Beer and Pubs Association in a bid to help licensees understand what they can and cannot do with music.

Incidental music rules can apply to any licensed premises where music is not the primary reason for people visiting the venue.

MU assistant general secretary

Horace Trubridge says, "The incidental music clause is actually better than the old two-in-a-bar rule because it allows more than two musicians to play and the music doesn't have to be unamplified."

The MU is also now working in partnership with magazines and other media to help inform licensees about the incidental music clause. "The bottom line is we need potential venue owners to be braver by simply talking to their local licensing office. We are distributing leaflets to licensees and musicians because we don't think enough places are taking advantage of the fact that they can put on live music," says Trubridge.

"If more people start making use of this clause, it can fill the hole that was left by the two-in-a-bar rule."

Trubridge adds that if people find their licensing office is being objectionable or difficult, they should contact LACORS who can investigate further.

Festival's recycling team dare to Dream

VISITORS TO NEXT MONTH'S BELLADRUM FESTIVAL in the Scottish Highlands are being urged to sign up to a recycling scheme in an effort to protect the environment.

The August 7-8 event is renowned for the innovative ways in which it tackles its carbon footprint. This year the team from the Green Dream Machine (GDM) is planning to clock up another first by collecting up to five tonnes of food waste.

This will not only reduce the festival's landfill, but will also be converted into compost.

Compost Corner, as it has been dubbed, is a simple system which will be managed by GDM volunteer Catriona MacLeod.

"This year we will have dedicated wheelie bins and skips for all the caterers' food waste," says MacLeod. This waste will be taken off-site to a nearby in-vessel composter, and within a few weeks this waste will be converted into a rich, high-quality compost.

GDM was formed by volunteers at Belladrum in 2006 and has gone

on to create a range of projects to reduce waste and promote recycling at outdoor events.

Belladrum production manager Lesley Strang says they have also received support from the Scottish-based company Vegware which is supplying caterers with compostable plates and cutlery.

"By offering them a discount this makes it cheaper than using conventional plastics," Strang adds.

Last year saw GDM rolling a giant inflatable RecycleBall around the site to collect materials. In another green move, 450 tent pegs left behind by festival-goers were dug up from onsite campsites by local metal detector Eric Soane, who then recycled them as anchors for a strawberry net on a local organic farm.

This year's 12,000-capacity Belladrum weekender has confirmed Editors and Ocean Colour Scene as headliners, with The Saw Doctors, Shed Seven, British Sea Power, Seth Lakeman and Alabama 3 also appearing on the bill.



Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1	2	TAKE THAT	5
2	8	OASIS	4
3	3	U2	8
4	11	BEYONCE	9
5	7	BLUR	2
6	4	SPANDAU BALLET	11
7	10	MUSE	7
8	6	DEPECHE MODE	6
9	NEW	BACKSTREET BOYS	7
10	13	PINK	16
11	12	CLIFF RICHARD & THE SHADOWS	14
12	NEW	THE KILLERS	5
13	17	FLEETWOOD MAC	7
14	15	TOM JONES	9
15	NEW	LEONARD COHEN	4
16	14	JONAS BROTHERS	7
17	NEW	EAGLES	7
18	9	MADONNA	3
19	20	GREEN DAY	11
20	16	PET SHOP BOYS	5

tixdaq.com - Live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	artist
1	1	TAKE THAT
2	3	BEYONCE
3	NEW	KASABIAN
4	2	MICHAEL JACKSON
5	12	BRUCE SPRINGSTEEN
6	11	V FESTIVAL
7	5	PINK
8	NEW	BLUR
9	7	U2
10	4	MUSE
11	9	COLDPLAY
12	NEW	TOM JONES
13	14	LEEDS FESTIVAL
14	8	OASIS
15	NEW	MADONNA
16	NEW	READING FESTIVAL
17	17	THE SPECIALS
18	20	JAMES MORRISON
19	15	THE KILLERS
20	NEW	PIXIES

hitwise.com

Live news in brief

● **The Government** is this week expected to publish its responses to an all-party parliamentary Select Committee's recommendations for changes to the Licensing Act (see viewpoint opposite). In May, the committee urged legislators to reinstate the two-in-a-bar rule and to allow venues with a capacity of 200 or below to operate without an entertainment licence. It also urged the Government to order the Metropolitan Police to scrap its controversial Form 696 risk assessment procedures. Meanwhile, the Liberal Democrats are scheduled to launch their Live Music Bill on Wednesday (July 15).



● Music-making event **Music Live** is celebrating its 10th anniversary by teaming up with metal festival Hellfire. The partners will take over Birmingham's NEC from November 6-8 with Music Live running its equipment exhibition and Live Stage during the day and Hellfire taking over at night with a programme of around 100 performances to entertain an expected audience of 30,000.

● Woodstock creator **Michael Lang** will cross the Atlantic to officially open The Big Chill festival next month. Organisers of the August 6-9 weekender persuaded the festival pioneer to visit the event as part of its 15th anniversary celebrations. "Woodstock is seen as the perfect celebration of the Sixties peace-and-love movement, an ideal which the founders of The Big Chill hold dear," says The Big Chill co-founder Katrina Larkin. "It has helped define the ethos of The Big Chill these past 15 years."

● KT Tunstall has been added to the bill for the inaugural **Harvest at Jimmy's** festival, in what will be her only live performance of the summer. The September 12-13 event is being launched on the back of BBC2's popular Jimmy's Farm series and will be set on the Suffolk farm where the TV programme is filmed. Tunstall joins the likes of Athlete and Badly Drawn Boy in the line-up, which will combine award-winning chefs and food with live music.



News publishing

Publisher excited about “exportable” UK signing

Universal to introduce Chipmunk into Europe

Signings

By Stuart Clarke

CHIPMUNK HAS SIGNED A PUBLISHING DEAL with Universal Music Publishing in the run-up to the release of his debut album later this year.

The act is the first signing to Universal since Frank Tope was promoted to director of A&R earlier this month. Tope says the company is excited about his potential, both in the UK and internationally.

“He is one of the

best new artists out there,” says Tope. “What Chipmunk does is an exciting fusion of musical styles that couldn’t happen anywhere but in the UK and he was always destined to work here before anywhere else. But he exudes a modern Britishness that is every bit as exportable as Mimi Coopers or Fred Perry, so we’re already getting interest in him from the US and Europe.”

Chipmunk became the second signing to the recently-revived Jive label at Sony Music earlier this year, following Daisy Dares You. He is currently putting the finishing touches to his debut album *I Am*, which is due for release this autumn. Over the last 12 months the rising urban star has won a Mobo award, collaborated with the likes of Tinchy Stryder, N-Dubz and DJ Ironik and featured on the Radio 1 playlist.

“As soon as you meet Chipmunk you can see he radiates total star quality,” says Tope. “He’s not just an MC –

he’s an amazingly exciting new talent who has come a long way already on his own, a young man with simply incredible drive, focus and ambition who is already becoming a role model to a lot of young people in Britain today.”

Chipmunk’s breakthrough single *Chip Diddy Chip* reached number 21 in the singles chart earlier this year, following its release by Always, an independent label run by Chipmunk’s management.

Follow-up single *Diamond Rings*, his first single through Jive, was released last Monday, and was on course for a Top 10 entry in the singles chart yesterday (Sunday).

Tope says the potential for Chipmunk to tap into Universal’s infrastructure, both as an artist and writer, is huge.

“Chipmunk makes young, fresh and vital new British music that appeals equally well to both the underground and the pop mainstream,” he says. “So he’s amazingly well-positioned to take advantage of the possibilities that we’ve already started to have coming his way. We’re looking forward to exploring some very exciting opportunities with him, both in terms of synchronisation and working with other writers.”

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Diamond geezer: Chipmunk

Kobalt signs up Rhymes

INDEPENDENT PUBLISHER KOBALT has secured the signature of another high-profile American star, signing iconic rapper, MC and multi-platinum artist Busta Rhymes to a worldwide administration deal.

Kobalt will administer 27 Busta Rhymes songs following the conclusion of the deal, including all of the star’s new album *Back On My BS* and its first single *Arab Money*.

Kobalt CEO and founder Willard Ahdritz personally oversea the deal, which includes sync licensing and creative services for film, TV, games, ringtones and other media. “He is truly one of the most influential artists in hip-hop history and we look forward to working closely with him,” Ahdritz says.

In 2010 a further 150 copyrights from Rhymes’ back catalogue will be incorporated into the deal, with Kobalt taking over the administration from Warner/Chappell.

Busta Rhymes’ manager Mona Scott-Young says the competitive



Busta’s back: Kobalt will administer new album

terms of the deal made Kobalt an easy choice.

“We chose Kobalt not only for their competitive deal structure and fully transparent online accounting system, but also because the team at Kobalt is knowledgeable, experienced and extremely involved and

aggressive,” she says.

Back On My BS debuted in the US Billboard 200 top five recently and includes production from Ron Browz, Pharrell, Ty Fyffe and Cool & Dre. Guests on the album include Common, Estelle, Mary J Blige, Jamie Foxx and John Legend.

Peer-to-peer deal for hit songwriter

LEADING INDEPENDENT PUBLISHER PEERMUSIC has secured the signature of Brendan Graham for a second time, re-signing the songwriter to a global publishing deal.

Graham is the lyricist behind the international chart hit *You Raise Me Up* which has been recorded by international artists such as Josh Groban, Il Divo and Westlife.

Peermusic UK managing director Nigel Elderton says the new deal is testament to the strong relationship formed between the two parties.

“I’m extremely proud that Brendan has chosen to continue

being a part of our team here at Peermusic, and that this is, in part, because of the tightly focused support our dedicated team have given him over the years.”

Graham’s latest success is the multi-platinum-selling rock *Celtic Woman*, for whom he has written nine songs in their current US touring show.

Graham, who is also a novelist, describes his working relationship with Peermusic as one based on personal trust. “I can pick up the phone anytime to Peer in London, LA, Paris, or Sydney, or drop in for a cup of tea and talk songs. Peer are ‘big-little’ – it’s home,” he says.



TOP OF THE POPPADOMS

PRS for Music Top 10: Indian restaurants

PRS
for MUSIC

Pos. SONG / Artist / Writer / Publisher

- 1 TONIGHT** Jay Sean Sean, Kelly, Skaller, Larow, Perkins Reach Global, Bucks, Warner/Chappell
- 2 DESI GIRL** Shankar Mahadevan, Sunidhi Chauhan Dadlani, Ravjani Sony/ATV
- 3 LIVE YOUR LIFE** TI feat. Rihanna Harris, Smith, Balan, Riddick EMI, EP
- 4 BHARE BAZAAR** Rishi Rich feat. Master Rakesh Rishi Rich Twopointnine
- 5 CHAR PANJ** DJ H and DJ Rags Katana, ROB RDB
- 6 AH CHAK BOTTEL DARU DI** DJ Vix Surrender Moviebox (Birmingham) Limited Parwana
- 7 NYC BEAT** Armand Van Helden Van Helden Bug
- 8 FORGIVE ME** Leona Lewis Thiam, Kelly, Tuinfort Warner/Chappell, Sony/ATV, Bucks
- 9 HARI OM HARI OM - INDIAN MIX** Pyara Dushman Reshammiya Super Cassettes Industries
- 10 ROCK CHICKS** Various Dowd, Abbott Atmosphere Music

This week PRS for Music takes a look at the most-played songs in Indian restaurants across the UK, with the top 10 including an interesting blend of urban, Bhangra and dance acts.

Coming in at number one is *Tonight*, the fourth and final single from Jay Sean’s second album *My Own Way*. The track, which was released in January, shares publishing income between Reach Global, Bucks Music and Warner/Chappell.

The number two spot is also the first appearance from India, with Shankar Mahadevan and Sunidhi Chauhan’s Sony/ATV-controlled *Desi Girl*, a track that featured in the hit Bollywood movie *Dostana*.

TI and Rihanna take third place with *Live Your Life*, lifted from his sixth studio album *Paper Trail*. In the UK it reached number two on the singles chart on downloads alone, becoming TI’s third top five hit in this country. Publishing is shared between EMI and ED Music.

London-based Rishpal Singh aka Rishi Rich makes an appearance at four with his Master Rakesh collaboration *Bhare Bazaar*.

Investing collective responsibility

With the recession hitting hard, are the world's collecting societies investing wisely?

Collecting societies

By Susan Butler



IN THE LAST YEAR, more than £2bn in licensing fees passed through the vast network of collecting societies en route to song-

writers, composers and music publishers around the world. But how, the money is used during the "float" period, which begins when a society receives it and ends when the society distributes royalties to right holders, is usually a closely guarded secret. The recession is changing all that: a light is now being shone on a variety of previously unknown practices.

