

NEWS

MERCURIAL ACTS

Industry tastemakers reveal their hot tips for the Mercury prize



PUBLISHING

SWEET THEMES

In the world of syncing, TV theme tunes are very much back in style



FEATURES

GAMES WITHOUT FRONTIERS

Beatles Rock Band on the way as console music games enjoy boom period

Publishers clamour for change as chief executive departs the under-fire collecting society

Will PRS ring the changes?

Publishing

By Robert Ashton and Paul Williams

PUBLISHERS HAVE WARNED PRS FOR MUSIC that it needs to reform and also slim down its "unwieldy" board if it is to move beyond the crisis caused by the sudden departure of Steve Porter last week.

The chief executive's removal was swift – he apparently reported for work as usual last Monday morning before leaving the Berners Street offices the same day – although sources suggest that it was not entirely unexpected. In the meantime Jeremy Fabinyi will act as an interim chief executive.

Although the company is apparently looking for candidates inside and outside the organisation, many are betting Fabinyi will end up with the job permanently.

Inside the organisation Porter was well liked, but at the heart of his departure, sources say, was a series of issues stemming from the publisher community. One major publisher says Porter had lost his

backing. He adds, "Everyone lost confidence in him."

Another executive with inside knowledge of Porter's departure says that there was a feeling that there was "an absence of strategy". The leading publisher says, "Steve never got the music business. He got collecting societies'. But people in the music business weren't his natural milieu."

Other insiders point out that Porter's managerial style was quite different from his predecessor Adam Singer. Singer was viewed as a "more visionary" figure while Porter was

perceived as an administrator. "The contrast of the two was quite marked," says an insider. "He was the wrong guy for that job."

Most recently, the PRS decision to cut the online streaming rate caused ructions with the major publishers, although they were not the only ones agitating for Porter's departure, with smaller outfits also disenfranchised. "It wasn't an iceberg moment, but it was another thing on the back of a number of other things," says one source.

Now executives suggest that the future of PRS needs to be addressed,

the place MCPS has within it and how the 30-plus member board operates.

One senior publisher says, "If you wanted it to be crystallised, what underlines PRS for Music is the MCPS. At the moment MCPS is going through some very challenging times in terms of mechanicals falling and CD sales dwindling and they are going to need to reconfigure themselves to be an organisation that can best represent the publishing community moving forward. Steve wasn't on board for the need for change."

Another senior publisher suggests both the MCPS board, chaired by Quiet Man Music's Tom Bradley and comprising a deputy chairman and 14 publisher or writer directors, and the PRS board, chaired by Ellis Rich and comprising two deputies and 19 publisher or writer directors and two external directors, are now too unwieldy for a PRS chief executive to manage.

"To try and create an imaginative strategy with a board of more than 30 people is very difficult," he says, adding they should be drastically slimmed down with just one chairman – possibly an independent professional chairman.

Meanwhile, PRS for Music today reveals a 3% fall in revenue for the first half of the year. The organisation reported total revenues of £282.1m, down from £289.9m in the first six months of 2008.

The decrease was led by 6% year-on-year falls in revenue from both broadcast and online, and recorded media. PRS says that broadcast and online was "behind our expectations" but this is due to "phasing of revenues" and it expects to make up ground in the second half of the year.

PRS adds that recorded media "had a strong start to the year", with audio products holding up better than predicted. However, it predicts a 13% decline in this sector for the full-year results. Revenue from public performance was up 1% at £71.5m, and international revenue grew 2% to £59.7m.

PRS is forecasting that full-year results will show a 2% fall in revenue.

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Video thrills the music star as Rock Band launches interactive games platform

THE CREATORS OF ROCK BAND are set to revolutionise the music-based games sector with the launch of Rock Band Network, an interactive platform that will allow musicians around the world to build, price and submit Rock Band game levels featuring their own music.

Rock Band Network will debut this autumn, with its creators MTV/Harmonix effectively providing artists, labels and content aggregators with a new distribution platform and potential revenue channel via an in-game store.

Artists will be able to access a series of tools via the website www.creators.rockband.com that will allow them to author their own songs as Rock Band game files. They will then be able to upload them to the site for review by a community of Creators Club reviewers.

The opportunity is open to all artists, signed or unsigned, that own and control their music, in terms of master and publishing rights. Once a song is submitted and approved

artists will be paid a royalty of 30% of the retail selling price (excluding taxes) of every track sold through the store.

"We are subject to pitches every week from

labels and what has been difficult for us is making sure we have the right content available on Rock Band and at the right time so it is meaningful for us and the artist," says MTV Networks Music Group senior vice president of electronic games and music Paul DeGooyer.

"Rock Band Network will enable people to time their own releases, price them the way they want and, if we get it right, it will enable artists to think in terms of interactive versions of their songs as they are creating them."

The hugely successful Rock Band franchise has already generated more than 50m paid downloads and is set to enjoy a further boost with the release of Beatles Rock Band on September 9.

Rock Band Network is currently in a period of closed beta testing while submissions are assessed from selected participants.

In late August the Rock Band Network tools will be made available to anyone wanting to participate.

● See feature on page 20.



TAKE



KENNEDY STREET

THAT

CONGRATULATIONS
GARY, HOWARD, JASON, MARK
& JONATHAN

20 SOLD OUT STADIUM SHOWS

JUNE 2009

FRI	05	SUNDERLAND STADIUM OF LIGHT
SAT	06	SUNDERLAND STADIUM OF LIGHT
MON	08	COVENTRY RICOH ARENA
TUE	09	COVENTRY RICOH ARENA
WED	10	COVENTRY RICOH ARENA
SAT	13	DUBLIN CROKE PARK
TUE	16	CARDIFF MILLENNIUM STADIUM
WED	17	CARDIFF MILLENNIUM STADIUM
FRI	19	GLASGOW HAMPDEN PARK
SAT	20	GLASGOW HAMPDEN PARK
SUN	21	GLASGOW HAMPDEN PARK
TUE	23	MANCHESTER CRICKET GROUND
WED	24	MANCHESTER CRICKET GROUND
FRI	26	MANCHESTER CRICKET GROUND
SAT	27	MANCHESTER CRICKET GROUND
SUN	28	MANCHESTER CRICKET GROUND

JULY 2009

WED	01	LONDON WEMBLEY STADIUM
FRI	03	LONDON WEMBLEY STADIUM
SAT	04	LONDON WEMBLEY STADIUM
SUN	05	LONDON WEMBLEY STADIUM

1,109,160 TOTAL TICKETS SOLD

A NEW ALL TIME RECORD ATTENDANCE
FOR A UK & IRELAND TOUR

AND TO KIM GAVIN & CHRIS VAUGHAN
FOR PRODUCING AND STAGING
A TRULY MEMORABLE SHOW

FROM DANNY BETESH
AND ALL AT KENNEDY STREET

News

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

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The Playlist



THE VERY BEST Warm Heart Of Africa

Moshi Moshi

A wonderful collaboration between The Very Best and Ezra Koenig. This is the joyful lead single from TVB's new album and we can't get enough. (single, September 7)



NEWTON FAULKNER Rebuilt By Humans

RCA

Newton Faulkner's second album gets off to a strong start with this upbeat, radio-friendly tune. (single, September 21)



THE BIG PINK Dominos

4AD

The song to lead into The Big Pink's debut album, *A Brief History Of Love*, is a captivating, shoegazey tune with commercial appeal. (single, September 7)



DIANA VICKERS Jumping Into Rivers

RCA

This Guy Sigsworth co-write is a slice of delicate pop with real charm. It is the first taste of the former X-Factor star's debut album sessions. (from album, January 2010)



HEALTH Get Color

City Slang/Coop

Not the album to put on over dinner with the family, but that's not the idea, is it? A brilliantly manic, beat- and bleep-soaked set. (album, September 7)



EX-LOVERS You Forget So Easily

Chess Club

Lead track from the heartwarming duo's new limited-edition EP for Chess Club. Elliot Smith's ghost is alive and well in these tunes. (EP, September 14)



WILD PALMS Bleached White

unsigned

Playing the Hoxton Bar this Thursday, Wild Palms' early demos have the promise of something very good indeed. (demo)



THE ORB Suburban Smog

Malicious Damage

It's like they never went away. The electronica pioneers return with a new album this year and this song gives a firm indication of its direction. (single, September 7)



VIKTORIA MODESTA Jane Bond

unsigned

Slick production-led pop fronted by an artist already boasting a healthy following through her modelling work. (demo)

About Mbopdigital.com

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SIGN HERE

Wall Of Sound has signed **Cosmo Jarvis**. His new album – *Humasyouhitch* – will be released later this year

Polydor has signed **Ellie Goulding**. It is label president Ferdy Unger-Hamilton's first signing since taking up a new role with the major

Global Publishing has signed **Stevie Hoang** to a UK-only publishing deal. Hoang is managed by Christian Tattersfield at 14th Floor

UNEARTHED VEDETT EXTRA BLOND



GIG OF THE WEEK

What: *Music Week* presents Unearthed!
When: Monday, July 20
Where: Queen Of Hoxton, London
Why: Norwegian award winner Thomas Dybdahl joins US west coast rockers Army Navy for a night of music at *Music Week's* monthly live night

Columbia and Island make A&R moves

COLUMBIA HAS APPOINTED former Virgin France managing director Philippe Ascoli to the role of senior A&R director, replacing Nick Huggett who is moving to Island as director of A&R.

Ascoli will report to Columbia Records managing director Mike Smith in the position, which he takes up on September 7.

Huggett will be taking on a newly-created role at Island, overseeing the label's A&R department. He will report to Island co-president Darcus Beese, who says that he is delighted to sign "a real music man of Nick's experience".

"His track record speaks for itself and I look forward to him adding many new names to Island's illustrious roster," Beese adds.

Ascoli was appointed managing director of Virgin France in March 2007, a role he combined with president of the Source Etc label that he founded in 2005. His successes at Source included home-grown artists such as Rose and Yelle.

Smith says, "I've loved many of the artists that Philippe has signed since I first came across his Source label. He is one of the rare and great music men in the industry that I've always wanted to work with and I am looking forward to him taking Columbia's talent roster to the next level."

Ascoli says he is excited to take up the role. "To me the Columbia label has always represented one of the greatest legacies in A&R culture and I am proud to be here as part of the same label as many of my musical heroes," he explains.

Huggett's background includes a stint in independent music retail, as well as working in A&R for Mo' Wax and XL, where he was responsible for signing Adele, MIA, Dizzee Rascal and Jack Peñate. In 2007 he joined Sony BMG's Columbia label as head of A&R.

He says he wants Island to be "the first place exciting new artists and managers think about working with".

"[Philippe] is one of the rare and great music men in the industry that I've always wanted to work with and I am looking forward to it..."

MIKE SMITH, COLUMBIA

Retailer to take 'unprecedented' role as HMV adopts label role

Retail

By Ben Cardew

RETAILER HMV IS TAKING ON THE ROLE of a traditional record company for the physical release of the new album from London rock band The Boxer Rebellion.

In a move the retailer describes as "unprecedented", HMV is to act as a lead outlet and strategic partner for the physical release of the band's new album *Union* on September 14.

This means HMV will advance the costs of manufacturing the CD and will support the promotion and marketing of the album, in return for a share of the revenues.

HMV says that the move ties in to its 360-degree approach, which recently saw it promote La Roux's debut album across its high street and digital stores, as well as organising a gig by the artist in the HMV Forum in north London (one of 11 UK venues it co-owns with the Mama Group under the Mean Fiddler Group name).

For *Union*, which earlier in the year entered the US albums charts at number 82 on download sales, HMV will deliver in-store and online publicity leading up to the album's release and will also "leverage its growing presence in the ticketing and live music sectors".

On a practical level this means the release will be supported by a week of in-store performances and album signings at key HMV stores around the UK and Ireland, including the flagship Oxford Circus store.



The band's full UK tour in September will take in a number of Mean Fiddler Group venues, including the recently re-opened Relentless Garage in north London. Tickets for this tour will be sold individually or as part of an album bundle exclusive to HMV.

HMV's head of music Rudy Osorio says he is looking forward to a fruitful relationship with the band. He says, "We see this as a bit of a unique opportunity for the time being – it's really just about finding new ways to engage with customers, and, of course, The Boxer Rebellion are already well-established and have a core fanbase with which we can connect."

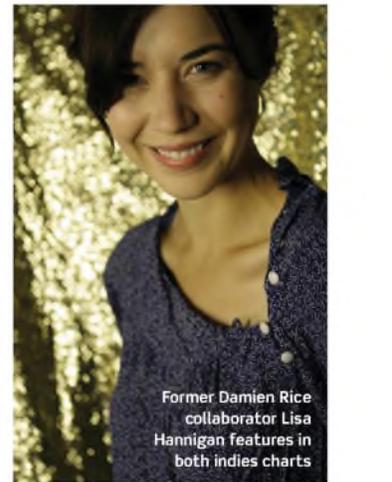
However, he explains if the initiative proves successful then it could well create a template for future

Smaller acts to get their break

LISA HANNIGAN, CHICKENFOOT, ISRAEL KAMAKAWIWO'OLE AND THE LOW ANTHEM are among the artists to gain exposure from the new independent and indie breakers charts, which *Music Week* is publishing for the first time this week.

The Official Charts Company recently announced plans to revamp the independent singles and albums chart based on new criteria for independence: under the new rules a download or CD is only eligible for the Official Independent Charts if released on a label that is 50% or more owned by an independent company.

The OCC also launched two new charts: the Official Independent Breakers Top 20 and the Official Independent Album Breakers Top 20. These charts follow the same criteria for independence as the main indie charts, but exclude any act that has charted within the top 20 of the official singles or albums national charts.



Former Damien Rice collaborator Lisa Hannigan features in both indie charts

As of today *Music Week* will be running the Official Independent Charts for singles and albums in the magazine every week and will alternate between the two Independent Breakers Charts in print (see page 33). The charts will also be available on Musicweek.com.

Record company for The Boxer Rebellion Role for album launch



Unification: HMV are pulling out all the stops for The Boxer Rebellion's second album, Union

down that route, but as talks progressed we realised that staying 'unsigned' was the only way we could genuinely take control of our own destiny.

"Demand for a CD version of the album skyrocketed, and just as we worked closely with iTunes in the digital space, we sought a leading retail partner to work with us on physical. We needed investment to manufacture, distribute, and promote the record; HMV needed our CD in-store to satisfy demand, and that was the birth of what has become a very strategic, transparent, and groundbreaking relationship."

The album will be on sale in all of HMV's 270 stores, as well as via HMV.com, selected independent stores and other online retailers. The CD release will include an extra song and will also allow access to a private website hosting a further bonus track, as well as album instrumentals, interviews and a wealth of exclusive material.

The album will be preceded by a single, which will be released on September 7 through HMV, the band's own website (www.theboxerrebellion.com) and independent stores.

The Boxer Rebellion first came to the attention of the wider media in January, when they pre-released Union digitally through the iTunes Music Store. Lead track Evacuate was downloaded 560,000 times in seven days and the band subsequently topped the US iTunes alternative charts.

ben@musicweek.com

activity. Osorio adds, "There are now so many different ways for fans to discover and purchase the music they love, and we see HMV's role as an enabler of choice in an increasingly multi-channel world, whether, as in the vast majority of cases, that means working with our longstanding supplier partners to promote their artists and music or, as in this case, collaborating directly with exciting unsigned acts to give them vital access to our customer base."

Meanwhile, the band's manager Sumit Bothra explains why the act has decided to forego the traditional route of signing with a label. "When we pre-released Union digitally via iTunes in January, we broke the Billboard 200, which led to a tornado of label talks. We could have gone

Breaks via new indie charts

All four charts - but especially the new breakers rundowns - are intended to promote new, independent talent and this is already evident in this week's charts: XL's Friendly Fires and Odd One Out's Master Shortie top the indie albums and singles breakers charts respectively with Friendly Fires and Dead End, while Modena's Chicane and Take Me To the Hospital's Prodigy top the main indie singles and albums charts with Poppiholla and Invaders Must Die.

Lower down all four charts, however, is a wealth of lesser-known names including Dramatico's Geoffrey Gurrumul Yunupingu whose Gurrumul album features in both the breakers and main indie albums chart; Hard2Beat's Lazee featuring Neverstore whose Hold On takes runners-up spot on the indie singles singles breakers chart; and Hawaiian musician Israel Kamakawiwo'ole, whose cover of Somewhere Over the Rainbow (Big

Boy) features in the breakers singles charts.

OCC managing director Martin Talbot says, "It is increasingly difficult for independently-released records to get the exposure they deserve. Often records that are critically acclaimed, if they don't break through in the first week they will struggle. The new charts will give new acts who haven't had a hit a window of exposure so they can get to consumers."

Music Week editor Paul Williams says, "The debate to sort out the UK's independent charts went on for far too long, but what we now have is a series of charts that properly reflects the breadth of the independent sector and will give additional support to indie artists at a time when it is ever harder for them to enter the main singles and albums count-downs. It is for these reasons that we are very pleased to support the new charts by publishing them in the magazine and online."

Valuation via a PRS for Music study

Report values UK music at £3.6bn

Industry

By Eamonn Forde

THE UK MUSIC INDUSTRY WAS WORTH £3.6bn in 2008 according to a new report by PRS for Music's chief economist Will Page, an increase of 4.7% on 2007.

This increase comes despite recorded music dropping in value, a phenomenon Page explains by the appearance of new revenue sources and the increasing importance of B2B income. The report also discovered a growing gap in earnings between a handful of superstar acts and the thousands of mid-sized and small acts.

It estimates that advertising and sponsorship income was worth £89m last year, but the lion's share went to a slim number of major acts.

"You cannot assume that this money was spread evenly across 60,000 songwriters and 50,000 artists," says Page. "It was heavily skewed towards a couple of hundred big acts."

Additionally, it is estimated that 80% of the money in the live industry is generated by the top 5% of acts.

Page explains that this presents a major problem for the industry in general and record labels specifically. "It is the recorded industry that provides the primary investment for new talent," says Page. "With the damage done by P2P, who is going to invest in the heritage acts of tomorrow?"

In this, the new report echoes the findings in Page's 2008 paper on the Long Tail effect, which found that there remains a significant revenue imbalance towards a few big acts.

The new report looked at two key revenue strands in order to understand the wider picture - namely B2C (business-to-consumer) and B2B (business-to-business).

Within B2C were recorded music sales, which were down 6% to £1.309bn, and live income, which rose 13% to £1.4bn. The strength of live ensured that the entire B2C sector rose 3% in value to £2.7bn.

B2B income, which included monies from PPL and sponsorship/branding, rose 10% to £926m. The report also singled out PPL for particular praise for drawing in £15m in reciprocal overseas broadcast income in 2008 from a base figure of zero in 2003.

"This is a sign of things to come," suggests Page. "B2B is making up an increasingly large share of a growing pie. In the UK, it is bringing more money in than it is sending out. B2B revenues are often misunderstood or overlooked by people outside of the industry, particularly government and policy makers. These revenues need to be brought to light."

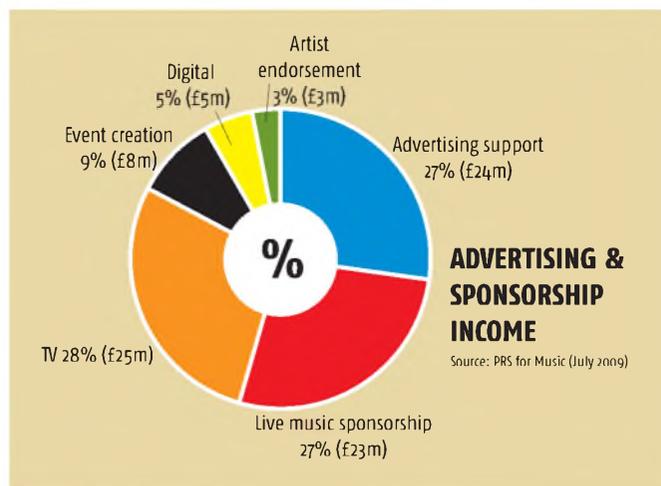
Throughout the report the importance and growing power of digital income was stressed.

It projects that, if sales trends continue as they are currently, digital income could finally offset the losses in physical by 2011.

Page believes that it is only in understanding and mapping all non-traditional revenue sources that the business can fully understand the economic complexities of the current situation and use this to better prepare for the future.

"Those new non-traditional business models like Spotify and We7 raise the issue of engagement," says Page. "When you engage your consumers you can start monetising and creating revenues. These revenues may not come through physical sales but instead could come through other sources. Often those revenues did not crop up on the conventional radar. This is what this whole report is about."

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News

Editorial Paul Williams



WHENEVER A HIGH-FLYING INDUSTRY EXECUTIVE IS EJECTED FROM THEIR JOB, the move is usually accompanied by some bland press notice offering no reason for the departure.

By contrast, the statement issued by PRS for Music last Monday following Steve Porter's axing was as blatant as his exit was swift, declaring the organisation needed "a new set of skills", something it seems the departing CEO was not in a position to deliver.

What "new set of skills" is required is open to debate, but what the phrase does spell out is clear unhappiness within the publishing community about the way in which PRS for Music was being run under Porter during a period which, not least because of the huge decline in mechanical royalties, has been one of the toughest in the organisation's 95-year history.

Porter's two years in charge have not been without activity, including the organisation's rebranding in January from its previous name of the MCPS-PRS Alliance, a move billed as a bid to reflect the changing business but one also causing displeasure to some because of the decision to drop the MCPS name. But the cosmetic overhaul has not been able to mask apparent dissatisfaction about the leadership, dissatisfaction among the major publishers that boiled over following the decision in May to drastically cut the minimum royalty rate for streaming music in defiance of what the publishers wanted.

Porter's two years in charge have not been without activity, including the organisation's rebranding in January from its previous name of the MCPS-PRS Alliance, a move billed as a bid to reflect the changing business but one also causing displeasure to some because of the decision to drop the MCPS name. But the cosmetic overhaul has not been able to mask apparent dissatisfaction about the leadership, dissatisfaction among the major publishers that boiled over following the decision in May to drastically cut the minimum royalty rate for streaming music in defiance of what the publishers wanted.

One publisher said that the publishers simply "lost confidence" in Porter. What should not be in dispute is his knowledge and experience, having joined the society back in 1999, but he cut a different cloth to his predecessor Adam Singer, who was always ready with a choice quote and presented himself as more of a visionary. In contrast, Porter was more of a back-ground guy – but it should be noted one who stepped up at a vital moment when Singer, with rather unfortunate timing, announced he was quitting on the eve of the Copyright Tribunal dispute with the BPI finally being settled.

These past few months have not been easy for Porter and his organisation, especially given the very public fallout with YouTube after the site decided to pull premium music content without any consultation. Porter could hardly be blamed for that, but it was yet more negative publicity for PRS after the debacle over car mechanics and the likes publicly complaining about having to pay to listen to their radios while working.

In the YouTube spat, PRS found itself too often being painted as the "bad guy" even though the real story was a corporate giant not paying songwriters and publishers for using their copyrights.

In more day-to-day business, PRS for Music during Porter's tenure has had to cope with a complete shift in its revenues make-up as the sharp decline in CD sales has resulted in mechanical royalties dropping from being its number one revenue earner as recently as 2006 to now ranking behind income from broadcast/online.

It is to the organisation's credit under him that, against these big falls in physical product sales, overall revenue has continued to climb to record levels and its numbers have held up better than some of its overseas equivalents, but Porter himself acknowledged in May that PRS is next year expecting to suffer a first drop in annual revenues.

The pressures being applied to the society's bottom line underline how important it will be to ensure that whoever succeeds him is the right choice, someone who can win support from across the publishing sector. What is certain is that whoever does take over will face some tough tests trying to drive the society forward as its revenue base shifts ever further.

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:

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

YES 75% NO 25%

THIS WEEK WE ASK:

Was PRS for Music right to let go of Steve Porter?

To vote, visit www.musicweek.com

Trio join forces with launch of talent show, The No 1 Family

JONATHAN SHALIT, GEFFEN AND GMTV ARE JOINING FORCES to launch a music talent show to rival Britain's Got Talent and the X Factor.

The No 1 Family will aim to find the UK's most talented family group, culminating in a Geffen-released album in readiness for the Christmas market.

Shalit Global founder Jonathan Shalit says the talent competition, a joint proposal between himself, Geffen president Colin Barlow and GMTV, will hopefully unearth the country's best household outfit, whether it is a father and son outfit, mother and daughter band or any other familial combo.

"It's the next Jonas Brothers, the next Osmonds, Carpenters or Hanson," says the manager and entrepreneur. "Any group who is related in some way."

Former reality show star, Jade Goody's partner and TV presenter Jeff Brazier will host the series,



Shalit: linking up with Geffen and GMTV

which is expected to be launched on GMTV today (Monday).

Shalit explains there are two sets of auditions taking place in Glasgow, Newcastle, Manchester, Birmingham, Bristol and London in early August.