After financial services firm Lehman Brothers filed for bankruptcy last autumn, whispers began spreading that a European collecting society had lost millions of euros invested with the firm. And publishers are still trying to confirm whether another society sunk funds into a real estate investment – a parking lot.

Relatively few publishers seem to know or understand these investment practices, while executives with most societies steer clear of answering specific questions.

"The meltdown of the financial and property markets means there is disaster looming for some of these investments that societies have ventured into," says one UK publisher. "But then there's a wider discussion here, isn't there?"

That discussion involves how societies handle "what I call other people's money", says an anonymous US publisher.

Three performing and/or mechanical right societies opted for differing business strategies in 2008, which impacted massively on their bottom lines. The societies, or those responsible for the investment strategies, are not named here because it is unfair to identify them when executives with so many other societies refuse to answer questions.

Calculated risk

There are two choices a society can make when money is with them for more than six months, says one collecting society executive.

"One, we can put the money on deposit, but then your interest is low, 2% or 3%", he says. "We choose another strategy, which is limited risk. About 80% to 85% goes in bonds with fixed interest, which is



Relatively few publishers seem to know or understand collecting societies' investment practices, while executives at most societies steer clear of answering specific questions

always higher than on deposit, and about 15% in [the stock market]."

The interest and dividends cover "a big chunk" of the society's operating costs, he says. Membership fees and commissions from a variety of licensing activities for the music industry, as well as from administering contracts for cable right owners, the film industry and others, cover the remaining costs.

By using these investment earnings to cover much of its costs, the society "is always close to having 100% of [licence fees received] available for distribution to right owners", he says. "We are one of the best-performing societies in the world. Most societies have an available distribution [between] 82% to 90% of total income, yet year-after-year we are around 100%."

Over the past decade, putting the money on deposit would have generated the equivalent of £68.6m in interest, he says. The society's strategy instead resulted in £97.1m in interest and dividends, 41.5% higher than the estimated deposit interest. The society buys and sells bonds (mostly government

bonds) and shares in Triple-A-rated companies throughout the year, he adds.

Then the financial crisis hit. The society had some investments in financial funds. One source says the loss was about £32.5m. The society executive says, due to a reserve, it was able to limit the loss to the equivalent of £7.3m.

The reserve has been built over the past several years when the society received more income from the investments than expected for the year, he says.

As with any type of investment, a fund must first be built to avoid the necessity of liquidating it at the end of each year.

"In January [of the first year], we start to build up the portfolio of bonds and investments [since] the distribution takes place the following year – not in January, but later the next year," says the executive. "So you could say there is one-year total income from licenses and other income to build the portfolio, and because we keep building the portfolio in the next year, we always have, say, two years' income

out of licenses of which we can use one year to distribute the money the next year"

The big loss

Another society had the equivalent of £34.3m invested with financial services firm Lehman Brothers.

"Who would have thought that Lehman Brothers would be a risky investment?" asks the US publisher.

Since Lehman went public in 1994, the company increased net revenues by more than 600% from \$2.73bn (£1.8bn at 1994 conversion rates) to \$19.2bn (£10.4bn, 2008 rates). Before the bankruptcy, it had more than \$275bn (£148.5bn) in assets under management.

The society now expects to recover just £4.3m from the bankruptcy.

"Our society is a bit different", says one executive. "We have other income, which is not connected with copyright. We also need a reserve fund because we are under government control and [subject to government regulations]. In the past, we created a big amount of reserve funds."

When 2008 figures are made public, the society is expected to report about £579.1m in total revenues, including interest, says another source. Of this amount, about £391.7m came from the music sector. Revenues last year

exceeded disbursements by about £12.8m. After recovery of funds from the bankruptcy, the society will likely report a net loss of between £17m and £18.8m, says the source.

"We are explaining this situation individually to all publishers who want to receive the information," says the executive. "The money due to the copyright owners is not affected. We have a big amount of money waiting for distribution, and this money is in very particular bank accounts that give us a constant interest and are free of risk."

While the loss is not expected to reduce the current amount of distributions to right holders, it will likely show up in the future as an increase in the commission rate charged by the society, adds the source.

"The buzz word is transparency," says the US publisher. "The way they treated it, which I applaud, is more transparent than what [some other societies] have done."

Deposits

Even societies that place licensing revenue in interest-bearing deposit accounts have been hit hard. Interest rates crashed to 0.5% for one society's deposits, which essentially wiped out the equivalent of £4m of interest from the bottom line, says a source.

When this society projected an operational loss as a result of the drop in interest, there seemed to be little sympathy among right holders.

"Do you run a business based on breaking even through interest?" asks the UK publisher. "Most of us say no. A collection society is there to function as a non-profit collection and distribution system. It should be able to make a profit from the money it brings in and distributes through its commission fees. If it has to go outside into the financial markets and start speculating with this money in order to shore up the bottom line, you have to question the fundamentals of that business."

How well the societies function in the future will depend in large part on how business-savvy their board members are. After all, the strategies are approved by the boards, which are comprised of publishers as well as composers.

Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the July 23 issue.

News diary

Shortie sharp shock



MASTER SHORTIE

UNEARTHED

RISING URBAN ARTIST MASTER

SHORTIE is the latest act to swerve the traditional major label infrastructure in favour of a 360 approach and, ahead of the release of his debut album, the rapper can already count a string of victories that set his debut in good stead.

With just one single under his belt, Master Shortie has already won support from a varied cast at radio, including Zane Lowe, Jo Whiley, Rob da Bank and Huw Stephens at Radio 1.

In the press he has found support from *NME*, *Sunday Times*, *The Sun* and *Daily Mail* among others.

His videos have also helped him to win support from MTV, The Box and 4Music.

His forthcoming debut, entitled *A.D.H.D.*, will be released and distributed by Odd One Out Music, a label established by his management company ATC on July 27.

Manager Kwame Kwaten says this is a logical move. "It just makes sense really. We're able to

act quickly and have control over all aspects of the launch so it feels good."

Master Shortie's new single, entitled *Dead End*, is currently B-listed at Radio 1 and comes out today (Monday) ahead of the album's release.

Recently Master Shortie held the title of second most-blogged artist on *The Hype Machine* and he has clocked up more than 52,000 P2P downloads of *Dance Like A White Boy* over a two-week period.

stuart@musicweek.com

Cast list

A&R

Kwame Kwaten/
Joey Swarbrick, ATC

MANAGEMENT

Joey Swarbrick/
Kwame Kwaten,
ATC

NATIONAL & REGIONAL PRESS

Katherine Bawden,
Purple PR

NATIONAL RADIO

Richard Perry, RPPR

REGIONAL RADIO

Hart Media

SPECIALIST RADIO

Leo Greenslade,
Darling

LIVE AGENT

Peter Elliott,
Primary

TV PROMOTION

Helen Jones,
Chilli PR

ONLINE PR

Anwar Nuseibeh,
MediaJunction

DISTRIBUTION

Mark Dowling,
Absolute

PRODUCT MANAGEMENT

Luke Meadows/
Naomi Gurdo, Odd
One Out

INTERNATIONAL LIAISON

Steve Whiteley

ON THE WEB THIS WEEK

BASCA LOSES FORMER CHIEF

Martin Talbot: "So, so sad. David was a true fighter, who campaigned tirelessly for the rights of composers. His passion and determination (and bloody-mindedness) should be a lesson to us all. The music business has lost one of its greatest advocates."

Andrew Spacey: "I am enormously saddened to hear this news. David had integrity, backbone and an inspirational commitment to defending composers' rights. He was also a very nice guy who was always happy to help others."

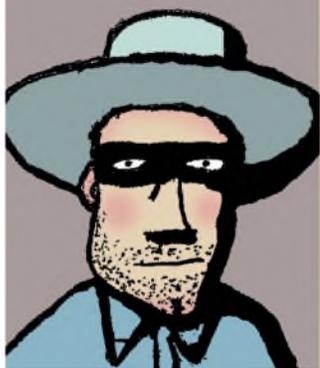
AXE FALLS ON MERCH FEES

Steve Beatty: "About time too, or the bands and merchandisers should get a percentage of the bar money."

GOVERNMENT SETS NEW TIMESCALE FOR FILESHARING

Paul Smith: "Has anyone thought of pointing out to these politicians the amount of lost tax revenues their incredibly slow progress is costing the Treasury?"

Dooley's Diary



You'll never pull Muscles in a pair of tight pink trousers...

AS MICHAEL JACKSON FANS AROUND THE WORLD were preparing for the star's memorial service last week, the special commemorative issue of *Smash Hits* arrived at *Music Week* towers. All in all, it was a very moving tribute to a man whose incredible pop peak in many ways mirrored *Smash Hits'* own. The highlight for us, though, has to be the pic of PPL communications chief Jonathan Morrish with the late star. Not so much for the image of **Muscles the snake** wrapped around Morrish's neck – although that amused us too – but for the **tight pink trousers** Morrish is wearing. Ah, the Eighties! Morrish also exclusively revealed to Dooley how Jackson had persuaded him to put the really very large **snake around his gullet**. "No one else would and MJ told me that it would be fine because he was given enough live animals – chickens and rats – through the week that he wouldn't... well, **crush me to death!**" Lovely. Morrish also got to meet Louis the llama, who he tells us has **terrible halitosis**. Elsewhere in the special issue our favourite excerpt comes courtesy of Jackson's one-time manager Frank Dileo who, in explaining the changes to Jacko's face, says "The difference in his face is from nine years ago when he became a **vegetarian**. It changes the shape of your face." Take note!... **Holy Moly**

delighted in airing a hidden video of Craig David's manager **Colin Lester** going **suitably ape shit** at an unseen member of the Craig David team after they brought up *Bo Selecta* as a threat to the campaign message. It's a fair point, to be honest. See holymoly.com for more...



Florence + The Machine officially launched her debut album at the Rivoli Ballroom in deepest south-east London last week and Island execs were on hand to present the fast-rising star with a plaque recognising the gold sales of the release. Pictured above, left to right are: Island co-president Ted Cockle, Florence Welch (pictured sans Machine) and Island co-president Darcus Beese. The singer has just sold out three nights at Shepherd's Bush, by the way... After finding out the 2009 method of telling the time at Muxexpo (it was measured in social networks, lest you forgot), Dooley last week discovered how young people count their money

from BPI chief executive Geoff Taylor. "This year record labels will have foregone £200m in revenues because of piracy," Taylor told the BPI AGM. "That's **two and a half Ronaldos** for anyone wondering." Or 41m issues of *Music Week*. Taylor also revealed how he had managed to keep details of the BPI's MoU with ISPs over file-sharing so secret, comparing business minister Baroness Vadera's wish for silence to the **Mafia's omerta**. Later BPI chairman Tony Wadsworth showed his real hand when, in the place of a resolution, he **suggested a revolution**. OK Tony, where do we sign up? Talking of the BPI's AGM, the event was held at the May Fair Hotel in central London where *Music Week* had its own Making Online Music Pay conference earlier this summer. Attendees at the *MW* conference had to dodge paparazzi-chasing Lindsay Lohan, while the BPI had their own stars, with *Booby Luv* filming a video in the hotel as members were leaving. The band looked quite impossibly glorious and even had a **chihuahua handler**, surely the mark of true stars... Don't say those ISPs are boring. ISPA secretary general Nicholas Lansman managed to persuade **Billy Bragg** and **Dave Rowntree** to his organisation's annual award dinner last week, although it helped that their organisation, the Featured Artists Coalition, picked up the Internet Hero award.

Also spotted looking dapper at the dinner, hosted by comedian Matt Green, was UK Music chief Feargal Sharkey. In fact **Sharkey was a busy boy** last week, hosting a spot of dinner for Ben Bradshaw post the BPI's Rock The Boat event. Also breaking bread with the Culture Secretary were Feargal's colleague Andy Heath, the BPI's Geoff Taylor, AIM's Alison Wenham, PPL's Fran Nevkla and MPA's Stephen Navin... Domino got creative at the Glastonbury festival recently, where it signed US group **Chief**, putting pen to paper with the group at the famed Stone Circle.



Pictured above, left to right, are: Paul Adams (Magus Entertainment), Morgan Lebus (Domino), Mike Moonves, Danny Fujikawa and Evan Koga from Chief, Laurence Bell (Domino), Michael Fujikawa (Chief) and Nicky Stein (Clintons)... And lastly, it's been a **busy week on the PR front** with a few big moves across the industry. Paddy Davis, formerly of Bad Moon PR, has set up shop with Hall Or Nothing, while press manager Julie Smith is leaving Columbia and taking Gossip with her.