There is a minimum age of five for any of the contestants and

there needs to be a minimum of two family members for each singing group.

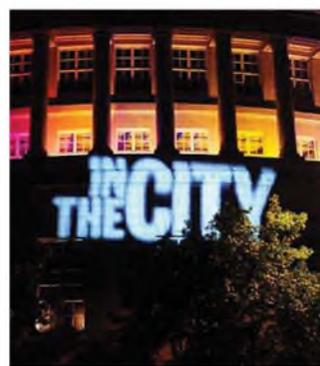
At the end of August another round of auditions will be held when the contestants will meet a panel of judges, which has yet to be revealed. However, Shalit says the public will make the ultimate decision on voting.

It is expected that the semi-finals – featuring some 15 acts – will take place around the week starting September 21, with three showcased each day until they are whittled down to five.

This final five will battle it out in early October with a public vote on the GMTV website and the winner announced on October 12.

Shalit says Barlow and Jordan Jay, who A&Rs The Saturdays at Geffen, will take the winning family group under their wings, with an album of traditional Christmas songs scheduled for release on December 7.

In The City announces key line-up for October event



IN THE CITY PLANS TO CUT THROUGH THE "CONSTANT HUM" OF BULLSHIT and verbiage at this year's event by fielding a raft of innovators and radical thinkers under the banner Everything Else Is Just Noise.

The October 18-20 event has already rounded up a raft of creative leaders, including young entrepreneur and Hype Machine creator Anthony Volodkin, Bella Union founder Simon Raymonde and the iconic music photographer Gered Mankowitz.

Volodkin, who founded the live index and music-streaming site Hype Machine in his teens, will deliver one of the most eagerly anticipated keynotes at The

Midland Hotel in Manchester.

Bella Union founder and former Cocteau Twin Simon Raymonde, who was behind the success of Fleet Foxes and Howling Bells, has also been invited to sit down for a conversation with the broadcaster – and former Chelsea and Celtic footballer – Pat Nevin.

Mankowitz, who took a series of iconic shots of The Rolling Stones in the Sixties, provides a link with last year's joint host, the band's former manager Andrew Loog Oldham.

Mankowitz, who shot the Stones' album covers Out Of Our Heads and Between The Buttons, in addition to stars such as Jimi Hendrix, Marianne Faithfull, Elton John, Slade, Eurythmics and Kate Bush, will talk about his career and work.

In The City founder Yvette Livesey, who developed the event in partnership with Anthony Wilson, says this year's event will offer a platform to debate the challenges facing the industry. However, she adds, "We will also be celebrating the huge efforts that have been made in recent times to develop new ways of working, new business models and new ways to ensure the

survival of our industry."

Livesey says, "As always we take the three key themes of inspiration, education and interactive as our main tenets and our programme of events will reflect this."

Livesey has also revealed that this year's event will feature a panel called Break On Through, where a team of successful executives will talk about their careers and give tips on how to get into and survive the modern music industry.

Among the other panels, celebrity interviews, masterclasses and seminars will be an examination of the emerging music markets of India and Africa with input from some of the key players on the ground.

ITC general manager Jon-Paul Waddington says this year's theme is a comment on how true creativity will always find a voice.

Waddington adds, "True creativity, innovation and radical thinking should always be heard and will always make itself heard. Therefore, everything else is just noise. Be it music, art, film, photography, web 2.0 or even the business of being creative, talent will be heard above the constant hum of mass communication."

Music industry insiders reveal their tips for this week's Mercury announcement

And this year's Mercury is most likely go to...

Awards

By Stuart Clarke

FLORENCE + THE MACHINE IS STRONGLY TIPPED TO ADD A MERCURY PRIZE

to her Brit Award this autumn, although she faces stiff competition from The Horrors and Friendly Fires

Music Week polled a selection of tastemakers from across the industry in advance of the publication tomorrow (Tuesday) of the 12-strong shortlist for the 2009 Barclaycard Mercury Prize. A number of these are below.

Their responses suggest that Florence + The Machine's debut album *Lungs* (Island), currently spending a second week in the top 10 of the UK albums chart, will follow in the footsteps of last year's champion *Elbow* when the 2009 winner is announced on September 8.

The research suggests her nearest competitors could be two XL albums – Friendly Fires' eponymous debut and The Horrors' *Primary Colours* – followed by Bat For Lashes' *Two Suns* (Parlophone); La Roux's *La Roux* (Polydor); White Lies' *To Lose My Life* (Fiction); Doves' *Kingdom Of Rust* (Heavenly); Lily Allen's *It's Not Me, It's You* (Parlophone); PJ Harvey and John Parish's *A Woman A Man Walked By* (Island); Micachu & The Shapes' *Jewellery* (Rough Trade); Camera Obscura's *My Maudlin Career* (4AD) and Kasabian's *West Ryder Pauper Lunatic Asylum* (Columbia).

Lauren Laverne will take MC duties to confirm the shortlist at tomorrow's invite-only announcement event, which will take place at The Hospital Club in London's Covent Garden.

The shortlist is decided by a panel chaired by Simon Frith, who says that there has been a keen response among labels and artists. "It's been an intriguing year for UK music and we once again saw a rise in the number of albums entered for the Barclaycard Mercury Prize," he says. "One of the continuing developments is the blurring of genres, with musicians clearly being influenced by a wide-range of sources".

As in past years, HMV will implement in-store promotions for those titles in the shortlist to drive sales in the lead up to the awards itself.

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Florence + The Machine: most likely to win this year's Mercury Prize

COLIN LESTER, CLM ENTERTAINMENT

1. Bat For Lashes – *Two Suns* (Parlophone)
 2. Florence + The Machine – *Lungs* (Island)
 3. Madness – *The Liberty Of Norton Folgate* (Lucky Seven)
 4. La Roux – *La Roux* (Polydor)
 5. White Lies – *To Lose My Life* (Fiction)
- Winner: La Roux – *La Roux* (Polydor)

BARBARA CHARONE, MBC PR

1. Kasabian – *West Ryder Pauper Lunatic Asylum* (Columbia)
 2. La Roux – *La Roux* (Polydor)
 3. Pet Shop Boys – *Yes* (Parlophone)
 4. Paolo Nutini – *Sunny Side Up* (Atlantic)
 5. Lily Allen – *It's Not Me, It's You* (Parlophone)
- Winner: Kasabian – *West Ryder Pauper Lunatic Asylum* (Columbia)

PETER THOMPSON, PIAS

1. Madness – *The Liberty Of Norton Folgate* (Lucky Seven)
2. Speech Debelle – *Speech Therapy* (Big Dada)
3. Wave Machines – *Wave If You're Really There* (Neopolitan)

4. Friendly Fires – *Friendly Fires* (XL)
 5. The Duckworth Lewis Method – *The Duckworth Lewis Method* (Divine Comedy)
- Winner: Madness – *The Liberty Of Norton Folgate* (Lucky Seven)

JAMES SANDOM, SUPERVISION

1. The Horrors – *Primary Colours* (XL)
 2. David Holmes – *The Holy Pictures* (Fiction)
 3. White Lies – *To Lose My Life* (Fiction)
 4. Florence + The Machine – *Lungs* (Island)
 5. Super Furry Animals – *Dark Days, Light Years* (Rough Trade)
- Winner: The Horrors – *Primary Colours* (XL)

JEFF CRAFT, X-RAY

1. Bat For Lashes – *Two Suns* (Parlophone)
2. FJ Harvey & John Parish – *A Woman A Man Walked By* (Island)
3. Jarvis Cocker – *Further Complications* (Rough Trade)
4. Lisa Mitchell – *Wonder* (RCA)
5. Micachu & The Shapes – *Jewellery* (Rough Trade)

Winner: Bat For Lashes – *Two Suns* (Parlophone)

SIMON GAVIN, A&M

1. The Horrors – *Primary Colours* (XL)
 2. Doves – *Kingdom Of Rust* (Heavenly)
 3. Florence + The Machine – *Lungs* (Island)
 4. Dan Black – *Un* (A&M)
 5. Graham Coxon – *Spinning Top* (Transgressive)
- Winner: Florence + The Machine – *Lungs* (Island)

SIMON HALLIDAY, 4AD

1. Bat For Lashes – *Two Suns* (Parlophone)
 2. Camera Obscura – *My Maudlin Career* (4AD)
 3. Florence + The Machine – *Lungs* (Island)
 4. The Horrors – *Primary Colours* (XL)
 5. Jack Penate – *Everything Is New* (XL)
- Winner: Florence + The Machine

MIKE WALSH, XFM

1. Kasabian – *West Ryder Pauper Lunatic Asylum* (Columbia)
 2. Doves – *Kingdom Of Rust* (Heavenly)
 3. Florence + The Machine – *Lungs* (Island)
 4. White Lies – *To Lose My Life* (Fiction)
 5. Lisa Hannigan – *Sea Sew* (ATO)
- Winner: Kasabian

MIKE MCCORMACK, UNIVERSAL

1. Florence + The Machine – *Lungs* (Island)
 2. Jack Penate – *Everything Is New* (XL)
 3. Enter Shikari – *Common Dreads* (Ambush Reality)
 4. Chase And Status – *More Than A Lot* (Ram)
 5. Lily Allen – *It's Not Me, It's You* (Parlophone)
- Winner: Lily Allen – *It's Not Me, It's You* (Parlophone)

MIKE SMITH, COLUMBIA

1. Friendly Fires – *Friendly Fires* (XL)
 2. Florence + The Machine – *Lungs* (Island)
 3. FJ Harvey & John Parish – *A Woman A Man Walked By* (Island)
 4. N-Dubz – *Uncle B* (Polydor)
 5. Doves – *Kingdom Of Rust* (Heavenly)
- Winner: Doves – *Kingdom Of Rust* (Heavenly)

News in brief

● CD remains the format of choice for most UK consumers according to new research from **The Leading Question/Music Ally**. The study also found that the users of digital access models buy more CDs and downloads than the average consumer. The annual *Speakerbox* survey found that, overall, 73% of music buyers prefer CDs.

● Terra Firma is reportedly in talks with Citigroup over restructuring the debt at **EMI**. Terra Firma chairman Guy Hands is suggesting his company invests between £250m and £300m in EMI and is requesting that the bank writes off around £500m of the debt at EMI Music.

● Topman is to sell music at its flagship Oxford Street store, after signing a deal with London retailer **Rough Trade**. Music sales will start in late summer when the store's expansion plan is completed.

● **7Digital** is to launch a service that will allow BlackBerry users to buy music direct to their handsets for the first time. Around 6m songs will be available to download in the US, UK, Canada, France, Italy, Germany and Spain.

● The blogger who leaked parts of **Guns N' Roses'** *Chinese Democracy* in advance of its release has been sentenced to two months of home confinement. Kevin Cogill, who put nine tracks from the record on his website, also received one year's probation.

● **Blur's** Damon Albarn paid tribute to former *Music Week* talent editor Leo Finlay when the reformed band headlined Ireland's Oxegen festival. Albarn dedicated *There's No Other Way to Finlay*, who was the first journalist to see Blur play live and helped them get a record deal.

● Social networking and music streaming site Kerchoonz.com has signed an agreement with **Beggars Group**, allowing its users access to around 20,000 tracks from the Beggars' catalogue.

● **Global Radio** has re-signed Harriet Scott to continue hosting the breakfast show with Jamie Theakston on London's Heart 106.2. The new contract will see Scott co-host until 2011.

● **Coldplay** have become the first act to pass the milestone of 1m digital album sales in the US, according to Nielsen SoundScan data.

● The **Music Managers Forum** has decided to keep its present moniker, following an online vote among its members. Members of the organisation, which is currently undergoing a root and branch review, rejected a name change by 65% to 35% in the vote last Thursday night. MMF chief executive Jon Webster says that the organisation will be making a subtle change to its name: it will henceforth be known as the MMF rather than the Music Managers Forum.

News media



TV Airplay chart Top 40

nielsen Music Control

Sweetest success: Beyoncé's Sweet Dreams is the highest new entry at number 6

This Wk	Last	Artist	Title	Label	Plays
1	1	CASCADA	Evacuate The Dancefloor	A&T/WJMTV	463
2	2	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin	429
3	6	JLS	Beat Again	Epic	427
4	3	LA ROUX	Bulletproof	Polydor	426
5	11	BLACK EYED PEAS	I Gotta Feeling	Polydor	421
6	NEW	BEYONCÉ	Sweet Dreams	RCA	419
7	17	PITBULL	Know You Want Me (Calle Ocho)	Positiva/Virgin	396
8	5	AGNES	Release Me	3 Beat	383
9	24	CHIPMUNK	Diamond Rings	Columbia	364
10	4	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down	Interscope	362
11	10	DIZZEE RASCAL	Bonkers	Dirtee Steenk	343
12	7	BLACK EYED PEAS	Boom Boom Pow	Interscope	340
13	8	CIARA FEAT. MISSY ELLIOTT	Work	LaFace	330
14	9	JORDIN SPARKS	Battlefield	Jive	329
14	NEW	EMINEM	Beautiful	Interscope	329
16	14	PIXIE LOTT	Mama Do	Mercury	293
17	15	PUSSYCAT DOLLS	Hush Hush	Interscope	286
18	13	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak (Make Me A Dancer)	Loadee	283
19	15	LADY GAGA	Paparazzi	Interscope	276
20	18	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island	272
21	12	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope	271
22	21	TINCHY STRYDER FEAT. AMELLE	Never Leave You	Island	241
23	20	KINGS OF LEON	Notion	Columbia	218
24	19	THE SATURDAYS	Work	Polydor	211
25	NEW	BRITNEY SPEARS	Radar	RCA	201
26	23	GREEN DAY	21 Guns	Warner Brothers	200
27	22	TAKE THAT	Said It All	Polydor	193
28	25	PINK	Funhouse	LaFace	180
28	28	MICHAEL JACKSON	Man In The Mirror	Epic	180
28	NEW	CAVIN HARRIS	Ready For The Weekend	Columbia	180
28	NEW	LIY ALLEN	22	Parlophone	180
32	27	LINKIN PARK	New Divide	Warner Brothers	171
33	NEW	FLORENCE + THE MACHINE	Rabbit Heart (Raise It Up)	Island	167
34	38	LADY GAGA	Poker Face	Interscope	163
34	NEW	SEAN KINGSTON	Fire Burning	RCA	163
36	26	SEAN PAUL	So Fine	Atlantic	162
37	33	MICHAEL JACKSON	Smooth Criminal	Epic	149
38	29	DANIEL MERRIWEATHER	Rec 11		148
38	30	MR HUDSON FEAT. KANYE WEST	Supernova	Mercury	148
40	NEW	SHONTELLE	Battle Cry	Island	147

© 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, F!ant, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2

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Association's AGM focuses on lack of radio exposure

AIM for more indies on airwaves, Beeb urged

Radio
By Ben Cardew

THE ASSOCIATION OF INDEPENDENT MUSIC IS TO LOBBY THE BBC to persuade Radios 1 and 2 to play a wider range of independent music.

The organisation is to adopt the proposal in its forthcoming Manifesto - to be published at the end of 2009 - after it was voted the winning "big idea" at the 10th AIM AGM last week.

The idea was originally raised by Full Time Hobby director Wez Westley, who says that the stations do not play enough music from small UK independent companies.

Westley adds, "They play about 10% to 15% of indie music. But that 10% to 15% is made up of music from larger companies. The BBC are publicly funded - shouldn't they be more concerned about choosing new talent?"

To back up his claims, Westley points out that on the Radio 1 playlist two weeks ago there were no tracks from independent labels on the A-list and just one on the B-list.

Mission Control managing director and AIM board member Sir Harry Cowell, who sponsored Westley's idea at the AGM, says it is very important that the lack of indies on the BBC playlists is addressed. "This is just not healthy and AIM need to keep a check on this," he explains.

The proposal is reminiscent of the industry's efforts in 2003 to persuade Radio 1 to support more British talent, when the idea of a quota for UK acts was raised.

AIM chief executive Remi Harris says that representation on



Decade of independents: delegates at last week's AGM celebrated AIM's 10th birthday

national radio is a priority for small labels and Radios 1 and 2 are seen as key for breaking new British music.

"Improving playlisting of independent music has been backed at the AGM as the top 'big idea' for taking the independent sector forward for the next 10 years, and this will add weight to our discussions with Radio 1 and 2," she adds. "We were already communicating with them and had carried out our own research into this problem, and the priority given to this issue by labels should further persuade producers at the stations of the important role they have to play in the future of British music."

AIM chairman and CEO Alison Wenham also pledged her support for the idea and will take it up with BBC controller of popular music Andy Parfitt in a meeting next month.

A BBC spokesman says that independent music is "well represented" in the music it plays. "We aim to play music our listeners will enjoy, irrespective of what label the artists are on, but independent labels are well represented in both our playlists. Radio 1 currently

features 10 independent artists on a playlist of 48, while Radio 2 has seven out of 30 and, across our schedules, particularly in Radio 2 shows like Bob Harris, Janice Long and Radcliffe and Maconie, and in Radio 1's specialist output where only a quarter of the music played is from major labels," he says.

"We talk to representatives from all areas of the industry on an ongoing basis and value their input, and we will continue to support and nurture new British artists."

The other "big ideas" explored at the AIM AGM included scrapping the promo CD, running a monthly networking event for members and promoting the value of independent music to providers of digital music services.

Wenham says that AIM will take all ideas into account when it is preparing its Manifesto, which it will publish at the end of the year.

Harris concludes, "Having been at every one of AIM's 10 AGMs I think this year's was definitely the best and most entertaining. The new interactive element of the big ideas got everyone involved, and we're excited about the next 10 years."

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Media news in brief

- Revenues at **BBC Worldwide** have increased by 9.5% to £1.00bn for the year to March 31, while operating profits declined 12.8% to £102.6m. The company - the commercial arm of the BBC - said that the result came about because "planned investment impacted the bottom line". Worldwide paid an increased dividend to the BBC, which in turn increased direct investment in BBC programming and rights.
- Golden Silvers are to headline the second **NME Radar Tour** of 2009, which will hit the UK in autumn. They are joined on the bill by US five-piece Local Natives, Marina and the



Diamonds and US electro act Yes Giantess. The tour starts on September 26 in Oxford and ends on October 14 in Brighton. The first NME Radar Tour of the year took place in May with La Roux headlining.

- The video for **Coldplay's** next single Strawberry Swing is to be

given a UK theatrical release at Odeon cinemas. The single is released digitally through Parlophone on September 14, but from Wednesday (July 22) the video will air in Odeon cinemas across the UK before full-length movies Bruno and The Proposal. The clip, which features Chris Martin doing battle with a giant squirrel, is directed by Shynola, who are known for their promos for Beck (E-Pro), Blur (Good Song) Junior/Senior (Move Your Feet) and Radiohead (Pyramid Song). The film will also be available commercially from August 3.

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

Airplay analysis Alan Jones

Paparazzi U-turn for Lady GaGa



MANY CRITICISMS CAN BE LEVELLED AT RADIO PROGRAMMERS but that they slavishly follow the sales charts is not one of them. An excellent illustration of this fact comes with the arrival of Lady GaGa's Paparazzi at the top of the radio airplay chart this week. GaGa's third single is her first number one radio hit but looks certain to be her first sales hit to fall short of number one. Her debut disc Just Dance and follow-up Poker Face both spent three weeks at number one on the OCC list earlier this year and are the two biggest-selling songs of 2009 but neither was able to reach the airplay summit, having to settle for number two peaks. This week, Paparazzi falls from its sales peak position of four to five but springs 3-1 on the radio airplay chart, replacing Take That's Said It All, which collapses 1-5.

Paparazzi's victory was a very narrow one, however, with its audience of 63.50m from 2,589 plays giving it a 0.43% lead over JLS, whose sales chart number one Beat Again moves 4-2, with 63.23m listeners from 2,568 plays. Paparazzi's top supporters were The

Hits Radio (89 plays), RAM FM and Trent FM (both 67). Some 21 plays on Radio One and five on Radio Two provided 41.18% of its audience. Paparazzi is shaping up to be GaGa's smallest TV airplay hit, with its promotional videoclip initially exploding 109-16 but since meandering 19-15-18-16-19, whereas Just Dance shot to number one for three weeks and Poker Face reached number four.

Black Eyed Peas' latest single, I Gotta Feeling, wins the rare distinction of securing the biggest increase in plays, the biggest increase in audience and highest climber honour on the airplay chart simultaneously. Many records achieve two of these markers at the same time, but I Gotta Feeling is the first record to do the treble this year. It leaps from number 85 to 21, with plays up 78.69% from 535 to 956, and audience rocketing 166.57% from 9.74m to 25.98m. More uptempo than their normal fare, and boasting a writing/production credit for French DJ David Guetta, its top supporters are 95.8 Capital FM (42 plays), followed by Juice FM (41) and BRMB (38).

Campaign focus



Alex Roots

During support dates with Sugababes this summer, rising pop star Alex Roots has been turning to mobile technology to help win over new fans, offering a free download of her recent single Fake via shortcode SMS to all concertgoers.

The singer, who is signed to UK independent Good Groove, performs the song before inviting audience members to secure the free

download, in a move that has been averaging 15% positive redemption.

These messages are then followed up with further incentives and competitions to encourage traffic toward Roots' online homes.

The activity has bolstered what is an already active digital presence for the UK artist, who has recently launched an alternative YouTube site where she posts regular acoustic versions of both her music and covers. To date, these have included versions of Mad World and 99 Red Balloons, with upcoming covers to include music by Kasabian, Take That and Lady GaGa.

Roots' next single, Don't Stop Looking, will be released on September 7 with the album to follow. Good Groove has kicked the album campaign off this week with a YouTube competition inviting fans to film themselves staring without blinking while listening to the song.

A partnership with Bebo will preview exclusive behind-the-scenes content and making-of footage.

Last week Roots presented the BBC's 5:19 show, standing in for regular presenter Tom Deacon.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Play % or-	Total Aud (m)	Aud % or-
1	3	6	5	LADY GAGA Paparazzi Interscope	2589	9.52	63.5	5.06
2	4	7	1	JLS Beat Again Epic	2558	18.4	63.23	29.89
3	7	8	4	LA ROUX Bulletproof Polydor	2054	15.24	49.87	14.43
4	2	11	6	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positive/Virgin	2225	-4.42	48.64	-21.31
5	1	9	36	TAKE THAT Said It All Polydor	2493	-7.6	47.65	-27.69
6	11	6	17	PUSSYCAT DOLLS Hush Hush Interscope	1476	11.4	41.77	23.62
7	5	11	22	PIXIE LOTT Mama Do Mercury	2772	-7.2	40.55	-12
8	9	5		JAMES MORRISON Nothing Ever Hurt Like You Polydor	1215	11.47	40.14	9.73
9	6	10	14	AGNES Release Me 3 Beat	2239	-3.53	37.88	-14.08
10	12	13	18	DANIEL MERRIWEATHER Red 1	2552	-1.8	33.29	1.31
11	10	7	12	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down Interscope	1282	5.86	33.15	-2.76
12	18	3	6	PITBULL I Know You Want Me (Calle Ocho) Positive/Virgin	887	2.42	32.89	33.27
13	8	5	2	CASCADA Evacuate The Dancefloor A&M/UMTV	1181	-2.96	32.16	-21.12
14	16	20	24	LADY GAGA Poker Face Interscope	1550	-8.08	29.9	3.46
15	33	5	63	BENNY ANDERSSON BAND Story Of A Heart Polydor	170	-2.3	29.56	56.65
16	13	6	15	JORDIN SPARKS Battlefield Jive	1498	16.85	29.25	-6.43
17	15	3		DIZZEE RASCAL Holiday Dirtee Stank	774	12.66	28.53	-3.09
18	17	5		CHIPMUNK Diamond Rings Columbia	757	47.28	27.95	4.68
19	40	5		A-HA Foot Of The Mountain UTV	231	4.52	27.44	62.37
20	25	2		FRANKMUSIK Confusion Girl (Shame Shame Shame) Island	298	43.27	26.3	12.49
21	NEW	1	3	BLACK EYED PEAS I Gotta Feeling Polydor	956	0	25.98	0
22	27	2		RAPHAEL SAADIQ Never Give You Up RCA	71	86.84	25.9	21.03
23	23	4		KINGS OF LEON Notion Columbia	622	0.81	23.83	1.88
24	41	2	7	CHICANE Poppiholla Maccenz	154	79.07	23.19	39.36
25	46	2	13	BEYONCE Sweet Dreams RCA	1100	33.66	22.74	55.22
26	19	17	76	PINK Please Don't Leave Me RCA	1726	-9.87	22.35	-8.55
27	24	5	16	FLORENCE & THE MACHINE Rabbit Heart (Raise It Up) Island	236	-15.41	21.67	-6.88
28	28	16	72	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love Interscope	1558	-9.26	21.04	0.24
29	14	12	11	BLACK EYED PEAS Boom Boom Pow Interscope	890	-7.58	20.87	-30.27
30	26	19	48	BEYONCE Halo Columbia	1407	-10.95	20.52	-5.31
31	21	16	43	LILY ALLEN Not Fair Fegal	1486	-8.78	19.73	-16.75
32	RE			PAUL CARRACK Just 4 Tonite (Crick UK)	65	0	19.61	0
33	31	5	26	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone Interscope	739	-12.34	19.6	1.45
34	NEW	1	38	ARCTIC MONKEYS Crying Lightning Domino	261	0	19.09	0
35	46	2	69	METRO STATION Seventeen Forever Columbia	191	13.02	18.55	19.37
36	44	2	29	JAMIE T Sticks N Stones Virgin	139	-2.8	18.28	13.4
37	NEW	1		REGINA SPEKTOR The Calculation WEA	69	0	18.23	0
38	20	7	20	THE VERONICAS Untouched Sire	614	-17.03	18.22	-24.49
39	34	6	37	THE SATURDAYS Work Polydor	1471	8.32	18.21	-2.46
40	35	7	30	NOISETTES Never Forget You Vertigo	1330	1.45	17.71	-0.39
41	30	31	64	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1155	4.55	17.65	-9.81
42	32	2	40	GREEN DAY 21 Guns Warner Brothers	328	10.44	17.6	-7.32
43	NEW	1		CAVIN HARRIS Ready For The Weekend Columbia	713	0	17.29	0
44	36	21	47	JASON MRAZ I'm Yours Elektra	1158	-3.18	16.85	-4.48
45	22	4	8	MICHAEL JACKSON Man In The Mirror Epic	1152	-13.51	16.39	-30.4
46	NEW	1	34	W BROWN Shark In The Water Island	136	0	16.3	0
47	47	17	25	TINCHY STRYDER FEAT. N-DUBZ Number 1 Island	814	0	15.99	7.53
48	37	3	70	NICKELBACK If Today Was Your Last Day Roc-A-Fella	345	4.55	15.95	-8.12
49	38	2		TINCHY STRYDER FEAT. AMELLE Never Leave You Island	417	15.51	15.64	-8.32
50	NEW	1	73	PINK Funhouse LeFevre	756	0	15.57	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102 4 Wish FM, 103 4 The Beach, 105 4 Real Radio, 106 4 Bridge FM, 107 6 Juice FM, 107 7 Brunel FM, 108 4 FM, 109 4 Capital FM, 109 6 Trent FM, 109 7 The Revolution, 109 8 Aire FM, 109 9 Rock Radio, 109 10 The Wave, 109 11 Wango FM, 109 12 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC 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News media

Radio playlists

Radio One

A list:

Arctic Monkeys Crying Lightning; Black Eyed Peas I Gotta Feeling; 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); Frankmusik Confusion Girl; Green Day 21 Guns; Jls Beat Again; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Kings Of Leon Notion; La Roux Bulletproof; Lady Gaga Paparazzi; Madina Lake Let's Get Outta Here; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); The Ian Carey Project Get Shaky; Tinchy Stryder Feat. Amelle Never Leave You

B list:

30H!3 Don't Trust Me; Beyonce Sweet Dreams; Biffy Clyro That Golden Rule; Bloc Party One More Chance; Britney Spears Radar; Calvin Harris Ready For The Weekend; Dizzee Rascal Feat. Chrome Holiday; Eminem Beautiful; Fightstar Never Change; Mpho Box N Locks; Mstrkrft Heartbreaker; Pink Funhouse; Sub Focus Rock It; The Blackout Save Our Selves; The Killers A Dustland Fairy Tale; Vagabond Don't Wanna Run No More

C list:

Danny Byrd Red Mist; Enter Shikari No Sleep Tonight; Just Jack The Day I Died; Kasabian Where Did All The Love Go; Lily Allen 22; Little Boots Remedy; Mike Snow Animal; Raygun Just Because; Sean Kingston Fire Burning; Serani No Games; Simian Mobile Disco Audacity Of Huge

1-Upfront:

Jeremih Birthday Sex; Nneka Heartbeat; Saving Aimee We're The Good Guys

Radio Two

A list:

A-Ha Foot Of The Mountain; Benny Andersson Band Story Of A Heart; Elvin In Colour; Frankmusik Confusion Girl (Shame Shame Shame); James Morrison Nothing Ever Hurt Like You; Nell Bryden What Does It Take; Polarkreis 18 Allein Allein; Raphael Saadiq Never Give You Up; Regina Spektor The Calculation; Vv Brown Shark In The Water

B list:

Alison Krauss Simple Love; Ben's Brother Questions And Answers; Green Day 21 Guns; Martina McBride Ride; Paolo Nutini Coming Up Easy; Paul Carrack Just 4 Tonite; Pussycat Dolls Hush Hush; Simple Minds Stars Will Lead The Way; The Low Anthem To Ohio; Third Degree Mercy; Vagabond Don't Wanna Run No More

Absolute

A list:

Coldplay Strawberry Swing; Elbow Mirrorball; Elbow The Bones Of You; Empire Of The Sun We Are The People; Florence & The Machine Rabbit Heart (Raise It Up); Green Day 21 Guns; Kasabian Fire; Kings Of Leon Notion; Linkin Park New Divide; Marmaduke Duke Rubber Lover; Nickelback If Today Was Your Last Day; The Killers A Dustland Fairy Tale; U2 I'll Go Crazy If I Don't Go Crazy Tonight

B list:

Doves Winter Hill; Hockey Song Away; Lily Allen 22; Milow Ayo Technology; Oasis I Believe In All; Oasis The Boy With The Blues;

Raygun Just Because; Shinedown Second Chance; Simple Minds Stars Will Lead The Way; Skint & Demoralised Red Lipstick; The Gaslight Anthem The '59 Sound; White Lies Death

C list:

Arctic Monkeys Crying Lightning; Jack Penate Pull My Heart Away; Jersey Budd She Came Back; Kasabian Where Did All The Love Go; Madness Sugar And Spice; Mazzy Star Into Dust; Paolo Nutini Coming Up Easy; The Rumble Strips Not The Only Person; The Script Before The Worst

Xfm

Daytime list:

30H!3 Don't Trust Me; Arctic Monkeys Crying Lightning; Athlete Superhuman Touch; Bloc Party One More Chance; Goldplay Strawberry Swing; Doves Winter Hill; Empire Of The Sun We Are The People; Fightstar Never Change; Florence & The Machine Rabbit Heart (Raise It Up); Franz Ferdinand Can't Stop Feeling; Green Day 21 Guns; Hockey Song Away; Jamie T Sticks N Stones; Kasabian Fire; Kasabian Where Did All The Love Go; Kid British Our House Is Dadless; Kings Of Leon Notion; La Roux Bulletproof; Linkin Park New Divide; Marmaduke Duke Rubber Lover; Maximo Park Questing, Not Coasting; Mpho Box N Locks; Raygun Just Because; Red Light Company Meccano; Reverend & The Makers Silence Is Talking; Skint & Demoralised Red Lipstick; The Enemy Sing When You're In Love; The Killers A Dustland Fairytale; The Maccabees Can You Give It; The Twang Barney Rubble; U2 I'll Go Crazy If I Don't Go Crazy Tonight; Yeah Yeah Yeahs Heads Will Roll

Evening list:

Apples Reason 45; Biffy Clyro That Golden Rule; Bombay Bicycle Club Dust On The Ground; Burn The Negative Low; Chairlift Bruises; Filthy Dukes Messages; Flashguns I Don't Not Love You; Jet She's A Genius; Just Jack The Day I Died; Magic Wands Black Magic; Magic Wands Warrior; Mando Diao Mean Street; Mike Snow Animal; Peter Bjorn & John It Don't Move Me; Peter Doherty Broken Love Song; Phoenix 1901; Screaming Lights Volts; Sergeant Counting Down The Days; Simian Mobile Disco Audacity Of Huge; Taking Back Sunday New Again; The Cribs Cheat On Me; The Dead Weather Treat Me Like Your Mother; The Law Don't Stop, Believe; The Low Anthem To Ohio; The Mission District So Over You; The Temper Trap Sweet Disposition; Trip Who's That; White Belt Yellow Tag Tell Your Friends (It All Worked Out); Wild Beasts Hooting And Howling

Capital

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Black Eyed Peas I Gotta Feeling; 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 (Calle Ocho); Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Sugababes Get Sexy; Tinchy Stryder Feat. N-Dubz Number 1

Viewing figures explode for Beeb's festival coverage

Glsto syndication leads to huge rise in BBC traffic

Online

By Ben Cardew

NEWLY-RELEASED FIGURES REVEAL THAT THE BBC'S DECISION to allow other websites to use its Glastonbury footage has paid off spectacularly, with an almost seven-fold increase in video requests on the Corporation's own Glastonbury site.

Lady GaGa proved the online highlight of the BBC's Glastonbury coverage, attracting 1.3m video requests on the Beeb's festival website.

The Polydor artist was followed by Lily Allen, whose performance drew 762,000 requests, and Blur with 538,000. All three dwarf 2008's top online draw, Jay Z, who attracted 119,000 requests. In total the site, found at www.bbc.co.uk/glastonbury, received 7.2m video requests this year, compared to 1.1m in 2008.

On Saturday June 27, the website peaked at 229,000 daily unique users, exceeding the daily peak of 175,000 unique users from 2008. In the week following the festival, the site had 437,000 unique users, up from 316,000 last year.

BBC senior content producer for major music festivals Tim Clarke says that this impressive growth was driven by two key factors. "The audience has come to expect this from the BBC – things like the iPlayer raise expectations but we have also been doing this with a lot of events," he says. "Also it joined up nicely with other publications' syndication of our content, places such as NME and Drowned In Sound."

Under these agreements, certain publications put one-song



Glastonbury performances from selected acts on their websites to illustrate live reviews and other Glastonbury content, in a move that Clarke says helps to raise awareness about the BBC's online coverage.

In total the BBC's Glastonbury website offered highlights of more than 60 acts across the event's main stages and the BBC Introducing stage, as well as footage from three webcams placed around the site. These gave audiences the opportunity to view live streaming from various locations including the Pyramid Stage and the 6 Music studio.

Clarke explains that the lesson learned by the BBC's online coverage of Glastonbury and its own One Big Weekend festivals this year is one of engagement.

"One of the lessons is engaging with audiences," he says. "Across One Big Weekend and Glastonbury, involving Tweets and blogs helps people feel part of the debate."

The website proved a major part of the Corporation's coverage of the event, which took in BBC2, BBC3, BBC4, BBC HD, Radio 1, Radio 2, 6Music, Switch, BBC Mobile and red button.

Over the festival weekend of June 26 to 29 a total of 16.33m viewers tuned into television coverage of the event on BBC2, BBC3 and BBC4, with Blur's Sunday night headline set proving the most popular, pulling 1.9m views.

The BBC says that 7m viewers watched Glastonbury coverage on BBC2 over the weekend, the highest total for two years. 2.7m tuned into BBC3, up from 2.5m last year, despite the station screening two hours less coverage this year.

More than 6.1m viewers watched the red button coverage over the three-day event, making it the BBC's most popular red button music event to date.

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Media news in brief

● **Jo Whitley** is moving to a weekend afternoon slot at Radio 1 as part of a major shake-up in the station's schedule. Fearne Cotton will take on the 10am-12.45pm, Monday-to-Friday slot previously held by Whitley. Early Breakfast presenter Greg James is moving to afternoons (1-4pm); while Dev is shifting from Weekend Breakfast to the weekday Early Breakfast Show (4am-6.30am). Edith Bowman will now host Weekend Breakfast (7am-10am); Jo Whitley moves to weekend afternoons (1pm-4pm); and Reggie Yates keeps the late afternoon slot (4pm-7pm).



● **Simon Cowell** was the highest-placed music industry figure in the 2009 Media Guardian 100.

Behind the label boss and TV producer, who was placed at number seven, were Spotify co-founder Daniel Ek (28), Universal Music Group International chairman and CEO Lucian Grainge (33 - up 31 places), Culture Secretary Ben Bradshaw (50), UK Music chief executive Feargal Sharkey (56), Global Radio chief executive Stephen Miron (68),

BBC audio and music director Tim Davie (70), Shalit Global founder Jonathan Shalit (71), Girls Aloud singer Cheryl Cole (76), Miley Cyrus (92), AEG Europe chief executive David Campbell (95) and broadcaster Jonathan Ross (100).

● **Chipmunk** is to co-host Mistajam's 1Xtra show from today (Monday) until Friday alongside DJ Target. The UK star will be playing his favourite tracks and conducting interviews. The show airs from 7pm to 10pm. Meanwhile, during the first week in August, Mistajam will be broadcasting live from Aya Napa.

News digital

Robotic radio presenter among innovations in The Guardian's Music Hack Day

Robojock wins in return of the hack

Innovation

By Eamonn Forde

A "ROBOTIC RADIO PRESENTER", an advanced mixtape compiler and a digital music map were among the innovations to come out of the first Music Hack Day, which took place in *The Guardian's* London offices last week.

The event was intended to give digital innovators a chance to showcase their abilities to the music business, inspired by the hack days run by the likes of Yahoo! and Google.

A total of 200 developers went to *The Guardian's* offices and were given 24 hours to develop a new application or tool based on the API (application programming interface) of 10 music services, including 7Digital, SoundCloud, People's Music Store, Gigulate, Songkick, Last.fm and BBC Music. Each site gave out individual prizes, but the overall winner was MusicBore (see below).

SoundCloud UK manager Dave Haynes, who was the lead organiser of Music Hack day, explains, "The technological innovation in music often happens outside of the traditional music industry. It comes from



bedroom developers hacking away at code and they are often not thinking about licensing issues. So there are lots of innovations, such as Muxtape, which were deemed to be illegal and then closed."

Music Hack Day was designed to sit between the traditional industry and these developers in order to get them to work together. By being involved from the beginning it is hoped that both sides can work together more harmoniously.

The London event was used as a showcase and there are plans to extend this to Europe and the US in the coming months. Here Haynes talks us through five of the best hacks.

MusicBore

"This was a robotic radio presenter that took all the data from sites like the BBC, The Echo Nest and Last.fm, as well as various places around the web. It saw a lot of sources coming together and worked like a talking robot that then presented the music

They wanted to highlight what relationships were possible from linked data that can be presented in a readable way to create value."

MakeMyMixtape



"It drew data from Last.fm and mashed it up with data from The Echo Nest, which can tell you what key a song is in, what the BPM is and so forth. This is a great example of what can be done with audio when you run it through these different APIs."

CitySounds FM

"This was built on the SoundCloud API and drew on the 180,000 users of the service. This hack located where

all the users were based so you can pinpoint all the music being made in a specific city or location at any one time. It gives you a nice overview of the music scenes in each city."

Music Zeitgeist

"This combined all of the lyrics from hit songs over the past six decades. It drew chart data from everyhit.com and cross-referenced this with lyrics from LyricWiki. They were able to make sense of all this by using Wordle.net so you could see the themes that underpinned songs through the years and how they changed. It shows the power of the web as all this information was sitting out there waiting to be used."

Music Feeds

"This was about adding an extra filter to your Last.fm feed. There is so much music information on the web that the big challenge lies in making it easier to digest. You can draw in various RSS music feeds and then use this to query them against your Last.fm profile, allowing you to filter it based on specific criteria such as genre."

eamonn.forde@me.com

Digital news in brief

● **Microsoft** has confirmed that it is launching a music streaming and download service that echoes the Spotify offer. It could debut before the end of July.

● **Nokia** has signed an on-pack promotional deal with Pepsi to push its 5800 Comes With Music handset. One handset will be given away every 10 minutes as part of the campaign.

● **7Digital** has partnered with Future Publishing to offer 10 free downloads to readers of 15 of the company's music and technology magazines.

● **Apple** has confirmed that it has delivered more than 1.5bn app downloads in the 12 months since its App Store opened. It now offers 65,000 different apps.

● New research from The Leading Question/Music Ally has found that the percentage of music fans using illegal P2Ps has dropped to 17% from 22% in 2007.

● Projections from IEMR suggest that the total number of paying downloaders in South and central America (including Mexico) will grow from 33.1m this year to 83.8m in 2013.

● US mobile operator **Verizon** and handset manufacturer **LG** are both

launching their own mobile app stores. The LG store will launch in Asia initially.

Meanwhile, BlackBerry will bring its App World store (pictured) to 10 new European markets this month including Ireland, France, Spain, Germany and Italy.

BlackBerry will bring its App World store (pictured) to 10 new European markets this month including Ireland, France, Spain, Germany and Italy.

New launches

Romplr remixable iPhone app

This app has debuted with three tracks by Souja Boy Tell 'Em that can be remixed. There are eight elements of the tracks that can be played or muted. Tracks can also be embellished with up to seven different samples.

● **Setlist.fm** A free wiki site designed around building a global archive of set lists. Users can upload/edit set lists and the site will crawl the web for related streams, videos and lyrics.

● **Pickmusic.com** This lets users build their own playlists of music videos that already exist online (pictured). On top of aggregation, it also allows users to push content through blogs and social networks.



MUZU.TV fits Merlin mould as indie network inks video licensing deal

MUZU.TV IS ESTABLISHING ITSELF as the independents' favourite video site, with Merlin signing its first video licensing deal with the Dublin-based outfit.

The landmark move gives MUZU.TV users access to a huge number of music videos from independent labels such as Beggars Group and Warp, representing artists including Franz Ferdinand, Arctic Monkeys, Tom Waits and Katie Melua.

MUZU.TV CEO and co-founder Ciaran Bollard (pictured) hails the deal as "hugely significant" because it gives his operation a march on other sites such as MySpace and YouTube, which have yet to sign such a comprehensive range of deals.

"It firmly establishes our leadership position in the market as the only music video service to have deals with all four majors and Merlin," says Bollard, adding that under the terms of the deal MUZU.TV users will be given unlimited, on-demand access to thousands of videos from the vast global set of Merlin member labels.

In return MUZU.TV is offering a free digitisation service to Merlin

labels, which will see a multitude of videos being made officially available online for the first time. "This shows we are the preferred video partner of the indies," he adds.

Merlin CEO Charles Caldas is obviously relieved to deal with a service that properly compensates the rights holders. He says that MUZU.TV recognised the value of his organisation's repertoire and that it is a good fit.

He adds, "It's nice to have one video deal under our belts. MUZU.TV is looking to become a new global service and Merlin gives it

the reach and access it needs."

Bollard explains that his company has built itself up on strong relationships with the indie sector and that the Merlin deal will continue that because it means MUZU.TV has access to a lot of local artist repertoire, not necessarily available through the majors. "I view Merlin as being as important as a major because it gives us access to such a diverse list of artists and we are all about metal to rock to jazz," he says.

He adds his next move is to establish a major presence for MUZU.TV in the US.

D45 marks the single's 60th year

LEADING LABELS including Rhino, Sony and EMI are harking back to the glory years of the seven-inch single on the iTunes Music Store courtesy of the new Digital 45 (D45) format.

D45 is designed to replicate the experience of buying a physical single, bundling up two tracks with a digital reproduction of the original artwork.

The bundles will retail for between £1.19 and £1.78 each and are designed to mark 60 years of the single format. The tracks currently available in this way are a mixture of the old and the relatively new, with tracks like Kings Of Leon's Use Somebody rubbing shoulders with Dolly Parton's 9-5, Marvin Gaye's (Sexual) Healing and Van Morrison's Brown Eyed Girl.

Rhino is expected to release up to 25 D45 singles a month and will have a dedicated space on the iTunes homepage in the US for the campaign.

Last year in the UK, the BPI reported that 486,000 seven-inch singles were sold and made up 0.4% of all single sales.



News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£867,496	VAN MORRISON London Royal Albert Hall	8,852	Live Nation
£646,778	AC/DC Dublin 02	12,060	MCD
£545,970	SIMPLY RED Manchester Evening News Arena	13,445	Kilimanjaro Live
£344,897	IL DIVO Glasgow SECC	9,141	DF Concerts
£310,425	SIMPLY RED Newcastle Arena	7,958	Kilimanjaro Live
£284,502	SIMPLY RED Nottingham Arena	7,355	Kilimanjaro Live
£229,354	PRODIGY SECC, Glasgow	8,106	DF Concerts
£173,582	DANCE NATION LIVE Belfast Odyssey Arena	8,052	MCD
£146,108	JACKSON BROWNE London Royal Albert Hall	3,567	:A Entertainment
£115,320	SIMPLY RED Glasgow Clyde Auditorium	2,883	Kilimanjaro Live
£108,440	JACKSON BROWNE Gateshead The Sage	4,455	:A Entertainment
£66,160	JACKSON BROWNE Bristol Colston Hall	1,710	:A Entertainment
£21,322	GÓMEZ Glasgow Barrowland	1,326	DF Concerts
£19,385	JASON MRAZ Dublin Academy	830	MCD
£12,407	THE ENEMY Dublin Academy	683	MCD
£11,250	BAT FOR LASHES Glasgow Queen Margarets University	900	DF Concerts
£10,105	MAXIMO PARK Dublin Academy	531	MCD
£9,833	GO AUDIO Dublin Academy	839	MCD
£7,650	GO AUDIO Glasgow Queen Margarets University	900	DF Concerts
£7,574	STARSAILOR Dublin Academy	398	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period April 5 - 18 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

New bill to challenge Government's failure to act on select committee recommendations

Small venue operators pin hopes on new bill

Licensing

By Gordon Masson

THE LIVE MUSIC INDUSTRY IS HOPING THAT A PRIVATE MEMBERS' BILL can succeed where a parliamentary select committee failed in gaining enough political support to persuade the Government to relax licensing laws for small venues.

Last week the Government rejected various recommendations made by a House of Commons Culture, Media and Sport Committee on the Licensing Act 2003 which critics claim would have strengthened the live music sector.

Then a Live Music bill introduced by the Liberal Democrat peer Tim Clement Jones won industry support with his proposals to allow small venues to operate without the burden of having to obtain a live entertainment licence.

Lord Clement-Jones's Live Music bill successfully passed its first reading in the House Of Lords last Wednesday. A spokesman for the Lib Dems says that, although the peer's bill is not party policy, it has received a great deal of support from both within Parliament and outside.

"The second reading won't be until November or December, but I'm hoping to build a campaign with the help of UK Music and PPL, as well as musicians and the pub industry to try to get the Government to



"This opposition legislation tackles the key issues in the Licensing Act 2003 which damage our industry"

FEARGAL SHARKEY, UK MUSIC

reintroduce the two-in-a-bar rule and to exempt venues with a capacity of less than 200 from requiring an entertainment licence," says Lord Clement-Jones.

"The essence of my bill is that if the public are unhappy about a venue putting on live music they can request a review of the licence for that premises," he continues. "The

Government seems to think that its Minor Variations procedure will allow many more pubs and clubs to put on live music, but it is a pretty bureaucratic process to expect people to go through.

"There are a number of senior DCMS people that show great antipathy toward live music, but they have to realise that historically the biggest British bands started out in their local pubs and if we take that away from young musicians, then the future of the UK music industry itself is jeopardised."

The draft legislation was introduced the day after the Department for Culture, Media and Sport published its response to the 26 recommendations presented by the all-party select committee - a response which largely ignored all of the proposed tweaks involving live music.

"What is most surprising is that British music must now rely on opposition parties to support the future of our industry," says UK Music CEO Feargal Sharkey. "This is opposition legislation specifically designed to tackle the key issues in the Licensing Act 2003; key issues which damage our industry and which provide a platform for the unattractive and immoral principles of Form 696."

The select committee had issued a damning indictment of the Metropolitan Police's controversial



Venue profile Ironworks, Inverness

THE HIGHLAND CAPITAL OF INVERNESS is steadily establishing itself on the UK touring circuit thanks to the growing reputation of the city's Ironworks venue.

The club opened a couple of years ago as a purpose-built live music destination after a local property developer decided it was time Inverness had a world-class facility to attract touring acts.

The building can now handle anything from 200 people for an intimate cabaret format up to 1,000-capacity for standing. Among the acts who have per-

formed at Ironworks recently are Paolo Nutini, Ocean Colour Scene, Feeder, Airbourne Toxic Event and The Feeling, while forthcoming gigs include Twin Atlantic, Franz Ferdinand, Bloc Party, Steve Earle, Calvin Harris and Shed Seven.

In the venue's early days, management set themselves the near-impossible task of putting on live music seven nights a week and, with the business haemorrhaging cash, Ironworks was in danger of being shut down.

Promoter Rob Hicks, who runs

Beyond Promotions and is involved in festivals such as Belladrum, Rock Ness and his own Loopalu event, says, "Ironworks was just too good a facility to lose, so we stepped in and signed a long-term lease to run the venue."

Belladrum partner Joe Gibbs is also involved in Ironworks, while the third partner in the venture is Caroline MacLeod, who runs the financial sides of their enterprises.