Features

WORKING FOR THE WEEKEND

In his first major address to the music industry since becoming Culture Secretary, self-declared festival fan Ben Bradshaw reveals his passion for music and the environment and talks about the music industry's relationship with the Government, post-Digital Britain and pre-C&binet



PICTURED RIGHT
Pop culture: Ben Bradshaw and UK Music's Feargal Sharkey will shortly open more rehearsal spaces; Latitude festival, the minister's destination for the weekend

THIS WEEKEND I AM HEADING OFF TO SUFFOLK FOR LATITUDE. It will not be my first visit to a music festival – for the last few years I have been going to The Big Chill – but it will be my first as Culture Secretary. So arguably this is a working weekend, although soaking up the best of British music, arts and culture will be a thoroughly enjoyable experience.

My department supports a hugely diverse range of cultural endeavours. In recent years we have worked hard to ensure the creative industries sit in their rightful place at the heart of our society and the economy. We want to give these vital sectors as much practical support as possible and I hope we are succeeding.

This weekend will be a chance to bring together two of my passions – music and environmental issues. I am a huge music fan and can't wait to see Grace Jones perform. But as a former Environment Minister, green issues are also very important to me.

The festival market has boomed in recent years and I am gratified that measures to make festivals sustainable and reduce their carbon footprint have become increasingly important, to both organisers and audiences.

Latitude, like many music festivals, has always championed green issues. It has some eye-catching initiatives, such as the reusable beer cups with a £2 deposit to stop many thousands of plastic cups ending up in landfill. Campsite lighting is powered

by waste vegetable oil biodiesel, and the profit from all bottled water sold on site goes towards providing clean drinking water pumps in Africa. They are taking sustainability further this year when they pioneer the new Industry Green (IG) initiative set up by Julie's Bicycle, the not-for-profit company which aims to reduce CO₂ emissions across the music and entertainment industries.

To win its IG status, Latitude will be measuring and publishing its climate impacts and finding ways to reduce them. If successful, next year they will be the first major festival to display the IG logo, a major achievement. Wood and Truck festivals are also piloting this initiative, as is Glyndebourne, and PRS for Music and others in the industry are working closely with Julie's Bicycle to find ways of reducing their carbon footprint.

Festivals including Glastonbury, Big Green Gathering, Isle of Wight, Waveform, Sunrise and T in the Park have taken on the problems posed by climate change in a multitude of imaginative ways. In fact, it is hard to find a festival that is not addressing climate change. This sets an important and exciting precedent for the creative industries.

But audiences have a key role to play too. The biggest contributor to greenhouse gases is audience travel. Julie's Bicycle estimates that last year, 60% of cars travelling to festivals had two or fewer people in them. More use of public transport, car share schemes and a bit of mindful planning ahead could make a big difference. Audiences can also do their bit making good use of recycling facilities and looking after festival sites, many of which will be returned to farm use once the music has finished.

It is important as a Government that we support the music industry in its social role, as well as supporting it economically, to make sure we stay ahead of the world as a creative music force.

The seemingly evergreen summer festival season is continuing evidence of the booming live music scene in the UK. The appearance of Grace Jones at Latitude, Bruce Springsteen at Glastonbury and the never-ending roster of global superstars visiting the UK shows how important the our market is on the global stage. Of course, our home-grown talent makes a huge contribution to the international music business and we continue to

produce some of the most critically and commercially successful acts in the world. But I am very conscious there are continuing threats to the economic wellbeing of the wider industry, including, of course, the livelihoods of musicians and performers.

I am committed to helping the music industry achieve sustainable business models and the recent Digital Britain report made clear our determination to tackle unlawful peer-to-peer filesharing. I also want to ensure the next generation of talent has the best possible start, and we can help by making sure young people heading for a career in the music industry come armed with the skills they and their employers need. Earlier this year the first Department for Culture, Media and Sport-funded community rehearsal space opened in Liverpool, and in the coming months we and UK Music will be opening rehearsal spaces in Bristol, Cornwall, Norfolk, the Sussex coast and elsewhere. These may well provide a route into the profession for young people from deprived communities; apprenticeships are another important way into the industry.

In October we will host the first meeting of the Creative and Business International Network (C&binet). One key focus of this summit for the creative industries will be about international action on copyright protection. The global content industry leaders and policymakers attending this summit will also be exploring how to commercialise and facilitate investment in creative content. The music industry will play a vital role in these discussions. I am sure you will be hearing from me about these issues and more in the coming months.

I am very glad to have taken over responsibility in Government for an industry that not only gives so much to so many people, but also appears to be doing some good work understanding its environmental responsibilities and acting on them.

I am thrilled to be supporting the music industry at the heart of Government and look forward to enjoying some of the UK's finest acts this weekend.



"It is important that the Government supports the music industry in its social role, as well as supporting it economically"

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

Key releases

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

Out this week

Singles

● **The Dead Weather** Treat Me Like Your Mother (Columbia)

Previous single (chart peak): Hang You From The Heavens (did not chart)

● **Filthy Dukes** Messages (Fiction)

Previous single: This Rhythm (did not chart)

● **Fink** Sort Of Revolution (Ninja Tune)

Previous single: If Only (did not chart)

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

Previous single: Sad Songs (did not chart)

● **Franz Ferdinand** Can't Stop Feeling (Domino)

Previous single: No You Girls (z2)

● **Green Day** 21 Guns (Reprise)

Previous single: Know Your Enemy (z1)

● **Hollywood Undead** Young (A&M)

Previous single: Undead (did not chart)

● **I Monster** Lust For A Vampyr (Twins Of Evil)

Previous single: A Sucker For Your Sound (did not chart)

● **JLS** Beat Again (Epic)

Debut single

● **Master Shortie** Dead End (Odd One Out)

Previous single: Dance Like A White Boy (did not chart)



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

Previous single: The Kids Are Sick Again (50)

● **Metro Station 17** Forever (Columbia)

Previous single: Shake It (6)

● **Busta Rhymes feat. Estelle** World Go Round (Interscope)

Previous single: Don't Touch Me (Throw Da Water On 'Em) (did not chart)

● **Skint & Demoralised** Red Lipstick (Mercury)

Previous single: This Song Is Definitely Not About You (did not chart)

● **Patrick Wolf** Hard Times (Bloody Chamber Music)

Previous single: The Magic Position (69)

Albums

● **Billy Talent** Billy Talent III (Atlantic)

Previous album (first-week sales/total sales): Billy Talent II (\$5,503/61,658)

● **Dan Black Un** (A&M)

Debut album

● **Clark** Totems Flare (Warp)

Previous album: Turning Dragon (374/916)

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

Debut album

● **Frankmusik** Complete Me (Island)

Debut album

● **Elliot Goldenthal** Public Enemies (Decca)

Previous album: SWAT (OST) (13/937)

● **Jeremiah** Jeremiah (Def Jam)

Debut album

● **Lights** Rites (Drag City)

Previous album: Grand Union (13/119)

● **Chrisette Michele** Epiphany (Def Jam)

Debut album

● **Rhythms Del Mundo** Classics (UMTV)

Debut album

● **The Rumble Strips** Welcome To The Walk Alone (Universal)

Previous album: Girls and Weather (3,063/6,327)

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

Debut album

● **Shinedown** The Sound Of Madness (Atlantic)

Previous album: Leave A Whisper (10/592)

● **The Seekers** It's Been Too Long - Greatest Hits And More (UMTV)

Previous album: The Ultimate Collection (13/5,855)

● **W Brown** Travelling Like The Light (Island)

Debut album

Out next week

Singles

● **A-Ha** Foot Of The Mountain (UMTV)

● **Chairlift** Bruises (Columbia)

● **Mando Diao** Mean Street EP (Island)

● **The Fiery Furnaces** The End Is Near (Thrill Jockey)

● **Fightstar** Never Change (Search & Destroy)

● **God Help The Girl** Funny Little Frog (Rough Trade)

● **Mr Hudson** Supernova (Mercury)

● **Kid Harpoon** Stealing Cars (Young Turks)

● **Marina & The Diamonds** Festival EP (Atlantic)

● **MPHO** Box N Locks (Parlophone)

● **R Kelly feat. OJ Da Juice** Superman (RCA)

● **Reverend & The Makers** Silence Is Talking (Wall Of Sound)

● **Simple Minds** Stars Will Lead The Way (UMRL)

● **Slimy** Wake Up (Warner Bros)

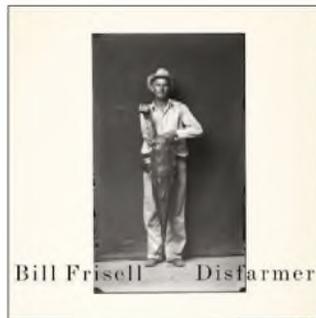
● **The Twilight Sad** I Became A

Prostitute (FatCat)

● **Wild Beasts** Hooting And Howling (Domino)

Albums

● **John Adams** Doctor Atomic Symphony (Nonesuch)



● **Bill Frisell** Disfarmer (Nonesuch)

● **Ginuwine** A Man's Thoughts (Kedar)

● **Jonsi & Alex** Riceboy Sleeps (Parlophone)

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

● **The Leisure Society** The Sleeper (Willkommen)

● **Lil' Wayne** Rebirth (Island)

● **Lucky Elephant** Star Sign Trampoline (Sunday Best)

● **Stephen Sondheim** Road Show (Nonesuch)

● **Jordin Sparks** Battlefield (Sony)

● **Taylor Swift** Taylor Swift (Mercury)

● **Wilco** Ashes Of American Flags (Nonesuch)

July 27

Singles

● **Steve Appleton** City Won't Sleep (RCA)

● **Ciara feat. Missy Elliott** Work (LaFace)

● **Mz Bratt** Who Do You Think You Are? (AATW/UMTV)

● **Pitbull** I Know You Want Me (Calle Ocho) (Positiva/Virgin)

● **Polarkreis 18** Allein Allein (Polydo)

● **Private** My Secret Lover (AATW)

● **Raphael Saadiq** Never Give You Up (RCA)

● **Sandy Rivera** Persuasion (Blackwiz)

Already picked up by Radio 1's Pete Tong, Persuasion is a lush, roof-raising dance track from the artist behind the 2008 hit Can't Stop. Featuring guest vocals from Rae, the single will be released on Rivera's own Blackwiz label.

● **Britney Spears** Radar (Jive)

● **Taking Back Sunday** New Again (Warner Brothers)

● **The Mission District** So Over You (Virgin)

Albums

● **A-Ha** Foot Of The Mountain (UMTV)

● **Chicane** Best Of (Modana)

● **Fabulous** Lobo's Way (Def Jam)



● **Melanie Fiona** The Bridge (Is and)

● **Alison Krauss** The Essential Alison Krauss (Rouner)

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

● **Steve Martin** The Crow (Rouner)

● **Master Shortie** Adhd (Odd One Out)

● **Reverend & The Makers** A French Kiss In The Chaos (Wall Of Sound)

August 3

Singles

● **Alina** When You Leave (Numa Numa) (Positiva/Virgin)

● **The Blackout** Save Our Selves (Epitach)

● **Eminem** Beautiful (Interscope)

● **Girls Can't Catch** Keep Your Head Up (Fascination)

● **Little Boots** Remedy (Sixsevenine)

● **Malcolm Middleton** Zero (Full Time Hobby)

● **Music Go Music** Warm In The Shadows (Mercury)

● **Pink** Funhouse (RCA)



● **Raygun** Just Because (RCA)

● **Simian Mobile Disco** Audacity Of Huge (Wichita)

● **Tinchy Stryder feat. Amelle** Never Leave You (4th & Broadway)

● **The Temper Trap** Sweet Disposition (Infectious)

● **Tinchy Stryder** Never Leave You (4th & Broadway)

● **Vagabond** Don't Wanna Run No More (Geffen)

Albums

● **Mr Hudson** Straight No Chaser (Mercury)

● **MSTRKRFT** Fist Of God (Geffen)

● **Julian Plenti** Julian Plenti Is

Skyscraper (Matador)

● **Remi Nicole** Cupid Shoot Me (Island)

● **Wild Beasts** Two Dancers (Domino)

August 10

Singles

● **Athlete** Superhuman Touch (Fiction)

● **Beyoncé** Sweet Dreams (Columbia)

● **Black Eyed Peas** I Gotta Feeling (Interscope)

● **Kristinia DeBarge** Goodbye (Mercury)

● **Flo-Rida feat. Nelly Furtado** Jump (Atlantic)

● **Calvin Harris** Ready For The Weekend (Columbia)

● **The Killers** A Dustland Fairytale (Wartigo)

● **Paolo Nutini** Coming Jp Easy (Atlantic)

● **Sean Paul** So Fine (Atlantic/MP)

● **Preston** Dressed To Kill (3-Unique)

● **Miike Snow** Animal (Columbia)

● **Zarif** Over (RCA)

Albums

● **Absent Elk** Absent Elk (RCA)

● **Inme** Herald Moth (Graphite)

● **The Roots** How I Got Over (Def Jam)

● **Tommy Sparks** Tommy Sparks (Island)



● **The Temper Trap** Conditions (Infectious)

August 17

Singles

● **Mariah Carey** Obsessed (RCA)

● **Carolina Liar** I'm Not Over (Atlantic)

● **Bob Dylan** Joanne (Columbia)

● **Enter Shikari** No Sleep Tonight

(Ambush Reality)

● **Hockey** Song Away (Virgin)

● **Just Jack** The Day I Died (Mercury)

● **Kasabian** Where Did All The Love Go (Columbia)

THE PANEL

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



DAN MARTIN (NME)

Biffy Clyro: That Golden Rule (14th Floor)

Biff are back! Anyone who thought Puzzle was a step too far towards the mainstream will be licking their lips at this taster from their new album, as it's a whole new world of weird. That Golden Rule is thrashy, orchestral, schizophrenic, and you can still sing along to it. Awesome.