"We moved in last October and, although it's taken us a bit longer than we'd hoped to get to where we are now, the business is doing well and little by little we're winning the battle to get agents to think about Inverness when it comes to tour plans," adds Hicks.

Rather than attempt to host live music every night of the week, the Ironworks team has broadened the scope of the events that the venue can cater for, with Hicks describing the standard of the production installed in the building as "second to none".

The venue is now developing its client base and doing good business as a conference setting and for comedy, theatre and even wedding receptions. But Hicks

says that putting on live music is still the core of the business, with the venue enticing agents into starting UK tours at Ironworks by offering bands the chance to use it for rehearsals before they set out on the road.

Travis and The View have used Ironworks for rehearsals to date. "The feedback was fantastic, from the production equipment to the amazing hospitality," Hicks enthuses. "I'm confident that as word spreads about this being an easy way to slip into touring, more and more acts will look to start their tours in Inverness."

Hicks says that in addition to in-house promotions he is also

working with other promoters such as DF Concerts and PCL. "We're mixing up the styles and genres of acts as well as introducing revenue streams outside of music," says the promoter.

One of Hicks' projects is to find a named sponsor for Ironworks and he is hoping that the club's establishment on the national tour circuit will soon attract a suitable partner.

"Inverness only has a population of about 70,000 but our catchment area is about the size of Belgium, with a population of about 750,000, so we're trying to capitalise on that," says Hicks.

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act committee's advice to relax rules es on Live Music bill

Form 696, but calls for legislators to instruct the Met to scrap its risk assessment procedures have fallen on deaf ears.

Instead the Government is undertaking a series of reviews when it comes to the live sector.

In its response to a recommendation that venues of less than 200 capacity should be exempt from licensing red tape, DCMS admitted it "has considered exemptions for small venues, but has not been able to reach agreement on exemptions that will deliver an increase in live music while still retaining essential protections for local residents".

The Government noted that the Musicians Union and LACORS are jointly chairing a new live music group tasked with explaining the benefits of Minor Variations for live music to licensees and local authorities and encouraging take up of the existing exemption for incidental live music.

DCMS reveals it has agreed with the MU and local authority representatives to give the new Minor Variations process at least a year to bed down before returning to the question of exemptions.

For its part, the MU stated its "disappointment" at the Government's response to the select committee report, but confirmed it is working with LACORS on a campaign to highlight the incidental music clause, as well as the Met to

"limit the potentially negative impact of form 696."

Sharkey is more vocal.

"After six years of legislation, eight consultations, two government research projects, two national review processes and a Parliamentary Select Committee report, all of which have highlighted the harmful impact these regulations are having on the British music industry, Government's only reaction is yet another review," says Sharkey.

UK Music claims that the Government's own research indicates a 5% decrease in the number of venues available to aspiring young musicians and performers, but a spokesman for the DCMS says, "The 5% figure is an old and very selective statistic from a specialised survey that did not even consider venues that stage live music as their core business."

"In fact, there was a 7% increase in venues licensed to stage live music between 2007 and 2008, so we totally reject the suggestion that the Licensing Act has led to a decrease in live music venues. Of course we want people to enjoy live music but we also have to consider any impact on people living in residential areas, which is why it has been impossible to find a workable exemption."

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● See feature, page 17

T In The Park bullish over early bird sales

T IN THE PARK'S PROMOTER IS OPTIMISTIC THAT FANS of the festival will snap up early bird tickets for 2010's event, despite a slower take-up than in previous years.

This year's gathering, which featured headliners Kings Of Leon, The Killers and Blur, ended on July 12 and, in keeping with previous years, DF Concerts placed half of the 85,000 weekend camping tickets for sale two days later, with a 2009 price freeze incentive.

DF managing director Geoff Ellis reports that, although the take-up is down on previous years, he expects a sell-out of the initial ticket offer.

"Two years ago the early bird tickets sold out in an hour and last year they went in one day, but we have to be realistic about the times we live in, so this year we've extended the deadline by a few days and it looks as if the 50% allocation will be taken up again," Ellis says.

"Our core audience is 18-25 years

old and they don't have commitments such as mortgages. I'm not saying they are recession proof but they are some of the people least affected."

Nevertheless, Ellis is urging caution when it comes to buying tickets for T next year after online fraudsters attempted to cash in on the demand for the early bird offer.

A notice on the T in the Park homepage warns that the website www.ttp2010.com is a fake with no connection to the event whatsoever. "Please do not buy tickets from this site, or any other unofficial source," states the notice.

Ellis comments, "You have to wonder why people go to so much trouble to set up a fake website. It's very worrying indeed, but the police are already on to it."

As for the 2009 festival, Ellis believes it was one of the best yet, despite an illness scare almost causing a no-show by headliners Blur.

Live benefits from Solid Foundation



THE PRS FOUNDATION IS BECOMING RECOGNISED as the UK's only specialist funder of new music across all genres after awarding £121,000 to help 42 acts attend international showcases over the past year.

That sum was part of £1.34m that the Foundation has awarded through 450 grants in the current year, allowing musicians, events and organisations to embark on numerous projects involving new music, including the British Music Abroad partnership, which also involves UK Trade & Industry and the Arts Council of England.

The PRS Foundation has carried out an impact study that co-director Vanessa Reed demonstrates "how essential the PRS Foundation is now when it comes to investing in new talent".

Reed adds, "Our core grant schemes feed into every aspect of live music and across every genre, from urban music through to jazz."

Next year marks the Foundation's 10th anniversary and it is hoping to provide the support necessary to boost the profile of the acts who are awarded grants. Of the 18 bands on the British Music Abroad programme that attended this year's South By Southwest event in Texas, three secured major deals, six picked up further live performances, two signed to booking agents and four have offers they are pursuing.

Support from the PRS Foundation enabled Sway to attend SXSW last year through its British Music Abroad scheme. Sway says, "This opportunity has allowed me to work with numerous US artists, enabling me to break into the US market. Recently this led to me signing a distribution deal for North America with Akon's label KLD."

Among the festivals who have received financial help are FuseLeads, The Great Escape, SuperSonic, the Cambridge Folk Festival and Liverpool Music Week, while promoters such as Jazz Services, Oxford Contemporary Music, Fandango Music, The Sage Gateshead and Spredduv have also been awarded grants.

Recently the PRS Foundation also launched New Music Plus – a scheme for eight of London's up-and-coming producers of live music to put on events in leading venues such as The Roundhouse, BFI, Tate and South Bank Centre, as well as the Big Chill Festival.

"As financial times get tough, we know that our support is crucial, particularly to new acts and smaller organisations that find it difficult to get support from other sources. We will continue to work closely with PRS for Music to ensure that the impact of our support continues to grow," adds Reed.

The next deadline for awards to festivals and performance groups is August 12, with information on how to apply on the organisation's website www.prsfoundation.co.uk.

Live news in brief

● Two people have been killed and several others seriously injured following the collapse of a stage which was under construction for a **Madonna** concert in France. A 53-year-old French worker was killed outright in last Thursday's accident at the Velodrome stadium in Marseilles, while a 32-year-old British man died in hospital overnight. Eight other people sustained serious injuries, while a further 30 were treated for minor injuries and shock. The concert, scheduled to take place yesterday (Sunday) was cancelled.

● **Ticketmaster** has signed a partnership deal with Redeem to launch a campaign offering fans the opportunity to trade in their old mobile phones and iPods for the equivalent exchange value in Ticketmaster gift cards. The eco-friendly initiative allows old gadgets to be exchanged for tickets to music, sport and theatre events in the UK, with the website www.ticketmasterermobile.co.uk giving details of the value of recycled equipment.

● Plans to publish a festivals coffee table book are underway with fans and stars alike being urged to submit material for the project. The **Festival Annual** is expected to be at retail before Christmas, with its compilers already sifting through images and stories from events around the country on the www.MySpace.com/FestivalAnnual website. Personalities including Edith Bowman, Sean Rowley, Jamie Winston, Basement Jaxx, Dizzee Rascal, Doves, Florence & The Machine, Metronomy, Orbital and Rob Da Bank have agreed to participate in the book.

● The **Bestival** brand continues to go from strength to strength with organisers of both the main festival and Camp Bestival reporting sell-outs for this summer's events. "I'm quite speechless selling out: eight weeks before Bestival actually fires off into Space," says founder Rob da Bank. "It's testament to our amazing and very loyal crowd that we've achieved this in a tricky old year for festivals." While Camp Bestival takes place this weekend (July 24-26), Bestival itself takes on the Isle of Wight on September 11-13 with a line-up that includes Massive Attack, Kraftwerk and Elbow among others.



Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	2	U2	8
2	3	BEYONCE	9
3	4	SPANDAU BALLET	9
4	5	MUSE	7
5	6	CLIFF & THE SHADOWS	15
6	10	DEPECHE MODE	6
7	8	FLEETWOOD MAC	7
8	7	OASIS	4
9	9	BACKSTREET BOYS	6
10	14	PINK	16
11	16	MILEY CYRUS	6
12	15	TOM JONES	6
13	NEW	X FACTOR FINALISTS	7
14	20	JONAS BROTHERS	5
15	17	GREEN DAY	11
16	NEW	PEARL JAM	2
17	NEW	JAMES MORRISON	9
18	NEW	KASABIAN	15
19	NEW	COLDPLAY	4
20	NEW	PIXIES	5

tixdaq.com – Live entertainment intelligence

Hitwise Primary ticketing chart

pos	prev	artist
1	1	TAKE THAT
2	2	KASABIAN
3	3	MICHAEL JACKSON
4	4	BEYONCE
5	8	OASIS
6	NEW	PAUL WELLER
7	7	PINK
8	11	U2
9	13	MUSE
10	NEW	JAMES MORRISON
11	15	MADONNA
12	NEW	BIFFY CIYRO
13	14	KINGS OF LEON
14	5	BRUCE SPRINGSTEEN
15	NEW	YEAH YEAH YEAHS
16	12	COLDPLAY
17	NEW	EAGLES
18	NEW	JAMIE T
19	NEW	FLEETWOOD MAC
20	NEW	FLORENCE & THE MACHINE

hitwise

News publishing

Joey Ramone songs end up Evergreen

THE WORLDWIDE ADMINISTRATION RIGHTS to the songs of Joey Ramone have been sold to independent publisher Evergreen Copyrights.

The deal was concluded last week and incorporates Ramone's writer and co-publisher interests in more than 175 songs that he wrote or co-wrote for the Ramones. These include Blitzkrieg Bop, I Wanna Be Sedated, Rock & Roll High School and Sheena Is A Punk Rocker.

Evergreen CEO David Schulhof says the deal is a huge coup. "Joey Ramone was the voice of the Ramones and his band established their own genre of music. We are so proud to represent this gifted singer-songwriter's catalogue of amazing songs."

Schulhof is hoping to capitalise on increasing profile for the Ramones over the next year, buoyed by the release of a new book about Joey Ramone's life written by Mikey Leigh and published by Simon & Schuster in September.

Ramone was also honoured by the city of New York recently, where a street was named after him. Meanwhile, the band's catalogue enjoyed a national boost in the US after the Ramones' version of Wonderful World was used to soundtrack a huge Major League Baseball television campaign.

Ramone died in 2001

Busy period for Global as Stevie Hoang and Ellie Goulding sign deals

Global has high hopes for Hoang

Signings

By Stuart Clarke

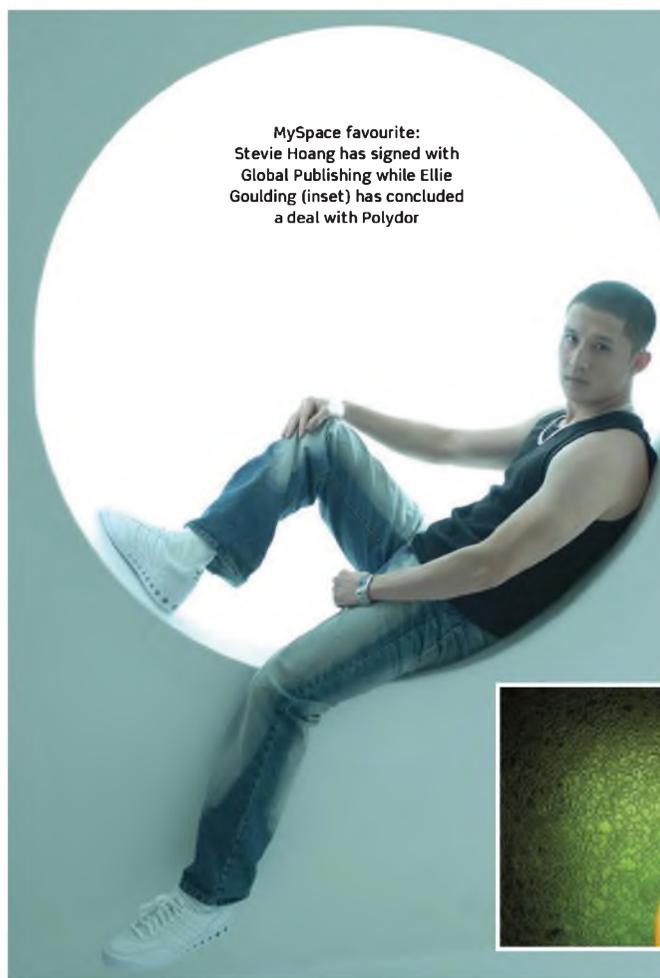
IT HAS BEEN A BUSY MONTH for the team at Global Publishing in the UK, where two deals have been concluded in the past week and a number of development acts signed to the company have secured record deals.

Leading the signings is Stevie Hoang, the UK solo artist currently courting major label interest for his self-released debut album. That release has sold 40,000 copies in Japan and 5,000 in the UK thanks to a fervent online fanbase and a touring schedule that has included national dates with N-Dubz.

Hoang has consistently topped the MySpace music unsigned chart over the past 12 months and recently became the latest artist to join 14th Floor records executive Christian Tattersfield's management stable, alongside Australia's Sneaky Sound System and Stoke's New Education.

Hoang is expected to conclude a record deal over the next week. Global A&R manager Tom Graham says Huang's debut will then be the subject to a re-release and promotion later this year.

Also signing to the company last week were London group



Tribes, who Graham says are more of a long-term development project who he intends to keep focused on writing for the time being. Graham is also managing the band.

Meanwhile, Global boasts another coup in the signing of Ellie Goulding to Polydor Records. The subject of extensive A&R interest, Goulding became the first artist signed to the label by former Virgin executive Ferdy Unger-Hamilton since taking up his new post as president of the label.

Goulding, who was signed to Global last year, is currently working on her debut album, which is expected to be released in 2010.

"We've been busy", says Graham. "It's satisfying to see the long-term stuff starting to come through and the new signings are obviously exciting, too."

Elsewhere, Ou Est Le Swimming Pool, who signed to Global earlier this year, are expected to conclude a record deal in the coming month.



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Analysis Chas de Whalley

Variations on a (TV) theme

MUCH-LOVED POP SONGS are the stuff most high-profile syncs are made of. But this month it is popular TV signature tunes from the Sixties and Seventies, by some of the era's top screen composers, which seem to be back in style – although each has been repackaged in a decidedly post-ironic fashion which is entirely of the 21st century.

Top of the list is Rawhide, the Universal-controlled theme song from the long-running Western series which launched Clint Eastwood's career. Penned by the double Oscar-winning film-writing team of composer Dimitri Tiomkin and lyricist Ned Washington, this was originally a rousing Top 10 hit for Frankie Laine in 1959 but has now been re-recorded by a pair of

tone-deaf truck drivers as part of the McDonald's Taste of America campaign.

Meanwhile, the equally memorable instrumental composed for the groundbreaking TV detective drama Hawaii Five-O in 1968 – by another multi-award winning Hollywood professional Morton Stevens – has been revisited with rather more musical respect by supervisor Jeff Wayne Music. It adds unexpected pace to a Pear Cider spot from Brothers Drinks, which offers an amusing update on the fairytale of seven brides for seven brothers.

Coincidentally, this copyright is controlled by Sony/ATV which also publishes the work of Laurie Johnson – one of the UK's most prolific TV writers. Johnson's original recording of The New Avengers Theme, owned



Hawaii Five-O theme lends pace to cider ad



The Pimm's Avengers

by Bucks Music, has been taken up by Pimm's No.1 for a new and delightfully camp summer campaign based loosely on the cult 1976-77 TV series starring Patrick McNee and Joanna Lumley.

Soundtracks from foreign art-house movies – notably the Swedish My Life As A Dog (1985) and Hong Kong's In The Mood For Love (2000) – have been pressed into commercials service too. The first, by the late Björn Isfält, is the delicate piano score which supermarket chain

Sainsbury's has been using to underpin its 140th anniversary TV campaign, while Mercedes has harnessed a bleaker violin piece by Universal's Japanese composer Shigeru Umebayashi to its new luxury E-series saloon.

Completing a spectrum of modern orchestral styles are

commissioned works by Bulgarian-born Todor Kobakov – who contributed a surprisingly atmospheric piece to Robinsons fruit drinks' pre-Wimbledon spot on behalf of Leap



Katrina And The Waves

Music – and specialist Soundtree Music's pairing of Nick Foster and Peter Raeburn. They add to their lengthening list of TV and film credits with the jauntily melodic accompaniment to what is, by any account, a visually stunning Royal Mail animation.

Finally, Birmingham band Fine Young Cannibals were no strangers to film soundtracks either. They appeared in and recorded three songs for Tin Men – a 1987 Touchstone comedy starring Danny De Vito and Richard Dreyfuss. One title – Good Thing – proved to be the second Top 10 UK single from the band's 1989 international album The Raw And The Cooked. With all rights ultimately residing with Disney, it now turns up again in an Argos ad.

Which leaves us with EMI Music Publishing's Walking On Sunshine, a sublime piece of 1985 powerpop by Katrina And The Waves (left), which has featured in a handful of movies – most notably Look Who's Talking (1989) and High Fidelity (2000) – prior to playing a central role in Pirteze's ongoing anti-hay fever campaign.

BMG Rights eyes the spoils as it breaks the seals on £215m

BMG RIGHTS MANAGEMENT has signposted an aggressive acquisition strategy and has already identified a raft of US publishing groups it plans to target with the €250m (£215m) war chest that came with its recent link-up with Kohlbert Kravis Roberts.

BMG Rights managing director Hartwig Masuch says the rapidly expanding group now believes there are "more than 10" companies in the US that are owned by venture capitalists and are ripe for acquisition.

"A lot of venture capital groups bought these companies thinking they could flip them quickly and make some money, but it is now obvious the financials don't add up so they are looking to sell," says Masuch, who hopes to have the first acquisition under his belt by the end of the year.

With the sort of financial muscle that KKR, which now owns 51% of BMG Rights, brings Masuch says he is able to compete with groups such as Warner and Universal.

However, he is also interested in investing more in new repertoire. "We want to invest in new writers. What we like are professional writers who have a long-term career," he adds, saying the recent deal to handle La Roux outside of the UK means the UK office's relationship



Good ties: BMG Rights has formed a strong bond with La Roux's management company since finalising a deal to handle the band's non-UK publishing

"We want to invest in new writers... professional writers who have a long-term career..."

**HARTWIG MASUCH,
BMG RIGHTS**

with La Roux's management company Big Life is now strengthened and that more deals in the UK are imminent.

When BMG Rights originally launched at the end of last year, it had set out to market the master

rights of more than 200 artists, including acts such as Nena, from the former Sony BMG publishing venture.

However, in the first few months of this year the operation signed a string of noted songwriters including Andrew Roachford, A-ha, Jim Beanz and Toby Gad, and now it has signposted an aggressive plan for acquisitions.

Masuch concedes Bertelsmann's strategy has shifted dramatically, but adds "corporations can change strategy overnight". He also suggests that it is sometimes easier to build from the ground up - a "new Greenfield approach" - rather than continuing with a cumbersome publishing venture.

FIT AS OFFISHALL

PRS for Music Top 10: Most-played keep-fit songs

PRS
for Music

Pos. SONG / Artist / Writer / Publisher

- 1 SPOTLIGHT** Jennifer Hudson Hermansen, Smith, Eriksen EMI, Imagem, Sony/ATV
- 2 DANGEROUS** Kardinal Offishall feat. Akon Harrow, Sales, Thiam, Mitchell, Bahamonde EMI, CC, Chrysalis, Sony/ATV, Universal
- 3 MISS INDEPENDENT** Kelly Clarkson Hermansen, Smith, Eriksen Imagem, EMI, Sony/ATV
- 4 LIVE YOUR LIFE** Rihanna Harris, Smith, Balan, Riddick Sacem, EMI, CC, EP
- 5 IF I WERE A BOY** Beyonce Knowles, Carlson, Gad Cherry Lane, Universal/MCA, BMG Rights
- 6 SO WHAT** Pink Moore, Martin, Schuster EMI, Kobalt
- 7 IF SHE KNEW** Lemar Kelly, Obika, Schack, Karlin Angelic, EMI, Warner/Chappell
- 8 DANCE WIV ME** Dizzee Rascal Mills, Wiles, Detnon, Paul Notting Hill, EMI, Universal
- 9 BEGGIN'** Madcon Gaudio, Farina EMI
- 10 DISTURBIA** Rihanna Allen Robert Sony/ATV, Universal/MCA

Fitness instructors probably aren't your first port of call when looking for a pop hit, but they play their part in taking the music to the masses as we see this week looking at the most-played songs in fitness classes and gyms during the first quarter of 2009.

Topping the list is Jennifer Hudson with Spotlight, a song written and produced by Norwegian production outfit Stargate with Ne-Yo, and taken from the star's self-titled debut. The song reached the top 20 in the UK and earned Hudson two Grammy nominations at the 2009 ceremony, for best R&B song and best female R&B performance.

Second place goes to Kardinal Offishall (pictured) and Akon with Dangerous. The song was released last year and won the award for single of the year at the 2009 Juno Awards. Publishing is shared between EMI, Chrysalis, Sony/ATV and Universal. Kelly Clarkson, Beyonce and Rihanna - who has two tracks in this chart - complete the top five.

Source: PRS for Music - www.prsformusic.com

Sync survey July 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
BIRDS EYE: SIMPLY	Green Onions	Jackson/Jones/Steinberg/Cropper	Carlin	Booker T & The MGs	Warner Music	AMV/BBDO	n/a
O2 PRIORITY: SLOW MOTION	Cosmic Love	Welch/Summers	Universal	Florence + The Machine	Universal/Island	VCCP	Tonic Music
ARGOS: BANK HOLIDAY FUN AT HOME	Good Thing	Gift/Steele	Warner Chappell/Disney	Fine Young Cannibals	Disney Inc	CHI and Partners	Band and Brand
BROTHERS DRINKS: THE PEAR CIDER...	Hawaii Five-0	Stevens	Sony ATV	Re-record	Silva Screen	Brothers Drinks	Jeff Wayne Music
CHANEL NO 5: ORIENT EXPRESS	I'm A Fool To Want You	Wolf/Sinatra/Herron	Kobalt/Warner Chappell/Chelsea	Billie Holiday	Sony	Chanel No 5	n/a
DANONE/SHAPE: SNACK AVOIDANCE	Wild Young Hearts	Shingai/Smith/Morrison/Fortis	Reverb/Warner Chappell	Noisettes	Universal/Mercury	RKCR/Y&R	RKCR / Y&R
KELLOGG'S SPECIAL K: SHAPE UP FOR SUMMER?	Shine	Izibor	Imagem	Laura Izibor	Warner/Atlantic	JWT	BrandAmp
LEVONELLE: EMERGENCY CONTRACEPTION	Leicester	Azzolini	True North	Golden Dogs	True North	Milk	Felt Music
IYNX HOT FEVER: MUCHAS MARACAS?	Jump In The Line	Belafonte/De Leon/Oller/Samuel	EMI	Harry Belafonte	Sony	BBH	n/a
MARKS & SPENCER: 125th ANNIVERSARY	Greatest Day	Donald/Orange/Barlow/Owen	EMI/Sony ATV/Universal	Take That	Universal/Polydor	RKCR/ Y&R	Leap / Sync Agency
MCDONALDS: TASTE OF AMERICA, ARIZONA DELUXE	Rawhide	Tiomkin/Washington	Universal	Re-record	n/a	Leo Burnett	Jeff Wayne Music
MERCEDES: LAUNCH	Yumejino's Theme	Umebayashi	Universal	Shigeru Umebayashi	Universal	AMV BBDO	AMV BBDO
PARTY POKER: CASINO	Ya Mama	Cook/Finley/Heckstall/Hirseman	Universal/Warner Chappell/Temple	Fatboy Slim	Skint	Home	Felt Music
PIMM'S NO 1: THE CALL UP	New Avengers Theme	Johnson	Sony ATV	Laurie Johnson Orchestra	Bucks Music	Mother	Mother
PIRITON: NO NEED FOR HAY FEVER WITH PIRITIZE	Walking On Sunshine	Rew	EMI	Katrina & The Waves	Kyboside Music	Grey	n/a
ROBINSONS: PART OF WIMBLEDON SINCE 1935	Wimbledon	Kobakov	Leap Music	Todor Kobakov	Leap Music	BBH	Leap Music
ROYAL MAIL BUSINESS SERVICES: GROWTH IDEAS	Grow	Raeburn/Foster	Soundtree Music	n/a	Soundtree Music	AMV BBDO	AMV BBDO
SAINSBURY'S: 140 YEARS?	My Life As A Dog Theme	Isfält	NCB/Stim	Björn Isfält	Svensk Filmind...	AMV BBDO	n/a
SCHOLL FOOTCARE: FEET FRESH	I Got You (I Feel Good)	Brown	Carlin	Re-record	n/a	The TV Department	Soundlounge
THE SUN: SEIZE THE SUN	Stare Into The Sun	Danvers/Scott/Woodford	Sony ATV	Graffiti 6	Self release	WCRC	Huge Music
VO5: EXTREME STYLE, BREAK THE MOULD	Creator	White/Taylor/McFadyen	EMI/Downtown	Santogold	Warner	Euro RSCG	Euro RSCG

News diary

ON THE WEB THIS WEEK

GUNS N' ROSES BLOGGER SENTENCED TO HOME CONFINEMENT:

Gordon Charlton: "If the album had been any good, would the sentence have been more harsh or were the record company just glad for someone to hype the upcoming release?"

AIM'S WENHAM SHARES HER DREAM AT AGM

Pete Macklin: "Surely the biggest justice is having to pay MCPS on a percentage of 'dealer' particularly relevant to exports which account for the biggest chunk of income for a lot of independents shipping finished goods at a price well under DP."

TINCHY STRYDER GOES INTERACTIVE ON NEW VIDEO

Daniel Ayers: "Hooray, the industry is saved! Clickthrough is definitely the best execution of this kind of technology so far, but I'd imagine you need a pretty massive audience before the conversion to any kind of purchase generates worthwhile revenues. And if a video isn't on YouTube, it's going to struggle to get that sort of audience."

Norway comes to Hoxton

UNEARTHED

A NEW DEAL WITH RECENTLY-LAUNCHED INDIE LABEL LAST SUPPA is to give Norwegian superstar Thomas Dybdahl his first shot with British audiences, with the release of his debut UK album this September.

The self-titled album will be a collection of the best songs from Dybdahl's four previous studio albums, which have won him huge audiences in his native country but have yet to be released in other markets.

Following last month's limited-edition EP *B A Part*, the album campaign will be led by the commercial single *From Grace*, a song which proved Dybdahl's first commercial hit in Norway. It is currently scheduled for an August 31 release.

Last Suppa managing director Jon Sexton says the intention is to provide a strong introduction to Dybdahl's catalogue before moving forward with his fifth studio album in April next year, bringing the rest of the world up to speed with the Norwegian release plan.

"This album features the best

moments from all his previous releases and is the door opener for us. We're going to be giving it a very big push through the rest of 2009, before moving on to the next studio campaign," he says.

Dybdahl boasts a dedicated global fanbase, including French designer Philippe Starck, who cites him as a huge influence and designed the artwork for his previous studio album.

Following Dybdahl's debut UK performance at Latitude festival, he and his band will headline the latest instalment of *Music Week's Unearthed* live sessions tonight (Monday) at the Queen Of Hoxton in Shoreditch. Support will come from US group Army Navy, who are also playing one of their first UK shows.

Music Week talent editor Stuart Clarke says the international line-up should provide for a great night. "Both bands already have a healthy local following so it is shaping up as a busy night, and an opportunity to see both bands in a smaller setting before their release campaigns start to really kick into gear."

stuart@musicweek.com

Cast list

A&R

Jon Sexton, Last Suppa

PRESS

Murray Chalmers/Rachel Clare, Murray Chalmers

ONLINE

Nazlee Janoo/Serena Wilson, Nile-On Digital

TV

Caroline Poulton, Out Promotion

RADIO

Bjorn Hall, Pivotal PR

AGENT

Jules de Lattre, The Agency Group

MANAGEMENT

Kenneth Anderson, Bpop

MENTOR

Mentometer

PUBLISHER

Universal



THOMAS DYBDAHL

Dooley's Diary



Whitney makes an appearance – shame about the boss's dance moves

LAST TUESDAY NIGHT DOOLEY WAS PULLED ALL SORTS OF WAYS, with Whitney and Clive Davis at the Mandarin Oriental Hotel, Ne-Yo at Fifty in St James's Street, a Bastille

Day party at the French ambassador's and a sneak preview of *The Beatles'* CD remasters and new video game at Abbey Road Studios – or, as Apple Corps CEO Jeff Jones re-christened it, "the Holy Land". The lucky gathering in Studio 2 (but where else?) had a chance to compare clips of selected Beatle tracks as they presently sound on CD with their new remastered versions. The night also screened new documentaries on *Beatles For Sale* and *The White Album*, which will feature in the albums' respective CD re-issues, while the *Fabs fun* did not end there. A preview of *The Beatles Rockband* had some of those behind the game playing along onstage armed with the appropriate instruments – including replicas of *Macca's* Hofner bass, *Ringo's* Ludwig drums and *Lennon's* Rickenbacker guitar – to *I Saw Her*

Standing There, *I Am The Walrus* and *Here Comes The Sun* as the game's images beamed out on a huge screen behind them... **Atlantic Records** execs Max Lousada, Ben Cook and



Matt Chalk (pictured) interrupted **Alesha Dixon's** recent recording session at Metropolis in London to present the singer with a plaque celebrating the platinum success of her *Asylum/Atlantic* debut, *The Alesha Show*. The newly-appointed *Strictly Come Dancing* judge was recording new songs for the deluxe edition of the album... At the **Whitney launch** Clive Davis expressed shock at having recently found himself discussing the quality of an unreleased Whitney Houston track with a complete stranger; according to Davis, she had just lis-

tened to the leaked track on YouTube. No wonder then that Sony executives were keeping an eye out for **unsolicited recording devices** at the listening party for Whitney's new album *I Look To You*. As the **Champagne flowed**, Dooley couldn't help but admire 77-year-old Davis's moves as he shook his stuff during the playback in the suitably opulent surrounds. But it was Whitney herself that stole the show, provoking a **standing ovation** as she entered the ballroom, before praising Davis and revealing that the recording of *I Look To You* was not all plain sailing. "[Davis] really took me through it on this album. He said I was impossible. So I said, 'Really, of all the people you have worked over all those years am I really the most difficult?' He said, 'Yes'. So I took that with honour," she laughed... LA native 16-year-old **Sky Ferreira** has put pen to paper with **EMI Music**, concluding the transatlantic deal in London last week. Ferreira is pictured with her managers Christian Wahlberg and Jamie Binns, as well as **EMI executives** Steven Melrose, Miles Leonard

and Elias Christidis at the major's Wright's Lane HQ... Well done to Universal's **Hassan Choudhury** who claimed a personal best of 47 minutes and 48 seconds in the British 10K London Run as he raised more than £4,000 for the Neuroblastoma Society... On Sunday, a British Midland flight from Dublin to London had the following passengers on the same flight: **Dame Shirley Bassey**, **Nick Cave** and **Tinchy Stryder**. The former was coming back from a recording session while the latter were at Oxygen... A novel by **Mark Hodkinson**, founder of Pomona PR and who down the years has worked with the likes of David Bowie, Michael Jackson and Red Hot Chili Peppers, has hit the shelves. *The Last Mad Surge of Youth* is set in both the present day and the early 1980s and, among its themes, takes in bands, growing up and getting famous...



Features

THE TRIALS OF LIVE

Small venue operators are finding business tough, even though the Government's inaction on the licensing laws has worked in their favour. Music Week checks the health of the grassroots live business

Venues

By Gordon Masson

BRITAIN'S TROUBLED GRASSROOTS MUSIC VENUES are cautiously welcoming the Government's rejection of an all-party Parliamentary Select Committee's recommendations to allow certain premises to operate without an entertainment licence.

With many promoters complaining that festivals and stadium and arena tours are dominating the market and draining money away from smaller gigs and tours, a number of venues such as The Point in Cardiff and Leicester's legendary Charlotte have been forced to close in recent months. And while musicians might be applauding efforts to allow more premises to host live music, those operating small clubs are not universally in favour of such a concept.

On the surface everything appears healthy, with public demand for live music helping unsigned artists gain bigger followings than ever before, aided by social networking sites such as MySpace. But festivals have targeted this market as well and numerous summer events now feature unsigned competitions and stages to entertain the punters.

But it is not all doom and gloom for the small pubs and clubs. Promoter Rupert Dell at Goldenvoice says it is a tough market, but the more imaginative people in the business are keeping their heads above water.

"It's almost impossible to make any money if you're operating below the 300-500 capacity mark, but there are some places that do it well," says Dell. "Those venues rely on the bar take and that's not easy if only 50 people turn up, so if it's a venue of 150 or 200 people, you really need to make sure you're at capacity in order to survive."

Goldenvoice deals almost exclusively in the grassroots end of the spectrum with Dell putting together packages, such as multi-band line-ups, to attract punters.

"I don't think the importance of having local bands on a bill can be overstated," observes Dell. "They can be crucial when promoting a night featuring unsigned acts from elsewhere coming to play at a small venue."

One such venue that is thriving is Guildford's The Boilerroom, which was converted from a pub into a 150-capacity club three years ago.

"We cater for the contemporary music crowd in Guildford seven nights a week and we've had the likes of Glasvegas and Newton Faulkner here and a whole load of up-and-coming acts," says owner Dominique Czopor.

Times may be tough, but this does not faze Czopor and her team. "We used to be able to put on three to four bands a night as a no-brainer, but now we're having to think outside the box to attract people into the venue," she admits. "So recently we had a heatwave night, a rockabilly night and an event that included a burlesque act."

Czopor maintains that although the Boilerroom is the only full-time venue in Guildford, she would welcome some competition. "A town of this size could definitely handle more than one music venue," she states.

Many of her peers across the UK also believe that venues in areas under-served by live music have a lot to offer.

Hull, for instance, is not exactly cemented into the tour circuit, but local promoter Howard Nicklas is trying to educate agents that, with a catchment of more than 1m people, the city could be a goldmine.

"We do better than gigs in York and often better than Leeds," says Nicklas, who is based at The Lamp, which has a capacity of 180 for gigs and 400 as a nightclub.

"The Lamp has gigs five nights a week, with a club



PICTURED

Small but perfectly formed: (clockwise from far left) Brighton's Freebutt, The Lamp in Hull and Guildford's Boilerroom with owner Dominique Czopor

night afterwards, and the gigs are usually sold out. We might be a small venue, but it's not a toilet - it's a really nice club and that's why we're so popular."

Many of the more successful venues around the UK are becoming masters of viral marketing and targeting the right fanbases in an effort to boost audience numbers. Dell believes that social networking sites can hinder as well as help and says venues have to be prepared to work harder than ever to pull in the crowds.

"Music is not mystical any more," states Dell. "People can listen to everything on MySpace and watch everything on YouTube. The problem is you have to wade through a lot of rubbish to find anything decent."

Nevertheless, he cites The Ruby Lounge and Night & Day in Manchester, the Cluny in Newcastle, Sheffield's Leadmill, the Freebutt in Brighton and Brudenell Social Club in Leeds as "local venues that have been there for ages and do a superb job".

Up until last week, there was a growing hope that a Parliamentary Select Committee's recommendations to alter the Licensing Act would have a positive effect on the grassroots market. In the event, the Government rejected the Committee's proposals, much to the relief of some working in small venues.

After hearing submissions from music industry organisations and executives, the committee of MPs recommended that the Government reinstate the two-in-a-bar rule, which allows pubs and other small venues to host acoustic gigs by solo artists and duos without the premises having to first obtain an entertainment licence.

That proposal was ignored and a second recommendation that any venues with a capacity of less than 200 should be exempt from needing an entertainment licence also failed to find favour.

The Lamp's Nicklas is thankful. "It's already pretty easy to get a gig if you're a musician," he comments. "Pubs are struggling to attract the punters, so most of them do food now and there are an increasing number also putting on live music."

"I'm strongly of the opinion that music venues are

there to put on music," adds Nicklas. "Anything that is going to put more pressure on us is obviously not a good thing," he adds.

It turns out that the originators of the idea also had a change of heart about the small venues exemption.

"The proposal came from us originally and we were very pleased that the Select Committee adopted it," says Musicians' Union assistant general secretary Horace Trubridge. However, with the Government dismissing the proposal, he notes, "What is perhaps of more use to people is the Incidental Music Clause in the Licensing Act, which sort of goes to the heart of the two-in-a-bar rules."

"The incidental music clause allows more than two musicians as long as music is not the primary business of the premises. If more premises were aware of the incidental music clause then they could still put on live music, for example, once a week without any problem and we're having discussions with [the Local Authorities Coordinators of Regulatory Services] and the [Local Government Association] about this exact subject."

Such trade bodies have a powerful voice when it comes to licensing, and one major development for the music business could be Dominique Czopor's pet project to establish an organisation to strengthen the grassroots end of the market.

"I'm setting up We:Live, an association for independent venues and promoters," she explains. "I'm putting together the founding board involving people from all around the country with the hope of going live next year."

And with the grassroots sector arguably under more pressure than ever before, Czopor wants to establish a manual of best practice to help people operate successful music venues no matter where they might be based.

"If we could provide people with guidelines on the likes of security, safety and the kinds of things that most people simply would not think of when they decide to put on a gig, then that surely would benefit the music industry," says Czopor.

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Features

Q2

With the Jackson effect waiting in the wings until quarter three, Q2 results again saw sales fall – but with digital revenues still rising and a new crop of stars such as La Roux and Lady GaGa breaking through in a big way, there were positives amid the disappointments

ROUX TO FORM

PICTURED ABOVE

La Roux ruling the roost: the Bulletproof band have justified their place in the BBC Sound of 2009 poll with a solid showing in Q2 and more is expected in quarter three

Quarterly analysis

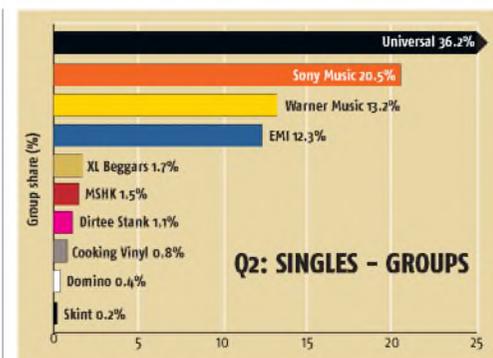
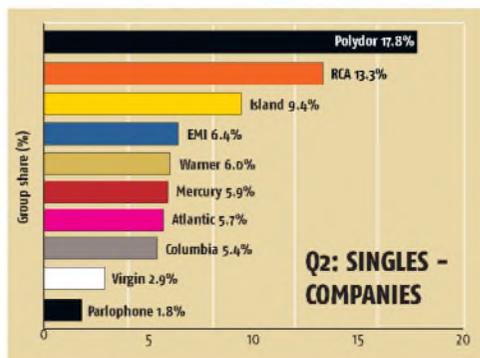
By Ben Cardew

THE DEATH OF MICHAEL JACKSON – the man who, more than anyone, helped the music industry out of its early Eighties slump – has quite naturally overshadowed a second quarter of some promise for the recorded music industry.

Jackson aside, within three short months we digested the news that The Pirate Bay was going legit, a move that would have seemed unimaginable a year ago; while Universal and Virgin Media announced they were partnering on a subscription service, in a deal that Music Ally CEO Paul Brindley calls “the most important digital music announcement since the launch of iTunes”.

Then there was Digital Britain and the Government inviting a raft of industry names to Number 10, HMV’s impressive results and even *Smash Hits* coming back for a one-off special celebrating the King of Pop.

But Jackson’s death has cast a shadow and not just over the news: two weeks ago the singer had nine albums in the UK top 75, becoming only the third act to secure consecutive number one albums, as well as 27 titles in the singles chart.



Tragic circumstances aside – and no one is for a minute suggesting that Jackson’s death is anything but a tragedy for an industry that he helped to light up for decades – these chart records suggest that, for all the increased plays that Jackson tracks are receiving on Last.fm, YouTube and Spotify, people still ultimately want the pleasure of owning music.

Not that you would particularly know it from the sales stats for the first half of this year: during the first 26 weeks

of 2009 sales of artist albums were down 6.7% at 40,536,816 according to the OCC, while sales of compilations fell 13.7%. Overall, album sales (including “unmatched” digital sales, in accordance with BPI rules) dropped 7.3% at 52,949,444.

“It’s clear that the arrival of new players like Amazon and Play.com, along with the introduction of variable pricing, has given a new boost to the development of the à-la-carte download market,” explains BPI chief executive



PICTURED LEFT
Honourable mention: Ladyhawke built on the success of single My Delirium to shift 120,000 copies of her debut album so far this year

Geoff Taylor. "However, challenging economic conditions for leisure spending overall and the demise of Zavvi and Woolworths on the high street have contributed to depress physical album sales in the first half."

On the one hand, this result is discouraging: album sales for the first quarter were down just 6.4%, suggesting that the decline in recorded music is accelerating. What is more, value figures are likely to be even more depressed, as the price of recorded music continues to fall.

On the other hand, though, it should be noted that these stats come too early to reflect the Jackson effect (he died just two sales days before Q2 ended) and chart figures for week 27, with album sales up 9.7% week-on-week, suggest that this will be relevant when Q3 comes to an end.

What is more, there were plenty of positives to be found in the results. As ever, digital led the way: single track downloads were up 42.1% on the year to 73,028,679 and digital albums grew 57.9% to 7,358, 245.

Small beer, perhaps, but this itself comes on top of a Q1 year-on-year rise of 64.0% in digital albums. What is more, there is plenty of work going on behind the scenes to suggest that digital album sales will continue to rise as the year progresses.

"These figures have to be considered encouraging, especially the growth of digital," argues Beggars Group chairman Martin Mills. "They back up our experience that, even outside the upper reaches of the charts, there's plenty of demand for great music presented creatively and innovatively, and fans willing to buy it."

"There's clearly a move from albums to tracks in the pop market, but that's life these days, and it's far less of a factor for more alternative music, where fans are still prepared to commit to artists and albums."

BPI chairman Tony Wadsworth is similarly upbeat. "We are on the cusp of something dramatic," he told the organisation's recent AGM. "In this economic environment the pace of digital growth is even more impressive. The move forward in digital album sales is likely to increase from around an 8% share now to 15% this year."

Equally pleasing for the industry has been the breakthrough in the first half of the year of a bumper crop of new acts. First among the pack is undoubtedly Lady Gaga, whose Poker Face and Just Dance are the two highest-selling singles of the year to date, and whose album The Fame is the second biggest seller, behind Kings Of Leon's sales behemoth Only By The Night.

Of UK artists, meanwhile, La Roux have been the success story of the year. Their eponymous debut album may have missed out on the number one slot to Michael Jackson, despite selling an impressive 62,650 copies in its first week, but second single In For The Kill is the third biggest seller of the year so far, shifting 524,749 copies, while follow-up Bulletproof secured the singles number one that In For The Kill missed by a shade.

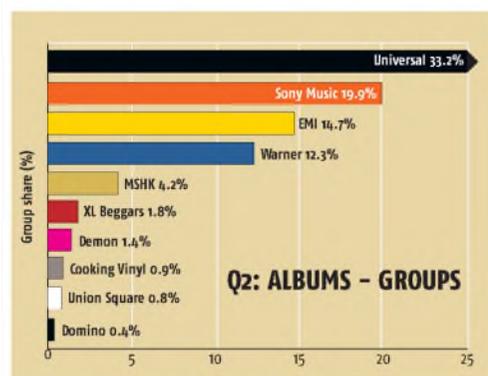
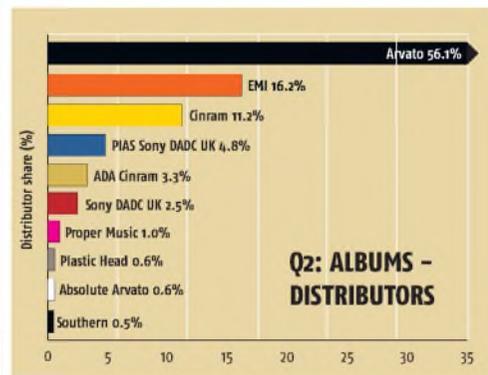
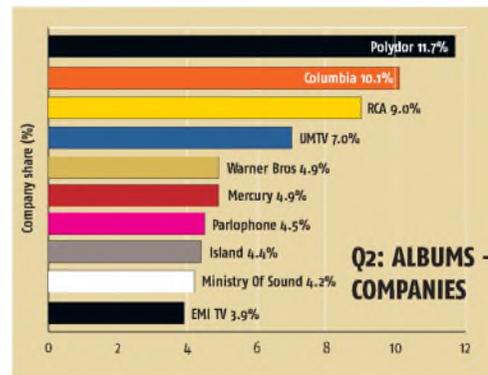
Both acts are, of course, on Polydor and it is perhaps as a result that the Universal label has again topped the market shares, with an 11.7% share of albums sales and a monumental 17.8% of singles.

But these two artists are far from alone in making a

breakthrough. Indeed, of the top 10 acts in the BBC's Sound Of 2009 poll (Little Boots, White Lies, Florence + The Machine, Empire Of The Sun, La Roux, Lady GaGa, VV Brown, Kid Cudi, Passion Pit and Dan Black, lest we forget) a good seven can claim chart hit status, while VV Brown's media ubiquity suggests considerable interest in her debut album.

In addition, Tinchy Stryder and N Dubz, two new artists generally dismissed by mainstream media at the start of the year, have also performed well, both in collaboration (their Number 1 is the year's sixth biggest single) and separately.

Mentions too should go to Pixie Lott, who scored a number one single with her single Mama Do;



3Beat/AATW's Agnes, whose Release Me is the year's 25th biggest, The Saturdays, who are finally giving Girls Aloud a run in the girl band stakes, Daniel Merriweather, whose album Love & War is the 42nd biggest, and - surprisingly - New Zealander Ladyhawke, who has quietly shifted 120,000 copies of her eponymous debut album this year.

"At the halfway point some new artists across the industry are emerging and that is exciting," says Universal Music UK chairman and CEO David Joseph, who rips Lady GaGa, La Roux and Florence + The Machine to sell a hefty amount of albums as the year progresses. "At this point last year Duffy was - justifiably - casting a pretty big shadow over everybody. We have a whole hunch of new artists competing for that focus and it feels exciting."

What is more, Joseph says there are a number of artists still to break through, who will shake up the second half of the year. "In terms of singles there are a few artists selling well who are yet to release albums," he explains. "That will be encouraging for the end of summer."

In terms of market shares, while the Jackson effect has meant that Sony has crept ahead of Universal in the sales statistics of late, scoring 43.6% of the artist albums market in the week of the singer's death, there is no such upset in the Q2 figures. Universal once again dominates both singles and albums, with a 36.2% share of the former in Q2, up 0.6 percentage points on Q1, and 33.2% of albums, down 4.6 percentage points on Q1.

Universal labels also dominate the record company statistics: on top of Polydor's double number ones, Island and Mercury are both among the top 10 for singles and albums, while UMTV had a 7.0% share of albums.

Not that Sony is likely to be complaining: as well as scoring by far and away the biggest album of the quarter in Only By The Night, it consolidated its status as the second biggest major behind Universal, while its principal labels RCA and Columbia both did well in terms of market share.

EMI and Warner also enjoyed solid quarters, continuing to joust over third and fourth positions in singles and albums market share (Warner edged it on singles this quarter, while EMI made third in albums).

Among the indies, MSHK (formerly Ministry Of Sound) posted an impressive 4.2% share of the albums market and 1.5% of singles, while XL Beggars kept a steady ship at 1.8% of albums and 1.7% of singles.

As with Q1, the continued success of The Prodigy - their Invaders Must Die album is the fourth biggest of the year to date - means that Cooking Vinyl once more posted an impressive market share, boasting 0.9% of the albums market - ahead of Domino and Warp - and 0.8% of singles. Also enjoying success thanks largely to one artist was Dirtee Stank, a new label set up by Dizzee Rascal and his manager Nick Detnon.

As well as Dizzee himself, the label is also home to Newham Generals, but it is Dizzee's number one success with Bonkers (the 12th biggest selling single of the quarter) that has helped it to a 1.1% share of the singles market, more than Domino, Skint, Epitaph and Warp combined.

With Dizzee's debut album for the label, Tongue N Cheek, set for release in September, a month that also sees The Beatles' remasters hitting the shops, as well as new albums from Pixie Lott, Jay Z, Basement Jaxx and Mark Knopfler, not to mention a new album from the Arctic Monkeys in August, the third quarter is already shaping up to be an exciting one for the industry.