RICHARD BAMFORD (BLACK SHEEP)

Anthony Wright: Wud If I Cud (Palawan)

Another great home-grown soul artist, Anthony was featured in the launch issue of Black Sheep and we believe he is an act to keep your eye on. Tipped by Radio 2, the album doesn't disappoint, and this has a great video with him as the first black James Bond.



STEPHEN TITMUS (SHAZAM)

Michel Cleis: La Mezcla (Strictly Rhythm)

Michel Cleis' Latin epic has been steadily building underground hype for more than a year now. Like Samim's crossover smash Heater, La Mezcla blends traditional Columbian folk elements with percussive house and techno sounds to create a dizzying dancefloor brew.



MARTIN GODE (DJ)

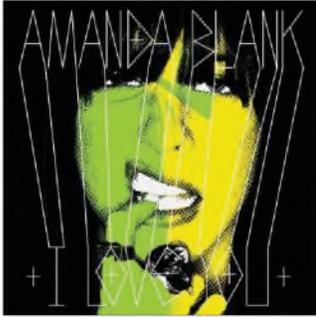
Army Navy: Army Navy (Fandango)

US West Coast act Army Navy have written some of the catchiest, jangliest indie-pop songs to hit my ears in quite some time. I first heard them through the soundtrack to Nick & Norah's Infinite Playlist. Their first UK dates are scheduled for later this month.

- **Sean Kingston** Fire Burning (RCA)
- **Daniel Merriweather** Impossible (1)
- **Plan B** Prayin' (Sixsevine)
- **Tommy Sparks** Miracle (Island)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)
- **The Used** Blood On My Hands (Reprise)

Albums

- **Athlete** Black Swan (Fiction)



- **Amanda Blank** Love You (Downtown)

“One suspects that Amanda Blank may be somewhat sick of the word ‘Santigold’ by the end of 2009. So, to get this out of the way quickly: both artists make indie-friendly, often rock-inflected hip hop; both come from Philadelphia hipster circles; both were produced by Diplo and Switch and both carry considerable hype on their able shoulders. Oh yes, and Santigold also features on Blank’s album.

Hipstercy aside, Blank and Santigold don’t, for the large part, sound particularly similar. Blank comes across as decidedly more lascivious, particularly on the eminently club-ready *Might Like You Better*, while the production is more electronic, pop and unhinged, thanks largely to the work of Spunk Rock mainstay XXXChange. In short, *I Love You* is a top-class pop album that you should hold to your heart while summer lasts, get thoroughly sick of, and dump like old laundry when winter arrives.”

www.musicweek.com/reviews

- **Calvin Harris** Ready For The Weekend (Columbia)
- **Mute Math** Armistice (Warner Brothers)
- **Sean Paul** Imperial Blaze (Atlantic/NP)
- **Simian Mobile Disco** Temporary Pleasure (Wichita)
- **Miike Snow** Miike Snow (Columbia)
- **Tinchy Stryder** Catch 22 (4th & Broadway)

- **Vagabond** You Don't Know The Half Of It (Geffen)
- **Various** Inglorious Basterds (OST) (Warner Bros)
- **Rufus Wainwright** Milwaukee At Last Live (Geffen)

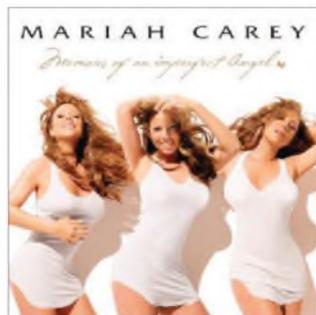
August 24

Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Kelly Clarkson** Already Gone (RCA)
- **Taio Cruz** Break Your Heart (4th & Broadway)
- **Erik Hassle** Don't Bring Flowers (Island)
- **Kyla** Daydreaming (Defenders)
- **Noisettes** Every Now And Then (Vertigo)
- **Passion Pit** To Kingdom Come (Columbia)
- **Remi Nicole** Standing Tears Apart (Island)
- **Jamie T** Chaka Demus (Virgin)
- **TI Feat Mary J Blige** Remember Me (Atlantic)
- **Taylor Swift** You Belong With Me (Mercury)

Albums

- **Steve Appleton** When The Sun Comes Up (RCA)
- **Arctic Monkeys** Humbug (Domino)
- **Colbie Caillat** Breakthrough (Island)



- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Esmee Denters** Outta Here (Polydor)
- **The Fiery Furnaces** I'm Going Away (Thrill Jockey)

- **David Guetta** One Love (Positive/Virgin)
- **Hockey Mind** Chaos (Virgin)
- **Just Jack** All Night Cinema (Mercury)
- **Sean Kingston** Tomorrow (RCA)



- **Mew** No More Stories (Columbia)
- Mew's fourth studio album coincides with a handful of international live dates with Nine Inch Nails this summer. The album was recorded throughout 2008 in Brooklyn with producer Rich Costey (Muse, Glasvegas, NIN), and its release has been preceded by a five-track EP of the same name. The band play Latitude Festival this weekend.

- **Slimy** Paint Your Face (Warner Bros)
- **Various** Jennifer's Body (OST) (Atlantic)

August 31 and beyond

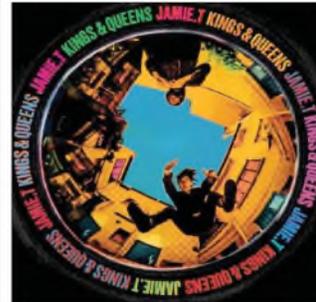
Albums

- **3OH!3** Want (Atlantic) (21/09)
- **Air Love 2** (Virgin) (22/09)
- **Amerie** In Love And War (Mercury) (07/09)
- **Basement Jaxx** Scars (XL) (07/09)
- **Carolina Liar** Coming To Terms (Atlantic) (21/09)
- **Chipmunk** I Am Chipmunk (Live) (21/09)
- **Black Crowes** Before The Frost (Silver Arrow) (31/08)
- **The Dream** Love Vs Money (Def Jam) (07/09)
- **Faryl Faryl** (Decca) (30/11)
- **The Flaming Lips** Embryonic (Warner Brothers) (14/09)
- **Livvi Franc** Now I'm That Bitch (LGM) (21/09)

Produced by Salaam Remi (Amy Winehouse, Leona Lewis) and remixed by Sam Sparro, Livvi Franc's

debut single certainly has the big-name impetus to give it a strong start. This song is an early introduction to her debut album which boasts work by IR Rotem, Futurecut and Greg Kurstin. She makes her live debut at the Notting Hill Carnival in August.

- **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us/Atlantic) (21/09)
- **David Gray** Draw The Line (Polydor) (14/09)
- **Erik Hassle** Hassle (Island) (09/11)
- **Whitney Houston** I Look To You (RCA) (31/08)



- **Jamie T** Kings And Queens (Virgin) (07/09)
- **Jet** Shaka Rock (Real Horrorshow/Five Seven) (07/09)

It has been a while since Jet scored their last notable hit, so the challenge is on with this third studio album. Shaka Rock is the Australian rockers' first album since parting company with EMI and will be released on their own newly-created label, Real Horrorshow Records. The follow-up to 2006's commercially underwhelming *Shine On*, Shaka Rock was recorded between Miami, Brooklyn, Austin, Sydney and Melbourne with the band working alongside producer Chris Franchie-Smith. The campaign got under way last week with Zane Lowe remaining lead singer, She's A Genius, ahead of its August 24 release. Jet have sold 4m albums to date.

- **Mark Knopfler** Get Lucky (Mercury) (14/09)
- **Pixie Lott** Turn It Up (Mercury) (14/09)
- **MPHO** Pop Art (Parlophone) (19/10)
- **Mando Diao** Give Me Fire! (Island) (05/10)
- **Muse** The Resistance (Helium 3/Warner Bros) (14/09)

- **The Nextmen** Join The Dots (10) (17/08)
- **Noah & The Whale** The First Days Of Spring (Vertigo) (31/08)

This glorious album by Noah & The Whale is the follow-up to 2008's gold-selling debut *Peaceful*. The World Lays Me Down, and showcases an altogether more relaxed and confident band. The release will be accompanied by a film, directed by band songwriter Charlie Fink, which runs the length of the album and was shot in London and Surrey. A live show incorporating new songs and the film is to be unveiled soon, while the band are blogging heavily about the release at <http://thatwofficialblog.blogspot.com>.

- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Julian Perretta** Out Of My Mind (Columbia) (31/08)



- **Prefab Sprout** Let's Change The World With Music (Kitchenware) (07/09)

- **Q-Tip** Kamaa The Abstract (RCA) (14/09)
- **Skint & Demoralised** Love And Other Catastrophes (Mercury) (25/10)
- **Stardust & White Dwarfs** The Birth (Warner) (14/09)
- **Sting** If On A Winter's Night (Nonesuch) (26/10)
- **Barbra Streisand** Love Is The Answer (Columbia) (23/09)
- **Jasmine Sullivan** Fearless (Columbia) (14/09)
- **Tommy Reilly** Words On The Floor (A&M) (31/08)
- **TI** The Paper Trail (Atlantic) (31/08)
- **Frank Turner** Poetry Of The Deed (Xtra Mile) (14/09)
- **The Used** Artwork (Reprise) (31/08)
- **The Veronicas** Hook Me Up (Sire) (25/10)
- **Volcano Choir** Unmap (Jagjaguwar) (21/09)
- **Zero 7** Yeah Ghost (Atlantic) (07/09)

SINGLE OF THE WEEK

Hollywood Undead Young (A&M)



US sextet Hollywood Undead were briefly signed to MySpace Records before parting ways after the label tried to censor their material. Now at A&M, the label released the band's debut album *Swan Songs* in the UK in May. Playlisted at Radio 1, *Young* is a typical taster of their big, riff-driven rock sound, which manages to be commercial as hell but also stand out from the crowd. Classic rap-rock in the tradition of Linkin Park and Limp Bizkit, they should have no problem finding a sizeable audience on these shores. The band are currently on the mammoth TCB tour in the US, after playing the opening slot at last month's Download Festival in the UK.

ALBUM OF THE WEEK

The Rumble Strips Welcome To The Walk Alone (Island/Allido)



The Rumble Strips' excellent debut *Girls And Weather* mysteriously failed to set the world alight, much to the consternation of their Universal paymasters. Follow-up *Welcome To The Walk Alone* has all the melodic charms of their debut, but crucially adds Midas touch production from Mark Ronson. The results are actually not that different from their debut, but then the band's Dexy's rock-plus-brass approach did always sit well with Ronson's modus operandi. Crucially, however, Ronson's presence has given the band a media-friendly story which should be enough to send this fine, soul-drenched album into the upper reaches of the charts.

Key releases

Now that's what they call a success



WITH SALES TO DATE of less than 630,000 copies, *Now That's What I Call Music! 72* has sold fewer units than its four predecessors in the long-running series, but it is still 2009's second-biggest seller, trailing only *Kings Of Leon's Only By The Night*. *Now! 73*, is now just a week away from release, and is naturally attracting a great deal of interest. It moves to the top of the pre-release chart at Play, while climbing to two

on both the Amazon and HMV lists. Blocking *Now! 73's* route to the top at Amazon, *The Beatles' stereo boxed set* spends a second week at number one, while the *Fabs* increase their overall Top 20 presence to eight titles.

At HMV, *Arctic Monkeys' third album Humbug* remains in pole position while rising 4-3 at Play and 19-9 at Amazon.

Pixie Lott's debut album Turn It

Up also continues to grow, moving into the top half of the chart at all three e-tailers and coming to rest at number five at HMV, eight at Play and 10 at Amazon.

While *JLS's self-titled debut album* advances to number four at HMV and number 14 at Play, introductory single *Beat Again* remains solidly in control atop Shazam's list of most-tagged pre-releases, pipping veteran dance act

Chicane's Poppiholla, a cranked-up remake of the *Sigur Ros* classic.