"For me the headline is, we are 1-0 up at home, it's a bit rainy, we've seen some sexy football with La Roux and Florence but we are looking forward to a better second half," concludes Joseph.

PICTURED BELOW
Memorable release: Agnes's Release Me (3Beat/AATW) scores high in the year-so-far listing



"There's clearly a move from albums to tracks in the pop market... it's far less of a factor for more alternative music where fans are still prepared to commit..."

MARTIN MILLS, BEGGARS

Features



PICTURED ABOVE

Day tripping: the gaming and music industries work ever more closely, illustrated by the launch of Beatles Rock Band and the band's remastered catalogue on the same day (September 9)

Gaming

By Christopher Barrett

WITH AN EVER GROWING NUMBER OF TITLES placing music very much at the heart of the gaming experience, led by Rock Band, SingStar and Guitar Hero, an otherwise dwindling games market is being buoyed by music.

In the first half of 2009 unit sales of console games fell to 26.4m from 27.4m, a year-on-year drop of 4%. But, according to games industry body ELSPA, a 48% rise in the number of console music games during the first six months of 2009 helped the category's share of the console games market reach 6%.

With more than 1.5m music games sold already in the first half of this year and with a number of heavy hitting titles poised for a quarter-four release, 2009 is certain to be a record year for music games, not least due to a historic move by Apple Corps.

Having bypassed the well-trodden route to iTunes' door, Apple Corps has inked its first download licensing deal for The Beatles' master recordings with MTV Games, the developer of the Rock Band franchise.

Beatles Rock Band is slated for a September 9 release and while 45 Beatles songs will come as an integral part of the interactive game's package, the entire Abbey Road album will be available for paid download via Xbox Live, marking the first time Beatles catalogue has been available to download digitally.

MTV Networks Music Group senior vice president of electronic games and music Paul DeGooyer could not help but be impressed by the level of involvement in the game's development from the Beatles camp - but he emphasises that it went beyond merely being a question of where to make the Beatles catalogue available digitally.

"They really did embrace the platform. The involvement from Apple Corps and the individual band members, Olivia Harrison and Yoko Ono has been extraordinary," says DeGooyer. "It was less about it being the first digital release as about making the game platform the

best it can possibly be, and by necessity that involves a download component."

It is nonetheless an extraordinary move and one that emphasises the growing importance of the music-based games market, not only for the games industry but for a music business that has long been focused on successfully exploiting new and alternative revenue channels in the face of falling physical music sales.

Asked why he believes that sales of music games are going against the tide of the wider games market, DeGooyer says that with spending habits affected by the recession music games provide economical entertainment.

"There is a social phenomenon; the games represent good entertainment and good value," says DeGooyer. "There is also a critical mass where millions of plastic guitars, microphones and drum kits have been sold. So the music games market is at a nice inflection point where the hardware aspect that was a barrier for many is no longer so relevant," says DeGooyer, who points out that users of Beatles Rock Band will be able to use third-party instruments designed for the likes of Guitar Hero.

"In recent years revenues from games such as Rock Band, SingStar and Guitar Hero have really taken off," says EMI Music Publishing UK media licensing manager Chris Jones. "Video games is one of the key media types that we look to license into now."

Jones explains that as music has grown in prominence across an increasing number of games so has publishers' position at the bargaining table. While games producers have long argued that the exposure provided to artists through their work being used as background music in more traditional games has merely warranted a buy-out fee, the evolution of music-based games has spawned a new revenue structure.

"Traditionally video games used to be buy-out fees, one-off fees for games that had music in the background, whereas for games like Rock Band music is the focal point and the games are sold on the basis of the strength of music within the game - the royalty is then payable and the royalty is pretty good. Obviously we would like it to be

Console music games enjoyed a 48% rise in sales in the first six months of 2009. And with the latest product in the Rock Band fold - Network - opening up this interactive medium to any artist who controls and owns their own music, the revenue and marketing possibilities are manifold

PICTURED BELOW

Focal point: games such as Rock Band (above) have made the music central to the product and so the royalty paid to artists is that much higher



higher but it's a nice balance at the moment," says Jones.

Universal senior creative licensing manager Greg Turner says that since taking on the licensing role at Universal five years ago the games category has grown hugely in terms of income and gravitas.

In a move that illustrates the leading major's commitment to console games, Universal has inked a deal with games developer Mindscape for its music to be made available via a new karaoke game on the Wii called U-Sing, which will compete directly with SingStar.

"I represent all the labels within Universal and there is a lot more interest from them now in games," says Turner, who emphasises that often the record company is also seeing that the use of its music within a game translates into singles and album sales.

"We have been seeing spikes in audio sales shortly after the release of games products. It is that case of sometimes getting, particularly older material, to a new audience, where someone younger might not have heard of a band. If they enjoy playing it they are more inclined to look for it and buy some of the band's catalogue," says Turner.

At Sony Computer Entertainment Europe, the developer of the hugely-successful SingStar franchise, which has seen more than 172m units of its karaoke-style game sold across Europe, music licensing manager Gillian Connole says that the popularity of certain music within the game influences the charts.



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Features

Dave Stewart N-Gaging new artists

THIS MONTH HAS SEEN NOKIA REVEAL

its first ever mobile game to incorporate both music and gaming. Dance Fabulous, designed for and exclusively available on Nokia's N-Gage platform, will be the first mobile games platform to launch the career of a new artist. Via a collaboration between Nokia, Interscope Records and Dave Stewart, Dance Fabulous is to introduce Canadian artist Cindy Gomez, with the game featuring five of the artist's songs, including the debut single Again & Again. Here Dave Stewart discusses the initiative.



and I had a discussion where I suggested launching a new artist through a game, or rather giving a new artist a platform. Nokia were creating a dance game on their

N-Gage service and I suggested that it should have a real person (Cindy) to base the avatar character on and that it should be her music. There are 8m bands on MySpace and I saw this as one opportunity for Cindy to be noticed and it would kick start other things. I also thought that it would be good for Nokia to interact with an artist one to one and be involved with the whole process as a learning curve.

MW How did you first come to start working with Cindy Gomez?

DS We had an emergency as one of our female singers was ill, so our bass player Mike Bradford said he knew a girl that was really fast, a great singer who needed no rehearsals. This was Cindy Gomez and she flew in from Toronto the same day. We played on CNN, Larry King live, and she was great. In the afternoon I suggested we go to the studio where Glen Ballard and I were recording our demos for Ghost, the musical. Cindy sang on a song for us and she then became the voice of Molly (the Demi Moore character in the movie) and recorded about 12 songs for us. During this period I suggested she move to LA and we would start to make an album.

MW Why choose Nokia's Dance Fabulous as opposed to, say, an iPhone app?

DS Cindy is an unknown artist and would be lost in a sea of apps – besides, Cindy gets to have her music released on any other digital platform as well as physical CD through Interscope. Another small point is Nokia makes close to 400m phones per year, meaning that Cindy's music can eventually reach millions of people.

MW How does the relationship between you, Interscope and Nokia work?

DS I signed Cindy to Interscope in a unique deal, and Interscope have been working together with Nokia in several territories pre-launching the game, where Cindy hosted and performed at these launch parties.



MW Are you looking to launch other artists via Dance Fabulous?

DS That's an interesting opportunity – and I'm also looking at strategies involving other inventive games, mobile phones and the internet.

MW Will Cindy be the subject of a more traditional release plan following her album being made available to download via Dance Fabulous?

DS Yes. Cindy will have a fully loaded traditional release and marketing plan as she has made a great album and is a great singer – in eight languages including Hindi and Cantonese – and performer.

MW Why did you choose to launch Cindy Gomez via a mobile game?

DS I am a consultant for Nokia. My title is "change agent" and Mark Ollila – Nokia's director of cross-media solutions, media & games –



Small faces: Cindy's avatar will be recognisable to millions of N-Gage users and play a part in marketing her material

Music games Performance relative to larger market 2007–09

CONSOLE MUSIC GAMES	Units (m)	Revenue (£m)	ALL CONSOLE GAMES	Units (m)	Revenue (£m)
First half (H1) of 2007	0.4	8.0	H1 2007	17.5	404.6
H1 2008	1.0	24.9	H1 2008	27.4	690.0
H1 2009	1.5	34.4	H1 2009	26.4	589.6

MUSIC VIDEO GAMES vs ALL VIDEO GAMES	Units	Revenue
% rise in console music games H1 2008 vs H1 2009	+48%	+38%
% drop in all console music games H1 2008 vs H1 2009	-4%	-15%

MUSIC SHARE OF THE MARKET	Units	Revenue
Console music games % share of console SW market H1 2007	2%	2%
Console music games % share of console SW market H1 2008	4%	4%
Console music games % share of console SW market H1 2009	6%	6%

"The game adds this unbelievable value to the songs and the catalogue tracks; we have seen massive spikes in the charts once we have released a disc so there is a definite correlation between people reminiscing and thinking, 'I must buy this again,'" says Connote.

Indeed the correlation between the most popular tracks among music game users and the charts looks set to become even more apparent. The Official Charts Company is currently negotiating with publishers and games developers with the aim of incorporating sales of music via interactive music games within the download and official singles chart by the end of the year.

OCC managing director Martin Talbot says that with rights holders increasingly looking at alternative ways of earning revenue and recouping their investments, it makes sense that if people are paying for music and it is the equivalent of a download then the OCC should reflect that in its charts.

Yet despite Sony figures stating that 5.8m tracks, roughly one every 10 seconds, have been downloaded across Europe by SingStar (pictured above) users alone, Talbot does not expect the inclusion of downloads via games to have a major impact on the singles chart.

"They are significant numbers but the reality is that for a song to have an effect on the chart it would have to be significant numbers focused in a particular period and what tends to happen [with games-based downloads] is that those significant numbers are across a wide range of titles over a long period of time," says Talbot.

But that could change as games distributors and the music industry continue to work more closely in order to maximise potential – something not lost on EMI which will be releasing The Beatles' remastered back catalogue on CD the same day as Beatles Rock Band hits the market.

"We partnered very closely with EMI, Harrisongs and Sony/ATV Music Publishing and the primary point of expression of this partnership will be at retail, where there will be compelling offers," says DeGooyer.

"In terms of our PR messaging and activities around launch they are all planned in conjunction with EMI, Harrisongs and Sony/ATV so it really is a tightly integrated plan," he continues.

Recently Jack White's Dead Weather made a three-pack of tracks available to download via Rock Band to coincide with the start of the act's tour. And Sony is set to unleash a Take That-themed SingStar title for the Q4 period following the Universal act's record-breaking stadium tour.

"Obviously it is good promotion for our artists and getting them to an audience, particularly for newer bands," says Universal's Turner. "It can be a really good opportunity on both sides if a release is timed around an album or tour."

While games such as Rock Band and Activision's Guitar Hero have focused primarily on rock, with acts



including Queen, Rage Against The Machine and Metallica providing staple content, and SingStar enjoys success with household favourites including Britney Spears and Elvis Presley, the genres used in music-based console games is currently somewhat limited. But that is set to change this Q4, with Activision releasing Band Hero, a game that will primarily utilise Top 40 hits, and the sector's first foray into hip hop and dance with DJ Hero.

With Eminem and Jay-Z on board to promote DJ Hero, and DJ Shadow overseeing the musical content, the game – which is slated for release on October 27 – is set to broaden the music-console-gaming demographic significantly beyond family-friendly karaoke and plastic-guitar-wielding wannabe rock gods. And that is naturally being embraced by publishers and record labels.

But the continued growth of music-based games is not just limited to gaming consoles with mobile handsets proving to be an increasingly important platform, as illustrated by the success of Tap Tap Revenge, developed by Nate True. A music game that awards players points every time they hit a ball in time to a beat, Tap Tap Revenge was the most downloaded game on the iPhone when Apple recently revealed the top 20 most downloaded games to mark the one billionth download from the its App Store.

With the near unanimous belief across the music and games businesses that mobile music consumption and gaming via mobile platforms is set to increase significantly in the near future, an increasing array of inventive music-based games are being targeted for use on mobile handsets. Foremost of these is Dance Fabulous – developed for Nokia's N-Gage series – which is being used by Dave Stewart and Interscope to launch the career of new artists (see box left).

Jones says that while the mobile market is something EMI is proactively looking to become involved with, he does have concerns that the console market could be nearing saturation point. "There are a lot of music games out there, and we are just hoping that they are not going to eat into each other's market too much," says Jones. "But I think there is a little way to go before the market is saturated and the great thing about the music games is that the download stores keep them fresh."

With the aim of keeping it fresh in mind, the latest focus in the Rock Band camp is Rock Band Network, a project due to be unveiled during this Q4. It will open the platform up to thousands of artists with MTV Games publishing a series of tools allowing any artists who own and control their music, in terms of masters and publishing rights, to create game levels for Rock Band, submit, price and release them.

DeGooyer says, "It is important that rhythm games are taken seriously as a means of interacting with music for this to be meaningful for the music industry in five or 10 years from now."



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Features

URBAN TAKEOVER

Historically, UK urban music's commercial prospects were limited to the odd crossover hit. Today, however, acts such as Dizzee Rascal, N-Dubz and Chipmunk are not only enjoying mainstream success, but eyeing up international markets. Music Week looks at the rise of 'street swagger' pop

Urban

By Davina Morris

THERE WAS A TIME WHEN THE UK'S GRIME SCENE was best-known for the countless amateur videos it spawned; videos that were filmed by ambitious rising MCs who, without big budgets, created their own homemade mini-movies and had them featured on the infamous British urban music station Channel U, now Channel AKA.

While this exposure made many budding MCs stars within their own postcode – and indeed, on YouTube – the question that was often whispered amongst urban music aficionados was: when will these talents actually make some money?

Fast forward five years to the present day and many of these acts are now enjoying commercial success – and getting paid. Artists who were once deemed too specialist for mainstream radio are now getting major airplay. And MCs, once stereotyped as street hustlers merely providing a soundtrack for their local council estates, are now being signed by major record labels and enjoying pop stardom.

Ben Cook, managing director at Asylum Records, a subsidiary of Atlantic Records and home to acts including DJ Ironik and Alesha Dixon, feels that British urban music has benefited from shedding its rough and raw image to create its own place in pop culture.

"We're in a pop paradigm and the street responded to that shift," he says.

"Long before the indie band bunnies were over, Ironik, N-Dubz and co were busy shaping today's pop. Not the manufactured sound that had become associated with that word, but instead a pop with character and street swagger."

One act that encapsulates the image of 'street swagger' pop is N-Dubz. The trio, comprised of MCs Dappy and Fazer and vocalist Tulisa, started on the pirate radio scene and worked themselves up to become a recognised pop act.

Their debut album *Uncle B* went platinum, selling more

than 400,000 copies and spawning hit singles *Strong Again* and *Papa Can You Hear Me?* The group's manager Jonathan Shalit considers why they and other urban acts have enjoyed such success.

"N-Dubz are totally self-sufficient and managed to build a massive fanbase without the full support of a major label," says Shalit. "I think there was previously a negative stigma attached to urban music because, until now, there hadn't been a proven model that can make real money for the major record companies. But urban music is developing a more media-friendly image, with the artists now understanding the magnitude of what it is to execute a successful music campaign."

This seachange has not gone unnoticed by major record labels, some of which have been keen to capitalise on the scene's new media-friendly image. Chipmunk is one talent who earned major label attention, and is now signed to the recently-revived Jive records through Sony.

"I do think labels are beginning to take our scene more seriously and are realising that a lot of us have already built up fanbases through the work we've done off our own backs," says Chipmunk.

"When I started out, I did a lot of mixtapes and freestyles on radio, and MCed at raves. Then Wiley took me and Ice Kid onto Tim Westwood's [Radio 1] show and we did a freestyle. That got put on YouTube and it got more than 1m hits. That was really a launch pad for me. After that, my single *Chip Diddy Chip* was done independently and it got to number 21 in the charts. I think that was a real wake-up call to labels because there are some signed acts that can't even get into the top 100."

Another major-label signing is Tinchy Stryder. After years of grafting on the underground circuit, the budding MC was signed to Island Records in January and subsequently shot to the top of the charts with aptly-titled single *Number One*.

"We signed Tinchy to Island because urban music had been getting more love from media and the market was seemingly moving towards urban being a new form of pop," says Island marketing director Sarah Boorman. "Tinchy had been a face on the scene for some time and his signature track *Stryderman* got onto the Radio 1 C-list. We saw an opportunity to put him with producers with pop sensibilities to create a new pop star with an urban edge. He went on to score a number one and is now in *Live Lounge* and T4 on *The Beach* territory – you don't get much more crossover than that!"

BBC 1Xtra deputy head of programmes Wilber Wilberforce also feels that artists' willingness to break new ground has helped the scene's success.

"In America, you'll see hip-hop artists working with rock artists or with country artists and it's no big deal,"

he says. "But in the UK, I think some artists had a

bit of snobbery when it came to stepping outside their genre. But now, there's more of a sense of just making good music and it paying off. For example, Tinchy Stryder is an artist that now sits very well amongst Radio 1 listeners because he's progressed as an artist and has become more open-minded when it comes to stepping out of the underground box and just making good music."

One artist who has definitely embraced the crossover concept is Dizzee Rascal. Having emerged as a budding grime MC as a teenager, Dizzee began his career pressing his own records and performing at raves up and down the country in order to get his name out there. After a successful period with XL Recordings and having built a substantial following, he and his manager Nick Detnon went on to record on their own label *Dirttee Stank*. It is through this label – which Dizzee ran throughout his tenure at XL – that he scored two number one hits, 2008's *Dance Wiv Me* and this year's smash *Bonkers*.

After beginning his career with underground hits and a sonically dense debut album, Rascal believes that the key to his success – and indeed, the urban music scene as a whole – is the ability to adapt.

"When you're exposed to a pop audience it makes you want to work your way up to that kind of success. It made me realise that there was no reason why I couldn't do well in the charts like other successful pop acts"

DIZZEE RASCAL

"It's not always about making music for your hood," the 24-year-old says. "It's about making music for the masses – understanding about making catchy hooks and just doing what works. I've toured with people like Justin Timberlake and Red Hot Chili Peppers. When you're exposed to a pop audience, it makes you want to work your way up to that kind of success. It made me realise that there was no reason why I couldn't do well in the charts like other successful pop acts."

But what is most notable about Dizzee's recent chart successes is that they were earned without the aid of a major label.

Explaining the move, he says "It came to a point where there were a lot of things that the label just didn't understand – like *Dance Wiv Me*. That song was offered to them but they just didn't get it. So at that point, it felt like the time to go independent. I'd sold records before I signed to XL and I had faith in my manager, so I was confident that going independent and doing things through my own label was the right move."

Being an advocate of independence, it is a move that Kiss DJ Logan Sama fully endorses. "I think hit records are hit records when they're made," says Sama. "The best example of that is Wiley's *Wearing My Rolex*. Wiley made that song and within a week it was the biggest song in the country. So signing it to a major label [Atlantic Records] did nothing for it.

PICTURED

Coming of age: Dizzee Rascal has scored two self-released number one singles, while Chipmunk and DJ Ironik look destined for great things over the coming months



Dizze Rascal having two number ones on his own label also shows you how redundant these majors are. There's not much a label can do for an artist that they can't do for themselves. I think that's a great thing – the power is in the hands of the artists."

Maintaining control of their own careers and implementing a DIY attitude is a common theme for most urban music acts, as many already have established fan-bases long before mainstream stardom beckons. Fast-rising MC Bashy is another believer in the importance of steering your own career.

"There are so many things that artists can now do themselves," he says. "For example, I started my own clothing label with my company, Bish Bash Bosh. Years ago, artists weren't able to just go to a distributor themselves to have T-shirts pressed up, nor were they able to press up their own CDs or network with their supporters through sites like MySpace and Facebook."

And, as Bashy demonstrates, the scene has not relied solely on revenue earned through music sales. Like him, many acts have moved into selling merchandise: Tinchy Stryder and N-Dubz are also acts who have their own T-shirt range. Producing compilation albums is also profitable. Funky house duo Crazy Cousinz have done this successfully, having struck a joint venture with record label Rhino to release four compilations. Live shows further provide a source of income for many artists.

Dumi Oburota, managing director at independent label Disturbing London, confirms the importance of exploiting non-conventional means of generating both money and exposure.

"In order to market our artists we've actually given away a lot of free MP3 tracks, flyers and special promotional items such as Oyster card holders," he explains. "YouTube promotional videos are also essential. In addi-

tion, we generate revenue from touring around the UK and across Europe, and through T-shirts and other merchandise. We've also set up a recording studio that we use for our own artists and hire out to other artists."

The work undertaken by Oburota is a reminder that the urban music scene's current success is not solely down to the efforts of the artists. Dizze Rascal certainly credits the know-how of his manager for helping him to get where he is today. In many cases, it is the work of those behind the scenes figures that take an act's career to the next level.

Corey Johnson manages British duo Crazy Cousinz, who rose to popularity with their funky house hit Bongo Jam. With duties that include employing pluggers, organising photo and video shoots and basically "everything except making the music", Johnson thinks that some artists could benefit from having more efficient management.

"The industry needs more managers and less damagers," he laughs. "There are a number of artist managers who aren't necessarily professional and end up scaring the labels off. So it's not just about the artists or the major labels. It's about the managers and the various people at the independents who look after the artists. They need to ensure they are professional and accessible," says Johnson.

Another major contributing factor in the urban music scene's current vibrancy is the exposure it has received through outlets such as 1Xtra, internet station Pyro Radio and digital TV channel MTV Base – all of which have constantly championed the scene's emerging and establish acts.

MTV Base's Jasmine Dotiwala says, "MTV Base took the lead at a time when most playlists weren't able to place urban acts due to playlist constraints or not being

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MAURICE DENNEMONT, SOUL 2 STREETS

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Chipmunk, N-Dubz, Taio Cruz and Tinchy Stryder, go from unsigned hopefuls to chart top-

pers. As we are often the first point of call for these artists it was logical for us to set up a publishing company, record label imprint and management arm. Our first management signing, Mz Bratt, has been picked up by AATW/Universal and we are currently recording her album, working alongside artists and producers we already represent such as Kano, Bashy, Donaeo and Crazy Cousinz."



With nearly 10 years' experience in urban marketing and promotions, Soul2Streets company director Maurice Dennemont is recognised by many as an industry leader in the ever-changing urban music scene. He is committed to developing effective and targeted promotional and marketing solutions for artists and producers, connecting them to key tastemakers and a target audience. Services include specialist radio, online and TV promotions and consultancy.

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Features

PICTURED
Tinchy Stryder and N-Dubz have found mainstream success in the UK singles chart over the past 12 months

convinced about the acts the scene was producing. With shows like About To Blow, From the Endz and The Lick, we were able to offer a strong combination of both British stars and American acts."

With British urban music now enjoying mainstream appeal, it is perhaps not unrealistic that it could go on to enjoy international success. Estelle has already made waves in America, having been signed to US R&B star John Legend's label HomeSchool in 2007 before scoring a UK number one with her Kanye West collaboration American Boy.

British MC Sway also attracted US attention when Akon signed him to his label Konvict Muzik. And, more recently, US singer Ne-Yo announced plans to expand his songwriting and production outfit Compound Entertainment into the UK market in order to work with UK acts.

Ras Kwame definitely sees the potential for the scene to enjoy success outside the UK. "I think the music will always maintain a British identity, in terms of the things artists talk about, the slang they use, their image and so on," the 1Xtra DJ says. "But I do think it has the potential to be international because the level of creativity that has come out of the scene has already attracted international artists to collaborate with some of our stars. With this continued development, I don't think we're that far away from seeing, for example, a Tinchy Stryder and Lady Gaga collaboration. But on the whole, I'm just glad that our scene is proving that it can be commercially viable and generate successful careers."



Urban outfits acts to look out for in 2009

MZ BRATT (ALL AROUND THE WORLD)

Sassy east London MC and singer Mz Bratt is set to make her mark in the male-dominated grime genre. She toured last summer with The Count And Sinden and performed on Channel 4 earlier this year, while her dance-driven debut single Who Do You Think You Are has already been heavily rotated on BBC 1Xtra. The song is released on July 27.



TINIE TEMPAH (DISTURBIN G LONDON RECORDS)

Popular MC Tinie Tempah is currently in the studio recording follow-up volumes to his successful underground promotional CD Sexy Beast Vol. 1. Relentlessly performing, the rising talent made a successful appearance at Wireless this summer and has a packed club schedule. His



debut official single, Bikerbabes will be released on August 24 and his album Disc-overy is due for release in 2010.

DONAE'O

With infectious anthems such as Devil In A Blue Dress and African Warrior, the rising singer has clocked up more than 1m YouTube hits to date. Donae'o is the first performer from the new UK funky house scene to grab public attention and his next single, the Afrobeat-influenced Party Hard, is already enjoying widespread support on 1Xtra and Radio 1.



CRAZY COUSINZ (DEFENDERS RECORDS)

The production outfit headed by cousins Flukes and Paleface are championing the burgeoning UK funky house scene. Their 2008 sin-



gle Bongo Jam won them playlist support from 1Xtra and heavy rotation on Choice, Kiss and Radio 1 and they recently struck a joint venture with Rhino Records to release four compilation albums. The group are behind Kyla's new single Day Dreaming and will also release their own single It's That Funky - a remix of the Cameo hit Candy - in August.

BASHY (GGI ENTERTAINMENT)

Following the underground success of his tracks Black Boys and Ransom, Bashy has become known as a street commentator. Having recently released his debut album Catch Me If You Can, the MC is set to continue his climb into the mainstream with forthcoming single Your Wish, a collaboration with fellow rising star H Boogie, Estelle's younger sister. The electro-fused track has received support from BBC 1Xtra and will be released on August 17.



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Key releases

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

Out this week

Singles

- **A-Ha** Foot Of The Mountain (UMTV)
Previous single (chart peak): Cosy Prisons (35)
- **Chairlift** BrLises (Columbia)
- Previous single: Evident Utensil (did not chart)
- **Mando Diao** Mean Street EP (Island)
- Previous single: Long Before Rock n Roll (did not chart)
- **The Fiery Furnaces** The Erd Is Near (Thrill Jockey), Previous single: Sing e Agn (45)



- **Fightstar** Never Change (Search & Destroy)
Previous single: Mercury Summer (46)
- **God Help The Girl** Funny Little Frog (Rough Trade)
Previous single: Come Monday Night (did not chart)
- **Mr Hudson** Supernova (Mercury)
Previous single: Too Late Too Late (55)
- **Kid Harpoon** Stealing Cars (Young Turks)
Previous single: The River The Ocean The Pearl (did not chart)
- **MPHO** Box N Locks (Parlophone)
Previous single: The Crown Jewels EP (did not chart)
- **R Kelly feat. DJ Da Juice** Supaman (RCA)
Previous single: Same Girl (26)
- **Reverend & The Makers** Silence Is Talking (Wall Of Sound)
Previous single: Sundown On Empire (did not chart)
- **Simple Minds** Stars Will Lead The Way (UMFA)
Previous single: Rockets (did not chart)
- **Slimy** Wake Up (Warner Bros)
Previous single: Worniser (did not chart)
- **The Twilight Sad** Became A Prostitute (FatCat)
Previous single: Ancient World Darken The Memory (did not chart)
- **Wild Beasts** Hooting And Howling (Domino)
Previous single: The Devils (Clayton) (did not chart)

Albums

- **John Adams** Doctor Atomic Symphony (Nonesuch)
Previous album (first-week sales/chart sales): Allelujah Junction (181-2)
- **Bill Fissell** Disfarmer (Nonesuch)
Previous album: History Mystery (44/1,383)
- **Ginuwine** A Man's Thoughts (Kedar)
Previous album: Back In Da Bas (82/14,928)
- **Jonsi & Alex Rice** Boy Sleeps (Parlophone) Debut album
- **Kid British** It Was This Or Football (Mercury) Debut album
- **The Leisure Society** The Sleeper (Wikkedmen) Debut album
- **Lucky Elephant** Star Sign Trampoline (Sunday Best) Debut album
- **Stephen Sondheim** Road Show (Nonesuch)
Previous album: Grand-Litric (13/195)

- **Jordin Sparks** Battlefie d (Sory)
Previous album: Jordin Sparks (116,057)
- **Taylor Swift** Taylor Swift (Mercury)
Previous album: Fearless (74/193,017)
- **Lil' Wayne** Rebirth (Island)
- Previous album: It's The Remix Baby (50/209)
- **Wilco** Ashes Of American Fags (Nonesuch)
Previous album: The Eff (14/36)

July 27

Singles

- **Ciara feat. Missy Elliott** Work (LaFace)
- **Christina Courtin** Foreign Country (Nonesuch)
- **Dolly Rockers** Gold Digger (Parlophone)
- **MSTRKRFT** Heartbreaker (Geffen)
- **Mz Bratt** Who Do You Think You Are? (AATW/UMTV)
- **Pitbull** I Know You Want Me (Calle Ocho) (Positiva/Virgin)
- **Polarkreis 18** Allein Allein (Polydor)
- **Private** My Secret Lover (AATW)
- **Raphael Saadiq** Never Give You Up (RCA)
- **Britney Spears** Radar (RCA)
- **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 (Modena)
- **Fabulous** Loco's Way (Def Jam)
- **Melanie Fiona** The Bridge (Island)
- **Alison Krauss** The Essential Alison Krauss (Rounded)
- **Ricky Martin** Greatest Hits (RCA)
- **Steve Martin** The Crow (Rounded)
- **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 (Epitaph)
- **Cassius** Youth, Speed, Trouble, Cigarettes EP (Cassius Records)
Cassius – one of the largest names in the late Nineties French house boom – have struck out on their own, creating Cassius Records as an outlet for “young, fresh and new music”. Given the act's advanced age and considerable pedigree, it's debatable whether this debut release actually fits the first two of these criteria, but the title track is a nifty slice of post-millennial house, nevertheless, taking in NYC tribal drums and chanted vocals, Daft Punk-esque chopped guitars and stylish French production. The unofficial video, a mashup of Harmony Korine's film Gummo, is intriguing too. Also included is a cover

of David Crosby's 'Almost Cut My Hair, which shows immaculate taste in music, if maybe not in sensitivity, and a longer version of the title track designed for DJs and dancers.

www.musicweek.com/reviews

- **Eminem** Beautiful (Interscope)
- **Emmy The Great** Edward EP (Close Harbort)
- **Girls Can't Catch** Keep Your Head Up (Fascination)
- **The Lightning Seeds** Don't Walk On By (UMTV)
- **Little Boots** Remedy (Sixsevine)
- **Malcolm Middleton** Zero (Full Time Hobby)
- **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)
- **Vagabond** Don't Wanna Run No More (Geffen)

Albums

- **Lightning Dust** Infinite Light (Jagjaguwar)
- **MSTRKRFT** Fist Of God (Geffen)
- **Julian Plenti** Julian Plenti Is Skyscraper (Matador)
- **Wild Beasts** Two Dancers (Domino)

August 10

Singles

- **Athlete** Superhuman Touch (Fiction)
- **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 (Vertigo)
- **Paolo Nutini** Coming Up Easy (Atlantic)
- **Sean Paul** So Fine (Atlantic/VP)
- **Preston** Dressed To Kill (B-Unicue)
- **Miike Snow** Animal (Columbia)
- **Zarif** Over (RCA)

Albums

- **7 Worlds Collide** The Sun Came Out (Columbia)
- **Absent Elk** Absent Elk (RCA)
- **Helena Espvall & Masaki Batoh** Overloaded Ark (Drag City)
- **Inme** Herald Moth (Graphite)
- **Six Organs Of Admittance** Luminous Night (Drag City)
- **Tommy Sparks** Tommy Sparks (Island)
- **The Temper Trap** Conditions (Infectious)
- **Emiliana Torrini** Rarities (Rough Trade)
- **James Yorkston And The Big Eye Family Players** Folk Songs (Domino)

August 17

Singles

- **7 Worlds Collide** Too Blue (Columbia)
- **Steve Appleton** City Won't Sleep (RCA)
- **Mariah Carey** Obsessed (RCA)
- **Carolina Liar** I'm Not Out (Atlantic)
- **Duckworth Lewis Method** Meeting Mr Miandad (Divine Comedy)
- **Enter Shikari** No Sleep Tonight (Ambush Reality)
- **Hockey** Song Away (Virgin)
- **Jeremih** Birthday Sex (Def Jam)
- **Jonas Brothers** Fly With Me (Polydor)
- **Just Jack** The Day I Died (Mercury)
- **Kasabian** Where Did All The Love Go (Columbia)
- **Sean Kingston** Fire Burning (RCA)
- **Daniel Merriweather** Impossible (I)
- **Plan B** Prayin' (Sixsevine)
- **Busta Rhymes** World Go Round (Interscope)
- **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

- **Cave Singers** Welcome Joy (Matador)
- **Kristinia DeBarge** Exposed (Mercury)
- **Calvin Harris** Ready For The Weekend (Columbia)
- **Little Comets** Adultery EP (Columbia)
- **Mute Math** Armistice (Warner Brothers)
- **Sean Paul** Imperial Blaze (Atlantic/VP)
- **Jay Reatard** Watch Me Fall (Matador)



- **Simian Mobile Disco** Temporary Pleasure (Wichita)
Wichita announced last week that four extra tracks will now feature on Temporary Pleasure, the second album from Simian Mobile Disco. The extra tracks will be available on a bonus disc that comes with the limited-edition version of the album, packaged in a circular, white embossed tin. The album itself features a plethora of guest vocalists, a risky path that nevertheless largely comes off, with a handful of excellent tracks such as the opening Cream Dream, featuring Super Furry Animals/Neon Neon's Griff Rhys; Bad Blood, a lovely dreamy number with Alexis Taylor; or the frankly alarming Ambulance. Letting the side down slightly, however, is an occasional tendency towards blandness.
- www.musicweek.com/reviews
- **Throw Me The Statue** Creaturesque (Secretly Canadian)
- **Tinchy Stryder** Catch 22 (Island)
- **Vagabond** You Don't Know The Half Of It (Geffen)

THE PANEL

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



FRAN BABB, ASOS
The Very Best: Warm Heart Of Africa (Moshi Moshi)
“Hear this at a friend's house recently and haven't been able to stop playing it since. Summery, African pop with a hugely catchy hook. The album is equally good.”



DANIEL DEF, ROBOTS OF DEF DJs
THE TWILIGHT SAD: I BECAME A... (FATCAT)
“If it is OK to talk about something doing funny things to your insides, without sounding like a perv, then I'm saying that about this song. It's heartwarming and unnerving all at once.”



HELEN BOWNASS, MORE
Thomas Dybdahl: B A Part (Last Suppa)
“A lazy Sunday afternoon CD. Dybdahl's not done much in the UK up until now, but through the wonders of the internet I've been familiar with him for some time. Timeless, worldly music.”



JOHN MINCH, DJ Bless Beats: The Rain (Blatant Swagger)
“A beat-based pop song that should deservedly boost Bless Beats profile in the UK. It works on a club level but can certainly cross over to a more mainstream audience.”

- **Various** *Inglourious Basterds* (OST) (Warner Bros)
- **The Xx Xx** (XL)

August 24

Singles

- **The Airborne Toxic Event** *Sometime Around Midnight* (Major Dome)
- **Bob Dylan** *Jolene* (Columbia)
- **Erik Hassle** *Don't Bring Flowers* (Island)
- **Noah & The Whale** *Blue Skies* (Vertigo)
- **Noisettes** *Every Now And Then* (Vertigo)
- **Passion Pit** *To Kingdom Come* (Columbia)
- **Julian Perretta** *Wonder Why* (Columbia)
- **Remi Nicole** *Standing Tears Apart* (Island)
- **Jamie T** *Chaka Demus* (Virgin)
- **T.I. feat Mary J Blige** *Remember Me* (Atlantic)
- **Taylor Swift** *You Belong With Me* (Mercury)

Albums

- **Arctic Monkeys** *Humburg* (Domino)



- **Athlete** *Black Swan* (Fiction)
- **Mariah Carey** *Memoirs Of An Imperfect Angel* (Mercury)
- **Esmee Denters** *Outta Here* (Polycor)
- **The Fiery Furnaces** *I'm Going Away* (Thrill Jockey)
- **David Guetta** *One Love* (Positiva/Virgin)
- **Hockey** *Miraculous* (Virgin)
- **Jeremih** *Jeremih* (Def Jam)

- **Just Jack** *All Night Cinema* (Mercury)
- **Mew** *No More Stories* (Columbia)
- **Slimy** *Paint Your Face* (Warner Bros)
- **Various** *Jennifer's Body OST* (Atlantic)

August 31

Singles

- **Amerie** *Why R U* (Mercury)
- **Billy Talent** *Devil On My Shoulder* (Atlantic)



- **The Dream** *Walking On The Moon* (Mercury)
- **Friendly Fires** *Kiss Of Life* (XL)

First heard by *Music Week* at XL's recent summer presentation at the ICA, *Kiss Of Life* received its first play on *Radio One* courtesy Zane Lowe last week and the accompanying clip will be debuted by Channel 4 on July 23 at 12.15pm. *Kiss Of Life* is to form the basis of an expanded version of the band's debut album which is now certified gold in the UK and will be re-packed with a bonus disc featuring additional live visual and audio content. The band have announced a homecoming show set to take place at the St Albans Arena on September 3.

- **Gallows** *I Dread The Nighty* (Warner)
- **Lenka** *Trouble Is A Friend* (Columbia)
- **Pixie Lott** *Boys And Girls* (Mercury)
- **Noisettes** *Wild Young Hearts* (Vertigo)
- **Asher Roth** *She Don't Wanna Man* (Island)
- **Sugababes** *Get Sexy* (Island)
- **The Yeah You's** *Getting Up With You* (Island)
- **Zero 7** *Medicine Man* (Atlantic)

Albums

- **Steve Appleton** *When The Sun*

Comes Up (RCA)

- **Black Crowes** *Before The Frost* (Silver Arrow)
- **Whitney Houston** *I Look To You* (RCA)
- **Noah & The Whale** *The First Days Of Spring* (Vertigo)
- **Noisettes** *Wild Young Hearts* (Vertigo)
- **Julian Perretta** *Out Of My Mind* (Columbia)
- **Tommy Reilly** *Words On The Floor* (A&M)
- **Remi Nicole** *Cupid Shoot Me* (Island)
- **TI** *The Paper Trail* (Atlantic)
- **The Used** *Artwork* (Reprise)

September 7 & beyond

Singles

- **3OH!3** *Starstruck* (Atlantic) (07/09)
- **Colbie Caillat** *Falling For You* (Island) (07/09)
- **Kelly Clarkson** *Already Gone* (RCA) (07/09)
- **Florence + The Machine** *Dumming Song* (Island) (07/09)
- **David Gray** *Fugitive* (Atlantic) (07/09)
- **Pearl Jam** *The Fixer* (Universal) (07/09)
- **Jasmine Sullivan** *Bust Your Windows* (Columbia) (07/09)

Albums

- **3OH!3** *Want* (Atlantic) (21/09)
- **Air** *Love 2* (Virgin) (12/10)
- **Amerie** *In Love And War* (Mercury) (07/09)
- **Basement Jaxx** *Scars* (XL) (07/09)
- **Brand New** *Daisy* (Polydor) (21/09)
- **Carolina Liar** *Coming To Terms* (Atlantic) (21/09)
- **Colbie Caillat** *Breakthrough* (Island) (14/09)
- **Chipmunk** *I Am Chipmunk* (Columbia) (21/09)
- **The Crips** *Ignore The Ignorant* (Wichita) (28/09)
- **Taio Cruz** *T.W.O. (This Way Out)* (Island) (tbc)

Sophomore album by Taio Cruz comes after a huge year busy two years for the British songwriter, producer and artist, that has seen his debut album, *Departure*, hit gold sales in the UK while he has spent large amounts of time in the US working with songwriters and producers such as Dallas Austin

and Tricky Stewart, the man behind Rihanna's *Umbrella*. The new album is to be preceded by *Break Your Heart*, a collaboration between Cruz and Fraser T Smith, and is his first release since *I Can Be and Come On Girl* hit the charts.



- **Jamie Cullum** *The Pursuit* (UCI) (06/11)
- **The Dream** *Love Vs Money* (Def Jam) (07/09)
- **Flaming Lips** *Embryonic* (Warner Brothers) (14/09)
- **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) (06/11)
- **Mr Hudson** *Straight No Chaser* (Mercury) (05/10)
- **Natalie Imbruglia** *Come Alive* (Brightside) (28/09)
- **Jamie T** *Kings And Queens* (Virgin)
- **Jay-Z** *The Blueprint III* (Def Jam) (14/09)
- **Bassekou Kouyate & Ngoni Ba** *Speak Fula* (Out Here) Album, September 21 Having enjoyed a BBC Radio 3 World Music award for debut album *Segu Blue*, Malian ngoni player Bassekou Kouyate had a lot to live up to with its sequel. Recorded in Bamako and produced by Lucy Duran and Jerry Boys, *I Speak Fula* resonates with the rhythmic vibrancy of the band's mesmerising live shows and balances faultless musicianship with the mellifluous vocal charm of Kouyate's wife Amy Sacko. This album is one of the rare, truly irresistible "world music" albums.
- **Kid British** *It Was This Or Football - 2nd Half* (Mercury) (14/09)
- **Sean Kingston** *Tomorrow* (RCA) (07/09)
- **Mark Knopfler** *Get Lucky* (Mercury) (14/09)
- **Lemonade** *Lemonade* (Sunday Best) (07/09)

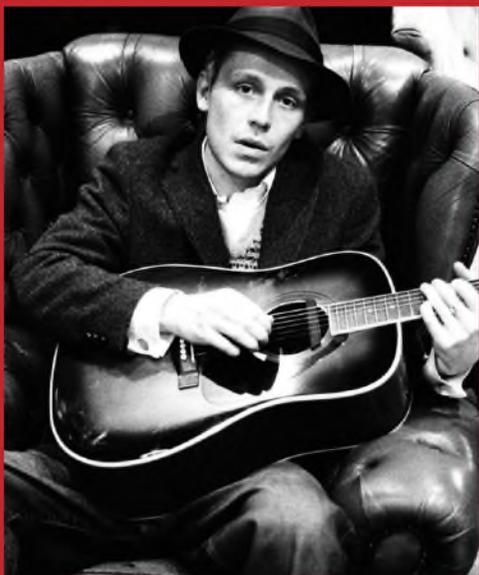
- **Mando Diao** *Give Me Fire!* (Island) (05/10)
- **MPHO** *Pop Art* (Parlophone) (19/10)
- **P Diddy** *Last Train To Paris* (Bad Boy) (21/09)
- **Pixie Lott** *Turn It Up* (Mercury) (14/09)
- **Mumford & Sons** *Mumford & Sons* (Island) (05/10)
- **Muse** *The Resistance* (Helium 3/Warner Bros) (14/09)
- **Paramore** *Brand New Eyes* (Fueled By Ramen) (28/09)
- **Pearl Jam** *Backspacer* (Universal) (21/09)
- **Prefab Sprout** *Let's Change The World With Music* (Kitchenware) (07/09)
- **The Roots** *How I Got Over* (Def Jam) (21/09)
- **Skint & Demoralised** *Love And Other Catastrophes* (Mercury) (05/10)
- **Faryl Smith** *Faryl* (Decca) (30/11)
- **Miike Snow** *Miike Snow* (Columbia) (26/10)
- **Stardeath & White Dwarfs** *The Birth* (Warner) (14/09)
- **Sting** *If On A Winter's Night* (UCI) (26/10)
- **Barbra Streisand** *Love Is The Answer* (Columbia) (28/09)
- **Jasmine Sullivan** *Fearless* (Columbia) (14/09)
- **Frank Turner** *Poetry Of The Deed* (Xtra Mile) (14/09)



- **The Veronicas** *Hook Me Up* (Sire) (05/10)
 - **Rufus Wainwright** *Milwaukee At Last - Live* (Geffen) (07/09)
 - **Way Out West** *We Love Machine* (Way Out West) (14/09)
- Fourth studio album from the Bristol-based house duo, *We Love Machine* will be preceded by the single *Only Love* which features Jonathan Mendelsohn on vocals and will come with remixes courtesy Jerome Isma-Ae, John Tejada, Glimpse and Way Out West themselves.

SINGLE OF THE WEEK

Mr Hudson *Supernova* (Mercury)



If you'd have told us two years ago that Mr Hudson would be galavanting around the globe with Kanye West, as the US chart-topper told all and sundry of his protégé's talents, we probably wouldn't have believed you. But, fast-forward a few months, and that's just how Hudson has spent much of 2009 in the lead-up to his sophomore album. *Supernova*, the lead single from the set, is the initial focus; an infectious West production and co-write that makes full use of the auto-tune effect that dominates West's latest album. It has been playlisted in all the right places and will benefit from a string of TV appearances including Alan Carr's *Chatty Man*.

ALBUM OF THE WEEK

Lil' Wayne *Rebirth* (Island)



Seventh studio album by Lil' Wayne and the follow-up to 2008's *Tha Carter III*, *Rebirth* is being heralded as the rapper's "rock debut", boasting a collaboration with Fall Out Boy and production by Cool & Dre and the duo of DJ Infamous and Drew Correa, who were behind the Grammy-nominated track from his previous album, *Mr Birdman*. The album was originally scheduled for an April release, and has already spawned one single *Stateside* in the shape of *Prom Queen*, which was produced by Infamous and Andrew Correa. Its release in the UK arrives amid recent European tour cancellations due to illness.

Key releases

A-Ha approach the mountain summit



NO CHANGE AT THE TOP of the pre-release chart at Amazon, where The Beatles' stereo boxed set registers a third week at the summit but HMV has a new victor in the form of Pearl Jam's Backspacer while Now! 73 frees up Play's top spot for Muse's The Resistance. Due in September, Backspacer will be the ninth regular album release by Pearl Jam. Its dramatically better performance at HMV compared to Amazon and

Play – where it is unranked and number 20, respectively – is explained by the fact that pre-ordering the album on the HMV website wins punters the chance to buy tickets for a one-off gig by the band at The O2 Shepherd's Bush Empire before they go on sale.

The most consistent performer across the three charts is A-Ha's new album Foot Of The Mountain. The Norwegian veterans' ninth

album in 24 years, Foot Of The Mountain moves 3-2 at Amazon, 3-3 at HMV and 4-3 at Play, and is being helped by considerable airplay for the title track and first single.

First announced more than two years ago and arriving seven years after her last regular album, interest in Whitney Houston's I Look To You is increasing rapidly ahead of its August 31 release, arriving at number eight on the HMV chart.

Tinchy Stryder's Never Leave You moves into the Shazam penthouse this week, ahead of much-vaunted Dutch newcomer Esmee Denters' Outta Here.