Michael Jackson remains the streamers' choice at Last FM, where 10 of his songs are among the Top 20 tracks on the overall chart, though *La Roux's* current single *Bulletproof* retains pole position, while their debut hit *In For The Kill* takes fifth place, and album cut *Quicksand* sinks to number 15.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	VARIOUS	Now! 73	EMI TV/UMTV
2	MUSE	The Resistance	Helium 3/Warner Bros
3	ARCTIC MONKEYS	Humbug	Domino
4	A-HA	Foot Of The Mountain	UMTV
5	FRANKMUSIK	Complete Me	Island
6	MICHAEL JACKSON	The Collection	Sony Music
7	REVEREND/MAKERS	A French Kiss...	Wall Of Sound
8	PIXIE LOTT	Pixie Lott	Mercury
9	HOCKEY	Mind Chaos	Virgin
10	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank
11	THE VERONICAS	Hook Me Up	Warner Music
12	THE TWANG	Jewellery Quarter	B-Unique
13	PARAMORE	Brand New Eyes	Fueled By Ramen
14	JLS	JLS	Epic
15	JORDIN SPARKS	Battlefield	Sony Music
16	MY BLOODY VALENTINE	Loveless	Sony Music
17	IAN HUNTER	Man Overboard	New West
18	TINCHY STRYDER	Catch 22	4th & Broadway
19	KID BRITISH	It Was This Or Football	Mercury
20	JAY-Z	Blueprint III	Roc-A-Fella



Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	THE BEATLES	Stereo boxed set	Parlophone
2	VARIOUS	Now! 73	EMI TV/UMTV
3	A-HA	Foot Of The Mountain	UMTV
4	THE BEATLES	Mono boxed set	Parlophone
5	THE STONE ROSES	The Stone Roses	Sony Music
6	FRANKMUSIK	Complete Me	Island
7	VAGABOND	You Don't Know...	Geffen
8	MUSE	The Resistance	Helium 3/Warner Bros
9	ARCTIC MONKEYS	Humbug	Domino
10	PIXIE LOTT	Turn It Up	Mercury
11	HOCKEY	Mind Chaos	Virgin
12	JUST JACK	All Night Cinema	Mercury
13	THE BEATLES	Abbey Road	Parlophone
14	IAN HUNTER	Man Overboard	New West
15	THE BEATLES	Sgt. Pepper's...	Parlophone
16	THE BEATLES	Revolver	Parlophone
17	ALL ANGELS	Fly Away	Decca
18	THE BEATLES	The Beatles	Parlophone
19	THE BEATLES	Rubber Soul	Parlophone
20	THE BEATLES	Magical Mystery Tour	Parlophone



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	JLS	Beat Again	Epic
2	CHICANE	Poppiholla	Modena
3	3OH!3	Don't Trust Me	Atlantic
4	IAN CAREY PROJECT	Get Shaky	3 Beat Blue
5	MR HUDSON	Supernova	Mercury
6	MELANIE FIONA	Give It To Me Right	Island
7	SERANI	No Games	TJ 876
8	DANNY BYRD FEAT. IK	Red Mist	Hospital
9	AKON	We Don't Care	Universal
10	JEREMIH	Birthday Sex	Def Jam
11	BENNY ANDERSSON BAND	Story Of...	Polydor
12	SEAN PAUL	So Fine	Atlantic/VP
13	TINCHY STRYDER	Never Leave...	4th & Broadway
14	ESMEE DENTERS	Outta Here	Polydor
15	DRAKE	Best I Ever Had	ATF
16	FLO-RIDA	Jump	Atlantic
17	MIKE SNOW	Animal	Columbia
18	SKINT & DEMORALISED	Red Lipstick	Mercury
19	MPHO	Box N Locks	Parlophone
20	FRANKMUSIK	Confusion Girl	Island



Top 20 Last.fm chart

Pos	ARTIST	TITLE	Label
1	LA ROUX	Bulletproof	Polydor
2	MICHAEL JACKSON	Billie Jean	Epic
3	MICHAEL JACKSON	Beat It	Epic
4	MICHAEL JACKSON	Man In The Mirror	Epic
5	LA ROUX	In For The Kill	Polydor
6	MICHAEL JACKSON	Thriller	Epic
7	MICHAEL JACKSON	Smooth Criminal	Epic
8	MICHAEL JACKSON	Black Or White	Epic
9	MICHAEL JACKSON	Bad	Epic
10	LADY GAGA	Poker Face	Interscope
11	MICHAEL JACKSON	The Way You...	Epic
12	MICHAEL JACKSON	Dirty Diana	Epic
13	BLUR	Song 2	Parlophone
14	LADY GAGA	Paparazzi	Interscope
15	LA ROUX	Quicksand	Polydor
16	KINGS OF LEON	Sex On Fire	Hand Me Down
17	MICHAEL JACKSON	Rock With You	Epic
18	KINGS OF LEON	Use Somebody	Hand Me Down
19	KASABIAN	Fire	Columbia
20	BLUR	Parklife	Parlophone



Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	ARCTIC MONKEYS	Humbug	Domino
2	VARIOUS	Now! 73	EMI TV/UMTV
3	A-HA	Foot Of The Mountain	UMTV
4	JLS	JLS	Epic
5	PIXIE LOTT	Turn It Up	Mercury
6	MUSE	Resistance	Helium 3/Warner Bros
7	BASEMENT JAMX	Scars	XL
8	HOCKEY	Mind Chaos	Virgin
9	JORDIN SPARKS	Battlefield	Sony
10	ADAM LAMBERT	Tbc	Sony
11	MARIAH CAREY	Memoirs Of...	Island
12	WHITNEY HOUSTON	I Look To You	RCA
13	THE VERONICAS	Hook Me Up	Sire
14	CAVIN HARRIS	Ready For...	Columbia
15	PARAMORE	Brand New Eyes	Fueled By Ramen
16	EDITORS	In This Light & On...	Warriors
17	MARK KNOPFLER	Get Lucky	Mercury
18	BEASTIE BOYS	Hot Sauce Com. Vol. 1	EMI
19	SEAN PAUL	Imperial Blaze	Atlantic/VP
20	THE FLAMING LIPS	Embryonic	Warrnars



CATALOGUE REVIEWS

SANTANA/JEFFERSON AIRPLANE/JOHNNY WINTER/JANIS JOPLIN/SLY & THE FAMILY STONE
The Woodstock Experience (Legacy 88697482422/02/42/32/12)
 Sony is marking the 40th anniversary of the Woodstock Festival by releasing two-disc sets by five of the events' most celebrated performers. Each set comprises the act concerned's entire Woodstock set, including previously unreleased songs, and a classic 1969 album (Santana, *Volunteers*, Johnny Winter, *I Got Dem Ol' Kozmic Blues Again Mama!* And *Stand*, respectively) in LP replica mini sleeves. All have moments of greatness, but the two stand-outs are Santana and Janis Joplin. Santana were largely unknown when they took to the Woodstock stage but put on an incendiary set that provided the launching pad for their

career. Joplin, of course, commanded the stage, and performed an emotion-charged set, featuring her unique takes on *Summertime*, *Piece Of My Heart* and *Ball And Chain*.
THE MARVELETTES:
Forever - The Complete Motown Albums Volume 1 (Motown 1775605)
 The Marvelettes provided Motown with its very first number one in *Please Mr. Postman* plus lesser hits including *Angel* and *Beechwood 4-5789*. This limited edition three-CD set brings together the group's first four albums, dating from 1961 to 1963, and adds a live album, bonus tracks, greatest hits in stereo, plus mono singles and B-sides to create a stunning collection. A lovingly assembled tribute, *Forever* comes with an excellent 36-

page booklet, containing detailed annotations and illustrations.
KENNY ROGERS
Love Lifted Me/Kenny Rogers (Edsel EDSD 2039)/Daytime Friends/Love Or Something Like It (EDSD 2040)/The Gambler/Kenny (EDSD 2041)
 Demon's Edsel imprint has acquired the rights to the 10 Kenny Rogers albums *Liberty/United Artists* released between 1976 and 1983. The first six are newly released in nicely packaged double-disc sets, complete with informative booklets containing both the original sleeve notes and new essays. Although only one of the albums even made the UK Top 20, they were huge in the US, selling a combined total of more than 12m copies. They are full of appealing, melodic tunes, with tales such as *The Gambler*, *Lucille*, *Daytime*

Friends (Night Time Lovers), *She Believes In Me* and *You Decorated My Life* all engaging and delighting.
VARIOUS
Wild Thing: The Songs Of Chip Taylor (Ace CDCHD 1229)
 The brother of Jon Voight and the uncle of Angelina Jolie, Taylor is a fascinating individual in his own right, and the composer of some of the finest songs of the rock era. Twenty five of them are gathered here, including *The Trogs'* classic take on the title track. *Merrilee Rush* was likewise superbly suited to *Angel Of The Morning*, while *Madelaine Bell's* impressive pipes enhance the northern soul stomper *Picture Me Gone*. This no-filler treat includes a great 28-page booklet with extensive quotes from Taylor himself.
 Alan Jones

CATALOGUE STUDIO ALBUMS TOP 20



This	Last	Artist	Title / Label
1	1	MICHAEL JACKSON	Thriller / Epic (ARV)
2	2	MICHAEL JACKSON	Off The Wall / Epic (ARV)
3	4	MICHAEL JACKSON	Thriller: 25th Anniversary Edition / Epic (ARV)
4	5	KASABIAN	Empire / Columbia (ARV)
5	NEW	KILLSWITCH ENGAGE	Killswitch Engage / Roadrunner (CIN)
6	3	CAVIN HARRIS	I Created Disco / Columbia (ARV)
7	6	PAOLO NUTINI	These Streets / Atlantic (CIN)
8	13	KASABIAN	Kasabian / RCA (ARV)
9	7	MICHAEL JACKSON	Bad / Epic (ARV)
10	11	JAMES MORRISON	Undiscovered / Polydor (ARV)
11	10	THE KILLERS	Hot Fuss / Vertigo (ARV)
12	15	LIYU ALLEN	Alright, Still / Regal (E)
13	12	TAKE THAT	Beautiful World / Polydor (ARV)
14	14	THE KILLERS	Sam's Town / Vertigo (ARV)
15	RE	BRUCE SPRINGSTEEN	Born In The USA / Columbia (ARV)
16	9	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)
17	16	MICHAEL JACKSON	Dangerous / Epic (ARV)
18	RE	PENDULUM	Hold Your Colour / Breakbeat Kaos (SRD)
19	18	SNOW PATROL	Eyes Open / Fiction (ARV)
20	19	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)

Official Charts Company 2009

Charts clubs

Powers & Rossko follow Yellow Brick Road to top

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	ANTON POWERS & ROSSKO	Yellow Brick Road	3 Beat
2	2	4	JIMMY D ROBINSON PRESENTS CEEVOX	At Midnight/In The Night	J Music Group
3	12	3	BOOTY LUV	Say It	Heed/Kandi
4	13	2	WAMDUE PROJECT	Forgiveness	Fierce Angel
5	5	3	MR HUDSON	Supernova	Mercury
6	8	3	4 STRINGS	Take Me Away	Nebula
7	1	4	CHICANE	Poppiholla	Moonie
8	21	2	RAYGUN	Just Because	RCA
9	19	2	CAMBOSO FEAT. JOCELYN BROWN	Love Alibi	UR
10	14	3	THE FULL TIME SUPER STARS	Summer Sampler (SLZFT3S)	Can You Feel It Media
11	31	2	MSTRKRFT	Heartbreaker	Ceffen
12	20	2	BLUE PEARL	Naked In The Rain 2009	Big Life
13	35	2	BEYONCE	Sweet Dreams	Columbia
14	18	3	ALAN CONNOR VS. MIKE MELANGE	I Love The Sunshine	Liberty Pop
15	NEW		SHARAM	She Came Along	Decca
16	15	3	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling	Fling Down
17	27	2	ALEX GAUDINO & STEVE EDWARDS	Take Me Down (To The Water)	Rise
18	22	3	LAERA	Odissea Mediterranea	Strumentissimo
19	NEW		TOMMY SPARKS	Miracle	Island
20	NEW		VARIOUS	3 Beat Summer Sampler: Times Like These/ Never Gonna Let You Go/ Release Me	3 Beat Blue
21	11	5	THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U	12
22	7	3	JAMES FLY	Nothing Else Seems To Matter	Decca/EMI
23	28	2	FIZZY	Uncontrollable Energy	Deekness
24	6	4	PLATNUM	Trippin'	Hardbeat
25	10	2	THE IAN CAREY PROJECT	Get Shaky	3 Beat Blue
26	NEW		DANCE NATION FEAT. SHAUN BAKER	Sunshine 2009	Maelstrom
27	36	1	PINK FLOOD FEAT. TIFF LACEY	Someone Like You	Loverush Digital
28	NEW		YANOU	Brighter Day	All Around the World
29	16	3	JASON KARL	Bananas	White Label
30	NEW		PRESTON	Dressed To Kill	B-Unique
31	NEW		U2	I'll Go Crazy If I Don't Go Crazy Tonight	Island
32	5	5	GOSSIP	Heavy Cross	Columbia
33	4	2	FRANKMUSIC	Confusion Girl (Shame Shame Shame)	Island
34	17	5	FILTHY DUKES	Messages	Fiction
35	26	10	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positive/Virgin
36	NEW		MR DAN & SPARKS	Body Slam	Can You Feel It Media
37	29	7	BOB SINCIAR	La La Song	AATW
38	NEW		KERRY LEVA	I Need Your Love	Loverush Digital
39	24	21	LOVERUSH UK! FEAT. MOLLY BANCROFT	Fountains Of Youth	Loverush Digital
40	NEW		RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy	Incentive



And it was all Yellow: Anton Powers (pictured) & Rossko climb to the Upfront summit with Yellow Brick Road



Unbeaten: X Factor band JLS top the Commercial chart with Beat Again



Coming along nicely: straight in at number 15, Sharam's She Came Along is the highest Upfront new entry

FIVE MONTHS AFTER TOPPING THE CHART as two-thirds of Cahill with Sexshooter, Anton Powers & Rossko return to the Upfront club chart summit with Yellow Brick Road, a pounding house track. Despite its title, this owes something to Eric Prydz's Pjanoo and nothing to Elton John's Goodbye Yellow Brick Road.

With mixes by Christian Davies, Trilog and E-Squire, as well as Powers & Rossko themselves, it is another triumph for Liverpool label 3 Beat, which is currently enjoying major OCC chart success via Swedish star Agnes's Release Me, released here in conjunction with AATW and Universal. Yellow Brick Road's surge sees it move 15.64% ahead of Jimmy D Robinson & CeeVox's At Midnight/In The Night, which remains at number two.

On the Commercial Pop chart, X Factor runners-up JLS strike gold at

the first attempt with their debut disc Beat Again moving 3-1, narrowly fending off Girls Can't Catch's first single, Keep Your Head Up. A smooth, soulful track which is also in the Top 10 of both the radio and TV airplay charts, Beat Again looks set to be a substantial hit, and has been rendered club-friendly thanks to mixes by Digital Dog, while Cardinal Beats' interpretations are more faithful to its urban origins.

Week six atop the Urban chart for Keri Hilson's Knock You Down collaboration with Kanye West and Ne-Yo. The track, which has also sold upwards of 200,000 copies in the last few weeks, has seen off the challenge of Interscope labelmates The Pussycat Dolls' Hush Hush which makes a big (for the Urban chart) 2-9 dive this week, being replaced in the runners-up slot by Beyonce's Sweet Dreams. **Alan Jones**

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	JLS	Beat Again	Epic
2	10	3	GIRLS CAN'T CATCH	Keep Your Head Up	Fascination
3	6	2	BOOTY LUV	Say It	Heed/Kandi
4	11	2	BEYONCE	Sweet Dreams	Columbia
5	16	3	DAVID TAVARE FEAT. ZEVISSA	Hot Summer Nights	AAIW
6	17	3	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling	Fling Down
7	12	1	CHIPMUNK FEAT. EMELI SANDE	Diamond Rings	Jive
8	18	2	STEVE APPLETON	City Won't Sleep	RCA
9	13	2	RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy	Incentive
10	15	3	METRO STATION	Seventeen Forever	Columbia
11	1	4	JORDIN SPARKS	Battlefield	Jive
12	21	2	DCODE FEAT. EMMA	Who Are You	AAIW
13	NEW		BLUE PEARL	Naked In The Rain 2009	Big Life
14	5	4	PUSSYCAT DOLLS	Hush Hush	Interscope
15	NEW		MR HUDSON	Supernova	Mercury
16	28	2	RAYGUN	Just Because	RCA
17	NEW		WAMDUE PROJECT	Forgiveness	Fierce Angel
18	7	4	WILL YOUNG	Tell Me The Worst	RCA
19	2	5	SHANIE	Read My Lips	NuHope Entertainment
20	23	2	GRAND THEFT AUDIO FEAT. CARRIE RYAN	Hand In Hand	AAIW
21	25	2	FILTHY DUKES	Messages	Fiction
22	33	1	VAGABOND	Don't Wanna Run No More	Ceffen
23	NEW		KRISTINIA DEBARGE	Goodbye	Mercury
24	NEW		SHENA	My Fantasy	Prisoners
25	NEW		DANCE NATION FEAT. SHAUN BAKER	Sunshine 2009	Maelstrom
26	NEW		HOLLY ROSE	Down To One Kiss	Whisky
27	NEW		JIMMY SCREECH	Jamaica / Fly Away	MAP Music
28	15	5	LADY GAGA	Paparazzi	Interscope
29	24	7	CASCADA	Evacuate The Dancefloor	AAIW/UMIV
30	6	4	PLATNUM	Trippin'	Hardbeat

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	8	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down	Interscope
2	7	6	BEYONCE	Sweet Dreams	Columbia
3	14	3	CIARA FEAT. MISSY ELLIOTT	Work	RCA
4	5	7	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope
5	4	4	FLO-RIDA FEAT. NELLY FURTADO	Jump	Atlantic
6	9	5	CHIPMUNK	Diamond Rings	Columbia
7	3	15	BLACK EYED PEAS	Boom Boom Pow	Interscope
8	6	10	SEAN PAUL	So Fine	Atlantic/VP
9	2	5	PUSSYCAT DOLLS	Hush Hush	Interscope
10	11	4	JLS	Beat Again	Epic
11	8	11	FLO-RIDA	Suga	Atlantic
12	26	2	SEAN KINGSTON	Fire Burning	RCA
13	10	4	JORDIN SPARKS	Battlefield	Jive
14	17	3	JAY-Z D.O.A	Roc Nation	
15	24	4	BUSTA RHYMES	World Go Round	Interscope
16	20	4	LADY GAGA	Paparazzi	Interscope
17	NEW		EMINEM	Beautiful	Interscope
18	23	6	LETHAL BIZZLE	Go Hard	Search & Destroy
19	13	16	JAMIE FOXX	Blame It / J	
20	16	2	SHONTELLE	Stuck With Each Other	Island
21	12	12	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Verte/Slank
22	NEW		PITBULL	I Know You Want Me (Calle Ocho)	Positive/Virgin
23	22	16	KERI HILSON FEAT. TIMBALAND	Return The Favor	Interscope
24	19	18	TINCHY STRYDER FEAT. N-DUBZ	Number 1	4th & Broadway
25	15	15	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	Zomba
26	21	13	EMINEM	We Made You	Interscope
27	18	9	BEYONCE	Diva	Columbia
28	25	16	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho!	Interscope
29	NEW		CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky!	Warner Music
30	27	3	MZ BRATT	Who Do You Think You Are?	AAIW/UMIV

Cool Cuts Top 20

Pos	ARTIST	Title
1	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Holiday
2	U2	I'll Go Crazy If I Don't Go Crazy Tonight
3	CALVIN HARRIS	Ready For The Weekend
4	MR D.Y.F FEAT. SHENA	Hold On
5	MPHO	Box N Locks
6	FONZERELLI	Dreamin
7	BASSHUNTER	Every Morning
8	P-MONEY FEAT. VINCE HARDER	Everything
9	THE NEW DEVICES	Everything Good
10	TV ROCK FEAT. RUDY	In The Air
11	SIDNEY SAMPSON	Riverside
12	CICADA	Psycho Thrills
13	BLUE PEARL	Naked In The Rain 2009
14	SANDER KLEINENBERG	This Is Our Night
15	HENRY JOHN MORGAN	California
16	DIRTY GENTS	Think About You
17	KILL FRENZY	54321 EP
18	SI BEGG	The Bleeps
19	THE TEMPER TRAP	Sweet Disposition
20	SANDY RIVERA FEAT. RAE	Persuasion



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

Charts analysis

Analysis Alan Jones



Michael Jackson: nine albums and 22 singles in Top 75 charts

MJ dominates charts as nostalgia grows

ACTIVITY ATOP THE CHARTS HAS BEEN FAST AND FURIOUS recently but for a change this week the two main prizes remain where they were, with Michael Jackson's *The Essential* completing a second week at the album apex on sales of 113,910 copies, and Cascada's *Evacuate The Dancefloor* remaining on the singles summit on sales of 64,260 copies.

With extensive media coverage of Michael Jackson's funeral and memorial service staged on Tuesday July 7, he continues to dominate the charts. Although *Florence & The Machine's* *Lungs* album was able to sneak ahead in the first midweek sales flashes, it finished in second place, on sales of 63,020 copies, and is the only album in the top five not to feature Jackson.

The Essential, which debuted and previously peaked at number two four years ago this week, ironically had its lowest weekly sale yet - just 52 copies - in the week before Jackson's death, and has thus far sold 483,735 copies, including 193,272 since his death. It is his ninth number one album - a total exceeded only by *The Beatles* (15), *Elvis Presley* (11), *The Rolling Stones* and *Madonna* (10 apiece).

Jackson's tally of Top 75 albums remains at nine but with previously depleted physical stocks partially replenished, all are now in the Top 20, and seven increase sales week-on-week. Jackson achieved a record tally of 29 simultaneous Top 75 singles a week ago but that tally now slips to 22, while his Top

2000 tally slips from 49 to 46.

Aside from *The Essential*, Jackson also features in the albums Top 10 with *Off The Wall* (up 10-3, 39,082 sales), *Thriller* (6-4, 32,919 sales), *Number Ones* (3-7, 29,145 sales) and *Thriller 25* (18-9, 24,855 sales). The best performance comes from *The Motown Years*, a three-CD 50-song release encompassing Jackson's Motown career, both solo and with his brothers. The album peaked at number 34 the week after its release in September 2008. This week, as it satisfies the public appetite for I'll Be There, *Who's Loving You* (sung at the memorial service by Mariah Carey and Britain's *Got Talent* prodigy Shaheen Jafargholi, respectively) and other early favourites, it catapults 82-5 (31,924 sales).

On the singles chart, *Man In The Mirror* continues to have most resonance, but dips 2-3 while selling a further 42,194 copies. *They Don't Care About Us* - featured in the clip by concert promoters AEG a couple of days before his death - is one of the few to head upwards, moving 32-28 (11,411 sales). *Who's Loving You* - the B-side of *The Jackson 5's* 1970 debut hit *I Want You Back* - first charted in April, after Jafargholi performed it on Britain's *Got Talent*, sparking enough for it to chart at number 53, and prompting Jackson to invite Jafargholi to sing at the ill-fated O2 gigs. It returns more forcefully this week, at number 36 (9,595 sales). And there's a new hit in the form of Jackson's cover of *Smile*

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,622,834	1,850,763
prev week	2,688,712	1,790,277
% change	-2.5%	+3.4%

Last week	Compilations	Total albums
Sales	339,017	2,189,780
prev week	353,766	2,144,043
% change	-4.2%	+2.1%

Year to date	Singles	Artist albums
Sales	72,872,784	44,177,856
vs prev year	52,788,464	46,610,898
% change	+38.0%	-5.2%

Year to date	Compilations	Total albums
Sales	11,540,820	55,718,676
vs prev year	13,568,556	60,179,454
% change	-14.9%	-7.4%

Compiled from sales data by Music Week

(number 74, 3,618 sales), which was Jackson's favourite song, and was sung at his memorial service by brother Jermaine.

We should also mention that Michael Jackson has a record nine of the Top 10 on the Music Video chart, where only the *High School Musical Concert DVD* (number nine) interrupts his supremacy. *Moonwalker* is number one with sales of 24,573 copies.

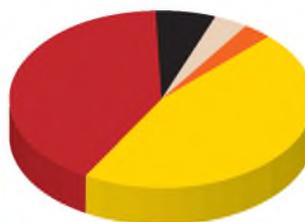
The singles chart's highest new entry this week comes from *Chipmunk*, who racks up his third hit, debuting at number six (27,517 sales) with *Diamond Rings*, which also features Emeli Sande. *Chipmunk* reached number 21 in March, with his debut hit *Chip Diddy Chip*, and teamed with Ironik for the Elton John-sampling *Tiny Dancer* (*Hold Me Closer*), a number three hit in May.

After taking a buffeting from the wave of Michael Jackson re-entries in the last fortnight, *Jordin Sparks' Battlefield* re-establishes itself. The track has moved 21-11-14-20-11 since release, and bounces a week ahead of the release of *Sparks' second album*, which bears the same title.

I Gotta Feeling is the second single from *Black Eyed Peas' current album, The E.N.D.*, and has climbed 29 places in each of the last two weeks in a row, hurtling 68-39-10. The group's 10th Top 10 single, it is the follow-up to *Boom Boom Pow*, which declines 6-7 on its eight straight week in the Top 10, a tenure which has thus far brought it 438,715 sales (including 25,734 last week) - enough to make it the band's all-time second biggest hit behind their 2003 chart topper *Where Is The Love*, which has sold 628,524 copies.

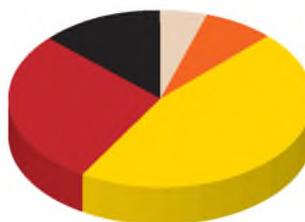
The Arctic Monkeys make their eighth visit to the Top 75, debuting at number 12 (16,684 sales) with *Crying Lightning*, the introductory single from their upcoming, third album, *Humbug*. The band has thus far sold 1,039,061 singles since their

ARTIST ALBUMS



Sony	45.9%
Universal	41.2%
Warner	6.3%
EMI	3.6%
Others	3.0%

SINGLES



Universal	46.2%
Sony	28.3%
EMI	13.2%
Warner	4.8%
Others	7.5%

October 2005 debut *I Bet You Look Good On The Dancefloor*, which contributes 326,182 of that total.

As the single of the same name continues to lead the singles chart, *Cascada's* third album, *Evacuate The Dancefloor* debuts at number eight on sales of 26,907 copies. The German dance trio's debut long player, *Everytime We Touch*, entered at number six in March 2007 (27,527 sales) and peaked five weeks later at number two. Follow-up *Perfect Day* followed just nine months later in December 2007, debuting at number 12 (49,150 sales), and peaking four

weeks later at number nine.

With *Kings Of Leon's* current album, *Only By The Night*, continuing its inexorable march to the 2m sales mark (it slips 14-16 this week, with sales of 11,609 lifting its 42-week career tally to 1,906,755), Sony has issued *Boxed*, which collects together the band's three previous albums in a nifty slipcase. The set debut at number 20 on sales of 9,366 copies, and inevitably impacts on the original albums - *Because Of The Times* dips 93-105 (1,988 sales), *Aha Shake Heartbreak* falls 123-132 (1,560 sales) and *Youth & Young Manhood* declines 179-186 (1,109 sales). Its release helps push total *Kings Of Leon* album sales in the UK to more than 4m.

Abba's Gold climbs 56-49 (4,540 sales) this week and is joined in chart battle by *Story Of A Heart*, the first English language album by the Benny Andersson Band. Debuting at number 29 (7,500 sales), it is being driven by exposure of the Abba-esque title track, which holds at number 33 on the radio airplay chart, and also debuts on the singles chart at number 90, on sales of 3,088 downloads. Andersson is the third member of Abba to make the charts since the group's demise. *Frida* charted with *Something's Going On* (number 18, 1982) and *Shine* (number 67, 1984), while *Agnetha* reached number 12 with *My Colouring Book* in 2004. To be fair to Abba's fourth member Bjorn - who co-penned the current Benny Andersson hit - he hasn't issued any solo material, unlike his former bandmates.

Debuting atop the compilation chart, *Gatecrasher's Trance Anthems 1993-2009* (22,845 sales) is the 23rd album branded for Gatecrasher - the legendary club night - but only the second to reach number one, following 2005's *Gatecrasher Classics*.

Album sales climb 2.1% week-on-week to 2,189,780, 8.49% ahead of same week 2008 sales of 2,018,440. Singles sales, at 2,622,834 were off 2.5% week-on-week but were 36.45% above same week 2008 sales of 1,922,169.

International charts coverage Alan

More albums sold since MJ's death than in the decade before

ACCORDING TO THE ECONOMIST, Amazon sold more Michael Jackson albums worldwide in the 24 hours following his death than in the whole of the past decade. It is a small but astonishing fact, and one that rings true, as the world's charts fill up with product from Jackson.

In absolute terms, Americans were the biggest buyers of Jackson recordings in the wake of his demise, purchasing an estimated 1.122m

albums by the late, self-styled King of Pop in the first 11 days after his death, compared to just 297,000 in the whole of the rest of 2009. In the same 11 days, US consumers paid to download 4,818,000 Jackson singles, 4,316,000 of them solo tracks, the rest Jackson 5 recordings.

This placed nine Jackson albums among the 100 best-sellers in the US last week, and 25 songs among the Top 100 digital tracks.

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 MICHAEL JACKSON <i>The Essential</i>	£11.98	£11.99	£11.99	£11.93
2 FLORENCE & THE MACHINE <i>Lungs</i>	£8.98	£8.99	£8.95	£8.93
3 MICHAEL JACKSON <i>Off The Wall</i>	£4.98	£4.99	£4.99	£6.00
4 MICHAEL JACKSON <i>Thriller</i>	£4.98	£4.99	£4.99	£5.00
5 MICHAEL JACKSON... <i>Motown Years</i>	£8.98	£5.99	£8.95	£11.93

Charts sales

Key
 ■ Highest new entry ■ Highest climber

Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	KATHERINE JENKINS <i>Premiere</i> / UCI (ARV)
2	2	THE PRIESTS <i>The Priests</i> / Epic (ARV)
3	NEW	KING'S COLLEGE CHOIR <i>England My England</i> / EMI Classics (E)
4	4	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen - Journey</i> / UCI (ARV)
5	3	FARYL Faryl / Decca (ARV)
6	5	KATHERINE JENKINS <i>Serenade - Deluxe Edition</i> / UCI (ARV)
7	9	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen</i> / UCI (ARV)
8	7	KATHERINE JENKINS <i>Living A Dream</i> / UCI (ARV)
9	6	ENCHANTED VOICES <i>Howard Goodall's Enchanted Voices</i> / Classic FM (ARV)
10	RE	FRON MALE VOICE CHOIR <i>Voices Of The Valley</i> / UCI (ARV)

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

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS <i>Gatecrasher</i> / Rhino
2	NEW	CASCADA <i>Evacuate The Dancefloor</i> / A&W/UMTV
3	3	EMPIRE OF THE SUN <i>Walking On A Dream</i> / Virgin
4	2	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital
5	1	MOBY <i>Wait For Me</i> / Little Idiot
6	5	VARIOUS <i>Chilled 2 - 1991-2009</i> / Ministry
7	6	VARIOUS <i>Hed Kandi - Beach House</i> / Hed Kandi
8	7	VARIOUS <i>Summer Sessions</i> / Ministry
9	9	VARIOUS <i>Freemasons - Shakedown 2</i> / Loaded
10	10	VARIOUS <i>Clubland 15</i> / A&W/UMTV

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

Jazz albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS <i>Ultimate Blues</i> / Decca (ARV)
2	2	MELODY GARDOT <i>My One And Only Thrill</i> / Verve (ARV)
3	3	DIANA KRALL <i>Quiet Nights</i> / Verve (ARV)
4	4	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most Of It Left</i> / Warner Brothers (TBC)
5	5	MICHAEL BUBLE <i>Call Me Irresponsible - Special Edition</i> / Reprise (LIN)
6	6	SEASICK STEVE <i>Dog House Music</i> / Bronzertar (PIAS)
7	9	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
8	7	IMELDA MAY <i>Love Tattoo</i> / Blue Thumb (ARV)
9	RE	FLEETWOOD MAC <i>The Best Of Peter Green's Fleetwood Mac</i> / Columbia (ARV)
10	RE	MICHAEL BUBLE <i>It's Time</i> / Reprise (LIN)

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

Rock albums Top 10

This	Last	Artist Title / Label
1	2	GREEN DAY <i>21st Century Breakdown</i> / Reprise (LIN)
2	1	KILLSWITCH ENGAGE <i>Killswitch Engage</i> / Roadrunner (LIN)
3	3	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (U)
4	8	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (LIN)
5	5	LINKIN PARK <i>Minutes To Midnight</i> / Warner Brothers (TBC)
6	6	NICKELBACK <i>Dark Horse</i> / Roadrunner (LIN)
7	9	PARAMORE <i>Riot</i> / Fueled By Ramen (LIN)
8	RE	GREEN DAY <i>American Idiot</i> / Reprise (LIN)
9	4	ZASTEEL PANTHER <i>Feel The Steel</i> / Island (ARV)
10	7	CHICKENFOOT <i>Chickenfoot</i> / earMUSIC (PIAS)

Official Charts Company 2009. Covers period from June 7 - 13.

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS <i>Gatecrasher</i> / Rhino (LIN)
2	1	VARIOUS <i>Clubland 15</i> / A&W/UMTV (ARV)
3	2	VARIOUS <i>R&B In The Mix</i> / Universal TV (ARV)
4	3	VARIOUS <i>Chilled 2 - 1991-2009</i> / Ministry (E)
5	NEW	OST <i>Hannah Montana 3</i> / Walt Disney (E)
6	6	VARIOUS <i>Ultimate Pop Party</i> / Universal TV (ARV)
7	7	VARIOUS <i>Now That's What I Call Music! 72</i> / EMI Virgin/UMTV (E)
8	11	VARIOUS <i>Feel Good 80s</i> / Sony Music (ARV)
9	8	VARIOUS <i>Heartbreakers</i> / UMTV (ARV)
10	5	VARIOUS <i>Big Tunes Ignition</i> / Hardbeat (ARV)
11	4	VARIOUS <i>Jackie - Summer Special</i> / EMI TV/UMTV (ARV)
12	NEW	VARIOUS <i>Kisstory Club Anthems</i> / Ministry (E)
13	13	OST <i>Hannah Montana - The Movie</i> / Walt Disney (E)
14	10	VARIOUS <i>The Sound Of Hardcore 2009</i> / Ministry (E)
15	18	OST <i>Mamma Mia</i> / Polydor (ARV)
16	9	VARIOUS <i>Summer Sessions</i> / Ministry (E)
17	16	VARIOUS <i>R&B Collection - Summer 2009</i> / Universal TV (ARV)
18	14	VARIOUS <i>Ska Mania</i> / Universal TV (ARV)
19	12	VARIOUS <i>Dj Ez - The Essential Garage Collection</i> / Ministry (E)
20	19	OST <i>Twilight</i> / Atlantic (LIN)

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Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	ARCTIC MONKEYS <i>Crying Lightning</i> / Domino (PIAS)
2	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN <i>Bonkers</i> / Ditee Stank (PIAS)
3	2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR <i>Heartbreak (Make Me A Dancer)</i> / Loaded (PIAS)
4	4	THE PRODIGY <i>Warrior's Dance</i> / Take Me To The Hospital (ESSIADA)
5	3	BASEMENT JAXX <i>Raindrops</i> / XL (E)
6	NEW	MASTER SHORTIE <i>Dead End</i> / Odd One Out (TBC)
7	9	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME <i>Dance With Me</i> / Ditee Stank (PIAS)
8	8	THE PRODIGY <i>Omen</i> / Take Me To The Hospital (ESSIADA)
9	NEW	BELLAMY BROTHERS <i>Let Your Love Flow</i> / Curb (LIN)
10	5	LAZEE FEAT. NEVERSTORE <i>Hold On</i> / Hardbeat (ARV)

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Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	2	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital (ESSIADA)
2	1	ALI CAMPBELL <i>Flying High</i> / Jacaranda (ARV)
3	3	FLEET FOXES <i>Fleet Foxes</i> / Bella Union (ARV)
4	NEW	DUCKWORTH LEWIS METHOD <i>The Duckworth Lewis Method</i> / Divine Comedy (TBC)
5	5	FRIENDLY FIRES <i>Friendly Fires</i> / XL (E)
6	8	THE GASLIGHT ANTHEM <i>The '59 Sound</i> / Side One Dummy (PIAS)
7	10	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> / XL (E)
8	4	JACK PENATE <i>Everything Is New</i> / XL (E)
9	7	MADNESS <i>Liberty Of Norton Folgate</i> / Lucky Seven (PIAS)
10	6	MOBY <i>Wait For Me</i> / Little Idiot (TBC)

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1 Jones



Surprisingly, his chart penetration was higher elsewhere: in top 50 terms, record buyers from the Netherlands provided Jackson with his best strike rate (38%). The latest Dutch Top 100 includes 19 of his songs in the top half, with Billie Jean at number three, Ben at number six, Thriller at number nine and Don't Stop 'Til You Get Enough at number 10, leading the charge.

However, Jackson's tally of 33 tracks in the Dutch Top 100 - impressive though it is - is overshadowed by his Australian success, with no fewer than 35 of his songs invading the Top 100 down under. Thriller is the top choice, re-

entering the chart at number three, with Black Or White, Billie Jean and Man In The Mirror following at eight, nine and 10, respectively. There is, incidentally, a greater disparity between Jackson's singles and albums penetration in the Netherlands than anywhere else - he has only four albums among the Top 100 there, with The Collection (number two) leading the way.

Of 16 Jackson songs in the Irish Top 50, Man In The Mirror struck the biggest chord - just as it did in the UK and US - and ranks third. He has nine albums among the Top 100 in Ireland and is the first artist to claim all of the

top three places: The Essential Michael Jackson leads the way, followed by Number Ones and King Of Pop.

King Of Pop is a natural to top the charts - being both a recent (2008) and bespoke compilation, with at least 22 variations around the world, each tweaked slightly to reflect local preferences in Jackson's catalogue. Aside from Ireland, it tops the chart this week in Austria, and is Jackson's top-ranked album in Spain (number two), Mexico (number six) and Russia (number 14).

Jackson also leads the album chart in New Zealand and Poland, with Thriller 25 topping both lists.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	(Producer) / label / Catalogue number (Distributor)	
1	1	13	MICHAEL JACKSON	The Essential	(Jones/Jackson/Various) / Epic 5204222 (ARV)	+50% SALES INCREASE
2	New		FLORENCE & THE MACHINE	Lungs	(Epworth/Ford/Mackie/Hugall/White) / Island 1797940 (ARV)	HIGHEST NEW ENTRY
3	10	3	MICHAEL JACKSON	Off The Wall	(Jackson/Jones) / Epic 0504422 (ARV)	SALES INCREASE
4	6	3	MICHAEL JACKSON	Thriller 11	(Jones/Jackson) / Epic 4085930 (ARV)	SALES INCREASE
5	Re-entry		MICHAEL JACKSON & JACKSON FIVE	The Motown Years	(Various) / Motown 531646 (ARV)	
6	2	2	LA ROUX	La Roux	(Langmeil/Clockson) / Polydor 1795991 (ARV)	
7	3	60	MICHAEL JACKSON	Number Ones 4	(Jones/Jackson/Various) / Epic 2022509 (ARV)	
8	New		CASCADA	Evacuate The Dancefloor	(Mentian/Neou) / A&M/UMTV 2711264 (ARV)	
9	18	21	MICHAEL JACKSON	Thriller: 25Th Anniversary Edition	(Jones/Jackson/Various) / Epic 8869179862 (ARV)	+50% SALES INCREASE
10	8	26	LADY GAGA	The Fame	(Redone/Space Cowboy/Fusari/Ki:ziszzenbaum/Ki:ra/Hisc) / Interscope 1789138 (ARV)	
11	4	5	KASABIAN	West Ryder Pauper Lunatic Asylum	(Pizzano/Dan The Automator) / Columbia 8869751831 (ARV)	
12	7	6	PAOLO NUTINI	Sunny Side Up	(Nutini/Jones) / Atlantic 825646901371 (CIN)	
13	11	32	TAKE THAT	The Circus 6	(Shanks) / Polydor 1787444 (ARV)	
14	5	28	MICHAEL JACKSON	King Of Pop	(Jones/Jackson/Various) / Epic 88697356512 (ARV)	
15	23	2	MICHAEL JACKSON & JACKSON FIVE	The Very Best Of	(Jones/Jackson/Various) / Universal TV 5305972 (ARV)	SALES INCREASE
16	14	42	KINGS OF LEON	Only By The Night 5	(Pete Dinklage/King) / Hand Me Down 8869732121 (ARV)	
17	33	2	MICHAEL JACKSON	History - Past Present And Future Book 1	(Jones/Jackson/Various) / Epic 4747092 (ARV)	+50% SALES INCREASE
18	12	5	BLACK EYED PEAS	The E.N.D.	(Guetta/Harris/Boyz II Da/Dr. Dre/Replay) / Interscope 2707959 (ARV)	
19	9	5	BRUCE SPRINGSTEEN & E ST BAND	Greatest Hits 2	(Springsteen/Cresto/Sandwich/Plotkin/Apple/Ludwig) / Columbia 88697530912 (ARV)	
20	New		KINGS OF LEON	Boxed	(Johns/Petigallie) / Hand Me Down 88697547372 (ARV)	
21	17	22	LILY ALLEN	It's Not Me It's You	(Kurstin) / Regal 6942752 (C)	
22	15	20	THE PRODIGY	Invaders Must Die	(Howlett) / Take Me To The Hospital HOSPBOX001 (ESS/ADA)	
23	20	9	JIM REEVES	The Very Best Of	(Various) / Sony Music 88697519012 (ARV)	
24	19	9	NOISETTES	Wild Young Hearts	(Abbiss) / Vertigo 1792832 (ARV)	
25	16	6	DANIEL MERRIWEATHER	Love And War	(Ranson/White) / J 88697473192 (ARV)	
26	21	2	KENYAN BOYS CHOIR	Spirit Of Africa	(Lahen) / Decca 2707259 (ARV)	
27	22	48	THE SCRIPT	The Script 2	(The Script) / Phonogenic 88697361942 (ARV)	
28	13	2	ALI CAMPBELL	Flying High	(Campbell) / Jacaranda JACARCD1 (ARV)	
29	New		BENNY ANDERSSON BAND	Story Of A Heart	(Benny Andersson) / Polydor 2709124 (ARV)	
30	27	3	NEIL SEDAKA	Music Of My Life	(Various) / Universal TV 5320124 (ARV)	
31	31	34	BEYONCÉ	I Am Sasha Fierce 2	(Geddes/Del The Rhythm/Steingard/Stewart/Various) / RCA 88697194922 (ARV)	
32	24	27	JASON MRAZ	We Sing We Dance We Steal Things	(Terefe) / Atlantic 17567899294 (CIN)	
33	26	5	KERI HILSON	In A Perfect World...	(Timbaland/Palow De Don) / Interscope 2703713 (ARV)	
34	37	9	GREEN DAY	21st Century Breakdown	(Vig/Green Day) / Reprise 9362497777 (CIN)	
35	32	13	CAVIN HARRIS	I Created Disco	(Harris) / Columbia FLYEY007 (ARV)	
36	28	45	KASABIAN	Empire 2	(Abbiss/Kasabian) / Columbia PARADISE37 (ARV)	
37	34	8	EMINEM	Relapse	(Dr Dre/Benson/Duc Ishif/Ingram/Lewis/Neer/Parker) / Interscope 2703216 (ARV)	
38	25	38	FLEET FOXES	Fleet Foxes	(Fleet Foxes) / Bella Union BELLA:CD67 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	(Producer) / label / Catalogue number (Distributor)	
39	50	112	TAKE THAT	Never Forget - The Ultimate Collection 3	(Various) / RCA 82876748522 (ARV)	SALES INCREASE
40	New		DUCKWORTH LEWIS METHOD	The Duckworth Lewis Method	(Hannon/Walsh) / Divine Comedy DLM002 (TBC)	
41	46	33	THE KILLERS	Day & Age 3	(Price) / Vertigo 1785121 (ARV)	
42	38	70	DUFFY	Rockferry 5	(Butler/Hogarth/Booker) / A&M 1756423 (ARV)	
43	47	5	LITTLE BOOTS	Hands	(Kurstin/Guodard/Red One/Stamard/Kid Gloves) / sixsevenine 256468332 (CINR)	
44	39	18	TAYLOR SWIFT	Fearless	(Chapman/Swift) / Mercury 1795298 (ARV)	
45	43	37	PINK	Funhouse 2	(Various) / LaFace 88697405492 (ARV)	
46	New		BOMBAY BICYCLE CLUB	I Had The Blues, But I Shook Them Loose	(Abbiss) / Island 2711057 (ARV)	
47	35	4	GEORGE HARRISON	Let It Roll: Songs Of George Harrison	(Various) / EMI 9650192 (C)	
48	52	41	JAMES MORRISON	Songs For You, Truths For Me	(Dreese/Robson/Taylor/Hedder/Saunders/White) / Polydor 1779250 (ARV)	
49	56	695	ABBA	Gold - Greatest Hits 13	(Andersson/Various) / Polydor 5103272 (ARV)	SALES INCREASE
50	36	12	EMPIRE OF THE SUN	Walking On A Dream	(Mayes/Empire Of The Sun) / Virgin CDV1227 (C)	
51	48	5	CAT STEVENS	The Very Best Of	(Various) / Island 3811239 (ARV)	
52	68	63	ELBOW	The Seldom Seen Kid 2	(Potter) / Fiction 1748390 (ARV)	SALES INCREASE
53	42	14	FRIENDLY FIRES	Friendly Fires	(Eggs/Smith/McCartlane) / XL XLCD383 (C)	
54	30	4	BLUR	Midlife	(Blundell/Scott/Hill/Johnson/HPower) / Parlophone 3653322 (C)	
55	72	2	THE GASLIGHT ANTHEM	The '59 Sound	(Hunt) / Side One Dummy SD1358 (PIAS)	HIGHEST CLIMBER
56	55	84	PAOLO NUTINI	These Streets 3	(Nasim) / Atlantic 51015012 (CIN)	
57	54	49	COLDPLAY	Viva La Vida 3	(Eno/Draus/Simpson) / Parlophone 2121140 (C)	
58	64	40	BOB MARLEY & THE WAILERS	Legend	(Marley/Various) / Tuff Gong 5301640 (ARV)	
59	Re-entry		THE PRODIGY	Thir Law - The Singles 1990-2005	(Various) / XL XLCD190 (C)	
60	45	10	NEIL YOUNG	Greatest Hits	(Various) / Reprise 9352489242 (CIN)	
61	70	42	NE-YO	Year Of The Gentleman	(Stanga/Harmon/Palow De Don/Taylor/Various) / Def Jam 1774984 (ARV)	
62	41	10	BRUCE SPRINGSTEEN	Working On A Dream	(D'Addario) / Columbia 8859743552 (ARV)	
63	62	65	KASABIAN	Kasabian 2	(Abbiss/Kasabian) / RCA 82875543172 (ARV)	
64	71	80	JAMES MORRISON	Undiscovered 4	(Dreese/Robson/Hogarth/White) / Polydor 1721332 (ARV)	
65	Re-entry		THE KILLERS	Hot Fuss 4	(Salminen/The Killers/Howze) / Vertigo 985352 (ARV)	
66	New		MAXWELL	Blacksummers Night	(Davis/Musz) / Columbia 59593891422 (ARV)	
67	63	7	PINK	Can't Take Myself Too Seriously/Try This/I'm Not Dead	(Various) / RCA 88697534602 (ARV)	
68	51	5	MEAT LOAF	Hits Out Of Hell	(Various) / Epic 88697338762 (ARV)	
69	66	16	WHITE LIES	To Lose My Life	(Muller/Wingel) / Fiction 1792339 (ARV)	
70	60	53	THE TING TINGS	We Started Nothing 2	(De Mairial) / Columbia 88697289252 (ARV)	
71	Re-entry		TAKE THAT	Beautiful World 8	(Shanks) / Polydor 1715531 (ARV)	
72	Re-entry		AKON	Freedom 1	(Akon/Various) / Universal 1792339 (ARV)	
73	Re-entry		PUSSYCAT DOLLS	Doll Domination - The Mini Collection	(Loving/Full/Martin/Saunders/Steingard) / Interscope 2704039 (ARV)	
74	Re-entry		N-DUBZ	Uncle B	(Fleming/N-Dubz) / A&M/UMTV 1792392 (ARV)	
75	57	27	PENDULUM	In Silico	(Swindell/McGilligan/Gwyned/Jenkinson/MoDish) / Warner 3601721255453275 (TBC)	

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Abba 49	Method 40	Hilson, Keri 33	Meat Loaf 68	Pink 45	Ting Tings, The 70	Key	BPI Awards
Akon 72	Duffy 42	Jackson, Michael 1, 3, 4,	Merrweather, Daniel 25	Pink 67	White Lies 69	★ Platinum (300,000)	Florence & The
Allen, Lily 24	Elbow 52	7, 9, 14, 17	Michael Jackson &	Prodigy, The 22, 59	Young, Neil 60	● Gold (100,000)	Machines: Lungs (gold)
Benny Andersson Band 39	Eminem 37	Kasabian 11, 36, 63	Jackson Five 5	Pussycat Dolls 75		● Silver (50,000)	
Beyonce 31	Empire Of The Sun 50	Kerianys Choir 26	Michael Jackson &	Reeves, Jim 23		★ 1m European sales	
Black Eyed Peas 48	Fleet Foxes 38	Killers, The 44, 65	Jackson Five 15	Script, The 27			
Blur 54	Florence & The Machine 2	Kings Of Leon 16, 20	Morrison, James 48, 64	Sedaka, Neil 30			
Bombay Bicycle Club 46	Friendly Fires 53	Lady Gaga 10	Mraz, Jason 32	Springsteen, Bruce & E St Band 19			
Campbell, Ali 28	Gaslight Anthem, The 55	Little Boots 43	N-Dubz 74	Stevens, Cat 31			
Cascada 8	George Harrison 47	Merley, Bub & The Wailers 58	Ne-Yo 61	Taylor Swift 44			
Coldplay 57	Green Day 34	Nutini, Paolo 12, 56	Neil Young 60				
Duckworth Lewis 38	Harris, Calvin 35	Pendulum 75					

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