Florence + The Machine dominate Last FM's Hype chart, where they provide eight of the Top 10 tracks, though labelmates Bombay Bicycle Club take top slot with their single Evening/Morning.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	The Resistance	Helium 3/Warner Bros
2	ARCTIC MONKEYS	Humbug	Domino
3	A-HA	Foot Of The Mountain	UMTV
4	FRANKMUSIK	Complete Me	Island
5	REVEREND & THE MAKERS	French...	Wall Of Sound
6	THE TVWANG	Jewellery Quarter	B-Unique
7	PIXIE LOTT	Turn It Up	Mercury
8	PARAMORE	Brand New Eyes	Fueled By Ramen
9	HOCKEY	Mind Chaos	Virgin
10	DIZZEE RASCAL	Tongue N Cheek	Dirty Stank
11	THE VERONICAS	Hook Me Up	Warner Music
12	JLS	JLS	Sony
13	JAMIE T	Kings & Queens	Virgin
14	TINCHY STRYDER	Catch 22	Island
15	MY BLOODY VALENTINE	Loveless	Sony
16	EDITORS	In This Light...	Sony
17	JAY-Z	Blueprint III	Roc-A-Fella
18	VARIOUS	Torchwood OST	Silva Screen
19	JUST JACK	All Night Cinema	Mercury
20	PEARL JAM	Backspacer	Island



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	THE BEATLES	stereo boxed set	Parlophone
2	A-HA	Foot Of The Mountain	UMTV
3	THE BEATLES	mono boxed set	Parlophone
4	MUSE	The Resistance	Helium 3/Warner Bros
5	THE STONE ROSES	The Stone Roses	Sony Music
6	ARCTIC MONKEYS	Humbug	Domino
7	VAGABOND	You Don't Know...	Polydor
8	FRANKMUSIK	Complete Me	Island
9	PIXIE LOTT	Turn It Up	Mercury
10	ORIGINAL LONDON CAST	Sister Act	First Night
11	HOCKEY	Mind Chaos	Virgin
12	JUST JACK	All Night Cinema	Mercury
13	REVEREND & THE MAKERS	French...	Wall Of Sound
14	THE BEATLES	Abbey Road	Parlophone
15	THE BEATLES	Sgt. Pepper's	Parlophone
16	THE BEATLES	Revolver	Parlophone
17	ALL ANGELS	Fly Away	Decca
18	IMOGEN HEAP	Ellipse	Sony Music
19	ALISON KRAUSS	Essential	Decca
20	THE BEATLES	The Beatles	Parlophone



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINCHY STRYDER	Never...	4th & Broadway
1	ESMEE DENTERS	Outta Here	Polydor
3	MR HUDSON	Supernova	Mercury
4	IAN CAREY PROJECT	Get Shaky	Beat Blue
5	DIZZEE RASCAL	Holiday	Dirtee Stank
6	JEREMIH	Birthday Sex	Def Jam
7	MPHO	Box N Locks	Parlophone
8	FRANKMUSIK	Confusion Girl	Island
9	MARIAH CAREY	Obsessed	Mercury
10	SUB FOCUS	Rock It	Ram
11	KRISTINIA DEBARGE	Goodbye	Mercury
12	MSTRKRFT	Heartbreaker	Geffen
13	METRO STATION	Seventeen Forever	Columbia
14	SEAN PAUL	So Fine	Atlantic/VP
15	JAY-Z	DOA	Roc-A-Fella
16	BRITNEY SPEARS	Radar	RCA
17	DRAKE	Best I Ever Had	ATF
18	CAVIN HARRIS	Ready For The...	Columbia
19	SHONTELLE	Battle Cry	Island
20	DANNY BYRD FEAT. IK	Red Mist	Hospital



Top 20 Last.fm hype chart

Pos	ARTIST	Title	Label
1	BOMBAY BICYCLE CLUB	Evening...	Island
2	FLORENCE + THE MACHINE	Rabbit...	Island
3	FLORENCE + THE MACHINE	Blinding	Island
4	FLORENCE + THE MACHINE	Hurricane...	Island
5	FLORENCE + THE MACHINE	I'm Not...	Island
6	PHEN. HANDCLAP BAND	You'll...	Tummy Touch
7	FLORENCE + THE MACHINE	My Boy...	Island
8	FLORENCE + THE MACHINE	Between...	Island
9	FLORENCE + THE MACHINE	Girl...	Island
10	FLORENCE + THE MACHINE	Cosmic...	Island
11	BOMBAY BICYCLE CLUB	What If	Island
12	MICHAEL JACKSON	Will You Be There	Epic
13	MICHAEL JACKSON	Smile	Epic
14	JAMIE T	Sticks N Stones	Virgin
15	THE JACKSONS	Can You Feel It	Epic
16	CASCADA	Evacuate The Dancefloor	A&W/UMTV
17	EVITA	Vona	Warner
18	EVITA	Myself To You	Warner
19	THE JACKSON 5	Who's Lovin You	Motown
20	AUGUST BURNS RED	Thirty...	Solid State



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	PEARL JAM	Backspacer	Island
2	ARCTIC MONKEYS	Humbug	Domino
3	A-HA	Foot Of The Mountain	UMTV
4	JLS	JLS	Sony
5	MUSE	Resistance	Helium/Warner Bros
6	BASEMENT JAXX	Scars XL	
7	MARIAH CAREY	Memoirs Of An...	Island
8	WHITNEY HOUSTON	Look To Your	CA
9	ATHLETE	Black Swan	Fiction
10	CAVIN HARRIS	Ready For...	Columbia
11	PARAMORE	Brand New Eyes	Fueled By Ramen
12	EDITORS	In This Light...	Sony
13	MARK KNOPFLER	Get Lucky	Mercury
14	BEASTIE BOYS	Hot Sauce Comm Vol. 1	EMI
15	ESMEE DENTERS	Outta Here	Polydor
16	PIXIE LOTT	Turn It Up	Mercury
17	NEWTON FALKNER	Rebuilt By Humans	Sony
18	THE VERONICAS	Hook Me Up	Sire
19	SEAN PAUL	Imperial Blaze	Warners
20	FLAMING LIPS	Embryonic	Warner Brothers



CATALOGUE REVIEWS

SUGAR PIE DESANTO
Go Go Power: The Complete Chess Singles 1961-1966 (Kent)



CDKEND 317
A tiny woman with a big voice, Sugar Pie DeSanto recorded a succession of singles for the legendary Chess label and its subsidiaries in the Sixties, all of which are collected together here, along with some superb duets with Etta James and other bonus tracks new to CD. Her sassy style provided a novelty hit in the form of Slip-On Mules – a tongue-in-cheek response to labelmate Tommy Tucker's High Heel Sneakers – and should have been followed by many more, including the country-tinged Mama Didn't Raise No Fools and the raw funkiness of I Don't Want No Fuss. Somehow DeSanto never got the breaks but at least the singer, still active at 74, now has a compilation worthy of what is undoubtedly one of the great,

under-rated female voices of black music.

KHALED
Rebel Of Rai (Nascente NSDCD 007)



Considered somewhat subversive in his native Algeria, Khaled is the most influential and successful exponent of Rai, a cross-cultural form of music fusing Arabic and western influences. His uncompromising delivery of Arabic lyrics with western styled synths, guitars, drums and sax makes for a heady mix, and is best realised on early hits like Chebba and La Camel – both included here – and the formidable Didi, which is not. Despite this omission, a generous double-disc dose of Khaled's untamed but compelling music should prove an attractive proposition to fans of rai in particular and world music in general.

PILOT
From The Album Of The Same Name (RPM RETRO 857)/Second Flight (RETRO 858)/Morin Heights (RETRO 859)



Melodic, pop tunes were the stock in trade of Pilot, who scored four hits in a 12-month period in 1974-1975 before returning to obscurity and session work. The Edinburgh band's high-pitched harmonies decorated maiden hit Magic from their debut album, and laid the groundwork for January – a similarly hook-laden and distinctive follow-up from Second Flight, which landed at the top of the chart. RPM has acquired Pilot's three EMI albums – all out of print since the demise of See For Miles – and adds previously unissued demo tracks and extensive liner notes to provide a fitting tribute to an underrated band.

CAPTAIN SENSIBLE
Women And Captains First (Cherry Red CDMRED 408)/The Power Of Love (CDMRED 409)



Captain Sensible was a founding member of punk legends The Damned but followed a different route for his parallel solo career. His chart-topping recording of show tune Happy Talk was included on Women And Captains First alongside some fine pop/punk hybrids such as Gimme A Uniform and Yanks With Guns, trad jazz surprise Nobody's Sweetheart – rendered in the style of Kenny Ball – and Wot, the fabulous second single. The Power Of Love has its moments, too, among them the driving title track and the sublime opener Glad It's All Over. Both albums come with a raft of bonus tracks.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



Michael Jackson



The Prodigy

This	Last	Artist	Title / Label
1	1	MICHAEL JACKSON	The Essential / Epic (ARV)
2	2	MICHAEL JACKSON	Number Ones / Epic (ARV)
3	3	MICHAEL JACKSON & JACKSON FIVE	The Very Best Of / Universal TV (ARV)
4	4	MICHAEL JACKSON	History – Past Present And Future Book 1 / Epic (ARV)
5	7	TAKE THAT	Never Forget – The Ultimate Collection / RCA (ARV)
6	9	ABBA	Gold – Greatest Hits / Polydor (ARV)
7	6	CAT STEVENS	The Very Best Of / Island (ARV)
8	10	BOB MARLEY & THE WALLERS	Legend / Tuff Gong (ARV)
9	12	THE PRODIGY	Their Law – The Singles 1990-2005 / XL (PIAS)
10	5	NEIL YOUNG	Greatest Hits / Reprise (CIN)
11	8	MEAT LOAF	Hits Out Of Hell / Epic (ARV)
12	13	STEVIE WONDER	The Definitive Collection / Universal TV (ARV)
13	18	OASIS	Stop The Clocks / Big Brother (PIAS)
14	16	EURYTHMICS	Ultimate Collection / RCA (ARV)
15	14	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
16	11	THE SPECIALS	Singles – Best Of / Chrysalis (E)
17	17	THE STONE ROSES	The Complete / Silvertone (ARV)
18	15	EMINEM	Curtain Call – The Hits / Interscope (ARV)
19	20	THE BEATLES	1 / Apple (E)
20	NEW	THE JACKSON 5	The Ultimate Collection / Motown (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	BOOTY LUV	Say It / Hed Kandi	
2	6	4	4 STRINGS	Take Me Away / Nebula	
3	12	3	BLUE PEARL	Naked In The Rain 2009 / Big Life	
4	11	3	MSTRKRFT	Heartbreaker / Geffen	
5	15	2	SHARAM	She Came Along / Data	
6	9	3	CAMBOSO FEAT. JOCELYN BROWN	Love Alibi / CBR	
7	13	3	BEYONCE	Sweet Dreams / Columbia	
8	1	5	ANTON POWERS & ROSSKO	Yellow Brick Road / 3 Beat	
9	14	4	ALAN CONNOR VS. MIKE MELANGE	I Love The Sunshine / Liberty Pop	
10	20	2	VARIOUS	3 Beat Summer Sampler / 3 Beat Blue	
11	17	3	ALEX GAUDINO & STEVE EDWARDS	Take Me Down (To The Water) / Rise	
12	4	3	WAMDUE PROJECT	Forgiveness / Fierce Angel	
13	19	2	TOMMY SPARKS	Miracle / Island	
14	16	4	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling / Fling Down	
15	28	2	YANOU	Brighter Day / AATW	
16	31	2	U2	'I'll Go Crazy If I Don't Go Crazy Tonight / Mercury	
17	30	2	PRESTON	Dressed To Kill / E-Unique	
18	7	5	CHICANE	Poppiholla / Mo'Nize	
19	27	2	PINK FLOOD FEAT. TIFF LACEY	Someone Like You / Loverush Digital	
20	26	2	DANCE NATION FEAT. SHAUN BAKER	Sunshine 2009 / Maelstrom	
21	8	3	RAYGUN	Just Because / RCA	
22	NEW		OUT OF OFFICE V THE ORIGINAL	I Love You Baby / New State	
23	2	5	JIMMY D ROBINSON PRESENTS CEEVOX	At Midnight/In The Night / Music Group	
24	NEW		MR DYF FEAT. SHENA	Hold On / Freemason	
25	5	4	MR HUDSON	Supernova / Mercury	
26	21	6	THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U / CR	
27	38	2	KERRY LEVA	I Need Your Love / Loverush Digital	
28	25	3	THE IAN CAREY PROJECT	Get Shaky / 3 Beat Blue	
29	NEW		WHYTEPATCH FEAT. GIFT	Fresh Air / Eric	
30	10	4	THE FULL TIME SUPER STARS	Summer Sampler (Slz/TFT3S) / Can You Feel It Media	
31	NEW		DIRTY GENTS	Think About You / Seamless Twelves	
32	NEW		WAG FEAT. NEJA	Loving You / Atollo	
33	NEW		CALVIN HARRIS	Ready For The Weekend / Columbia	
34	35	11	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positive/Virgin	
35	NEW		THE X-WHY	Down To Your Love / X-Y Recording	
36	34	6	FILTHY DUKES	Messages / Fiction	
37	40	2	RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy / Incentive	
38	NEW		PITBULL	I Know You Want Me (Calle Ocho) / Positive/Virgin	
39	18	4	LAERA	Odissea Mediterranea / Stranamentemusic	
40	22	4	JAMES FLY	Nothing Else Seems To Matter / Deependence	

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	BOOTY LUV	Say It / Hed Kandi	
2	2	4	GIRLS CAN'T CATCH	Keep Your Head Up / Fascination	
3	4	3	BEYONCE	Sweet Dreams / Columbia	
4	9	3	RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy / Incentive	
5	13	2	BLUE PEARL	Naked In The Rain 2009 / Big Life	
6	15	2	MR HUDSON	Supernova / Mercury	
7	8	3	STEVE APPLETON	City Won't Sleep / RCA	
8	1	4	JLS	Beat Again / Epic	
9	NEW		SHARAM	She Came Along / Data	
10	16	3	RAYGUN	Just Because / RCA	
11	NEW		BRITNEY SPEARS	Radar / Jive	
12	23	2	KRISTINIA DEBARGE	Goodbye / Mercury	
13	24	2	SHENA	My Fantasy / Prisoners	
14	27	2	JIMMY SCREECH	Jamaica / Fly Away / MAP Music	
15	12	3	DCODE FEAT. EMMA	Who Are You / AATW	
16	17	2	WAMDUE PROJECT	Forgiveness / Fierce Angel	
17	20	3	GRAND THEFT AUDIO FEAT. CARRIE RYAN	Hand In Hand / AATW	
18	RE		POLARKREIS 18	Allein Allein / Polydor	
19	11	5	JORDIN SPARKS	Battlefield / Jive	
20	21	3	FILTHY DUKES	Messages / Fiction	
21	25	2	DANCE NATION FEAT. SHAUN BAKER	Sunshine 2009 / Maelstrom	
22	22	2	VAGABOND	Don't Wanna Run No More / Geffen	
23	14	5	PUSSYCAT DOLLS	Hush Hush / Interscope	
24	7	2	CHIPMUNK FEAT. EMEI SANDE	Diamond Rings / Jive	
25	NEW		LOOKOUT FEAT. CHENAI	Bounce / AATW	
26	26	2	HOLLY ROSE	Down To One Kiss / Whisky	
27	29	6	CASCADA	Evacuate The Dancefloor / AATW/UMTV	
28	NEW		PITBULL	I Know You Want Me (Calle Ocho) / Positive/Virgin	
29	NEW		CARMEN PEREZ	Emergency / Cauman Music	
30	28	6	LADY GAGA	Paparazzi / Interscope	

Booty Luv seal the double



MOVING 3-1 ON BOTH THE UPFRONT AND COMMERCIAL POP CHARTS this week, Say It is the introductory single from Booty Luv's as-yet-untitled second album and maintains the impossibly high standards Nadia Shepherd and Cherise Roberts have set themselves since their debut, both in terms of quality of material and chart achievement.

Booty Luv was a side project born of the R&B group Big Brovaz, and their first single Boogie 2Nite reached number one on the Upfront chart in November 2006 and two on the Commercial Pop chart. Follow-up Shine achieved the same peaks in April 2007 while Don't Mess With My Man rang the changes by reaching one on the Commercial Pop chart but only two on the Upfront chart in August 2007. Booty Luv secured their first simultaneous

number one on the Upfront and Commercial Pop charts with their fourth single, Some Kinda Rush – their first original song, after three covers – in December 2007. All four singles were major retail hits, as well as club monsters, each reaching the Top 20 of the OCC chart, while the album, named Boogie 2Nite after the first single, reached number 11.

Although it attained the double this week, Say It barely triumphed on either chart – 4 Strings' newly remixed classic Take Me Away trails just 1.33% behind on the upfront chart, while Girls Can't Catch's debut single, Keep Your Head Up, got even closer to Say It (1.16% behind) on the Commercial Pop chart.

Meanwhile, Beyonce's Sweet Dreams replaces Keri Hilson at the Urban Top 30 summit.

Alan Jones



Near-miss: 4 Strings at two in Upfront



Sweet victory: Beyoncé tops the Urban Top 30

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	7	BEYONCE	Sweet Dreams / Columbia	
2	1	9	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down / Interscope	
3	3	4	CIARA FEAT. MISSY ELLIOTT	Work / RCA	
4	6	6	CHIPMUNK	Diamond Rings / Columbia	
5	10	5	JLS	Beat Again / Epic	
6	7	16	BLACK EYED PEAS	Boom Boom Pow / Interscope	
7	4	8	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone / Interscope	
8	5	5	FLO-RIDA FEAT. NELLY FURTADO	Jump / Atlantic	
9	12	3	SEAN KINGSTON	Fire Burning / RCA	
10	22	2	PITBULL	I Know You Want Me (Calle Ocho) / Positive/Virgin	
11	8	11	SEAN PAUL	So Fine / Atlantic/MP	
12	17	2	EMINEM	Beautiful / Interscope	
13	9	6	PUSSYCAT DOLLS	Hush Hush / Interscope	
14	13	5	JORDIN SPARKS	Battlefield / Jive	
15	16	7	LETHAL BIZZLE	Go Hard / Search & Destroy	
16	14	4	JAY-Z	DOA / Roc-A-Fella	
17	15	5	BUSTA RHYMES	World Go Round / Interscope	
18	11	12	FLO-RIDA	Suga / Atlantic	
19	21	13	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers / Dirtie Stank	
20	29	2	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky / Warner Music	
21	25	16	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic / Zomba	
22	20	3	SHONTELLE	Stuck With Each Other / Island	
23	19	17	JAMIE FOXX	Blame It / J	
24	NEW		BLACK EYED PEAS	I Gotta Feeling / Interscope	
25	NEW		TINCHY STRYDER FEAT. AMELLE	Never Leave You / 4th & Broadway	
26	RE		SERANI	No Games / TI 876	
27	16	5	LADY GAGA	Paparazzi / Interscope	
28	24	15	TINCHY STRYDER FEAT. N-DUBZ	Number 1 / Island	
29	23	17	KERI HILSON FEAT. TIMBALAND	Return The Favor / Interscope	
30	NEW		NNEKA	Heartbeat / Impact	

Cool Cuts Top 20

Pos	ARTIST	Title
1	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Holiday
2	MR DYF FEAT. SHENA	Hold On
3	MAJESTIC MC	In Da VIP
4	THE REQUESTERS	Requesters EP
5	P-MONEY FEAT. VINCE HARDER	Everything
6	BASSHUNTER	Every Morning
7	SIDNEY SAMPSON	Riverside
8	CIDINHO & DOCA	Rap Das Armas
9	CICADA	Psycho Thrills
10	MEDINA	You And I
11	THE HEAVY	How You Like Me Now
12	THE JUAN MACLEAN	Happy House
13	THE TEMPER TRAP	Sweet Disposition
14	HENRY JOHN MORGAN	California
15	REMI NICOLE	Standing Tears Apart
16	HYPER V VANDAL	Fugazi
17	PROK & FITCH FEAT. CEVIN FISHER	Mundo
18	TRENT CANTRELLE V PRINCESS	Robot
19	MANYUS & DARIO GUIDA	Stardust
20	SUPERBASS	Last In Sound



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



No beating around the bush for JLS debut

RUNNERS-UP IN THE FIFTH SERIES OF THE X FACTOR last December, JLS are runners-up to no-one this week, as their debut single *Beat Again* debuts atop the chart, elbowing aside two-week topper *Evacuate The Dancefloor* by Cascada, which falls to second place on 49,999 sales.

Beat Again is the 10th number one generated by ITV's popular TV talent competition *The X Factor* since its 2004 inception, joining singles by winners Steve Brookstein, Shayne Ward, Leona Lewis (three), Leon Jackson and Alexandra Burke, plus Chico and the 2008 *X Factor* finalists.

Beat Again raced to first-week sales of 106,299, the second highest weekly sale of any track thus far in 2009, trailing only the 114,165 mark set by Dizzee Rascal & Armand Van Helden's *Bonkers* eight weeks ago.

Beat Again was written and produced by the team of Wayne Hector & Steve Mac. It is the fifth number one they have penned together, following Westlife's *Say It Again* (1999), *Flying Without Wings* (1999), *Queen Of My Heart* (2001) and *World Of Our Own* (2002), and Michelle's *All This Time* (2004). Hector also helped to write Peter Andre's 1996 number one *Flava*.

Making impressive progress for three weeks in a row, *I Gotta Feeling* has moved 68-39-10-3 to provide **Black Eyed Peas** with their second straight top three smash from *The E.N.D.*, and their seventh in all. It sold 42,747 copies last week, and overtakes predecessor *Boom Boom*

Pow, which slips 7-11 (21,034 sales) to end a nine-week stay in the Top 10. *The E.N.D.* debuted and peaked at number three last month and had dipped four weeks in a row, but now recovers 18-13 (11,241 sales).

Chicane's last single, *Bruised Water*, teamed the veteran dance act - Nick Bracegirdle - with Natasha Bedingfield. The result, though a major club hit, was a very minor sales hit, peaking at number 42 last September. Follow-up *Poppiholla* - a trance cover of Icelandic act Sigur Ros' 2005 number 24 hit *Ioppipolla* debuts at number seven (24,954 sales), becoming only the fourth Chicane single since his 1996 debut to make the Top 10.

Beating her previous biggest 62-37 leap that *Single Ladies* (Put A Ring On It) made on its way to a number seven peak. **Beyonce's** *Sweet Dreams* awakens from its slumber to advance 52-13 (19,537 sales). The track is the fifth from Beyonce's *I Am...* Sasha Fierce album to make the chart since last November, following *If I Were A Boy* (number one), *Single Ladies*, *Halo* (number four) and *Diva*, which was never given a full release but still reached number 72. *Sweet Dreams* is Beyonce's 31st hit, 14 of them with *Destiny's Child*, and helps the *I Am...* Sasha Fierce album to bounce back from the all-time low position of number 31 it has held, to number 24. The album sold 6,986 copies last week, and has shifted a total of 711,262 copies since its release 35 weeks ago.

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,536,904	1,589,791
prev week	2,622,834	1,850,763
% change	-3.3%	-14.1%

Last week	Compilations	Total albums
Sales	308,847	1,898,638
prev week	339,017	2,189,780
% change	-8.9%	-13.3%

Year to date	Singles	Artist albums
Sales	75,409,688	45,767,647
vs prev year	54,670,604	48,071,580
% change	+37.9%	-4.8%

Year to date	Compilations	Total albums
Sales	11,849,667	57,617,314
vs prev year	14,056,949	62,128,529
% change	-15.7%	-7.3%

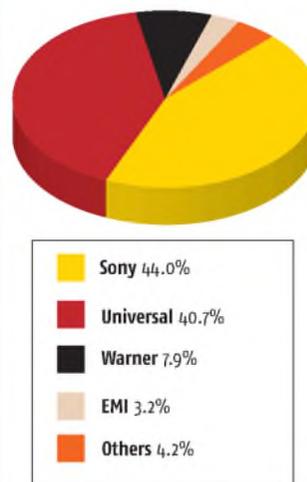
Compiled from sales data by Music Week

Many singles make small rebounds this week - including *Florence + The Machine's* *Rabbit Heart* (up 19-16), *Pussycat Dolls' Hush Hush* (23-17) and *Lady GaGa's* *Poker Face* (26-24) - primarily because the many **Michael Jackson** tracks which temporarily leapt ahead of them in the last three weeks are in decline. When Jackson died, singles initially outsold albums as people dashed to download individual tracks but for albums people prefer CDs to downloads, and with physical stocks subsequently replenished, Jackson album sales have overhauled singles. The week Jackson died (week 26), he sold 226,330 singles. In week 27, the tally climbed to 383,011, in week 28 it dipped to 282,971 and last week (week 29) it fell again to about 140,000 (exact figures not available at press-time). Meanwhile week 26 album sales of 129,463 leapt to 277,044 the following week, 398,437 in week 28 and fell back to around 210,000 last week. Jackson had 20 singles in the Top 75 in week 26, 27 in week 27, 22 in week 28, and has 15 this week.

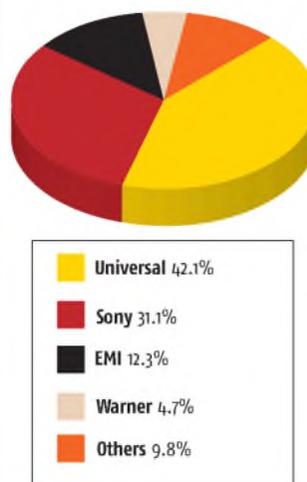
Man In The Mirror remains Jackson's top-charting single, though it slides 3-8 (24,233 sales), and is now the only track by the late King Of Pop remaining in the Top 20.

While *The Essential Michael Jackson* is runaway albums chart champion for the third week in a row, with 92,368 sales, Jackson's stock is diminished here too. He had seven of the Top 10 and nine of the Top 20 albums last week, but only five of the Top 10 and six of the Top 20 this week. His solo albums are all in decline but Universal's vigorous marketing of his early work, both solo and with the Jackson 5, continues to pay dividends, with *The Motown Years* improving 5-4 (22,239 sales). *Thriller* also climbs, moving 4-3 despite its sales falling 28.3% week-on-week to 23,590. It is the highest position the album has occupied since April 1984. Off The

ARTIST ALBUMS



SINGLES



Wall was the top regular Jackson album on the list last week, when it was number three, the highest position the 1979 release has ever achieved, beating its original chart peak of number five. Before Jackson's death it was most recently in the chart exactly five years earlier, when it climbed to number 13, with the remastered edition priced at £2.99 a star attraction in the HMV summer sale. *Off The Wall* slips to seven this week (19,677 sales).

Florence + The Machine's *Lungs* turns in a solid second week performance, holding at number two

on sales of 30,786, while Scots singer/songwriter **Paulo Nutini's** appearance on Jonathan Ross' BBC1 show helps his second album, *Sunny Side Up* to shine anew, with a 12-6 leap on sales up 18.6% at 20,716.

Nashville rockers **The Dead Weather** score the week's highest album chart debut, entering at number 14 (10,075 sales) with their first album, *Horehound*. Like *The Raconteurs*, they are another side-project for White Stripes man Jack White, who also produced the album and released it on his own Third Man label.

The much-vaunted **V V Brown** has her first hit single with *Shark In The Water*, which climbs 38-34 (7,902 sales) this week, simultaneous with the debut of his first album, *Travelling Like The Light* (number 30, 5,718 sales).

Already superstars in their native Canada, **Billy Talent** also made a big impression in Europe with their last album, and continue to gain ground here. Their music, luckily, is more inventive than their album titles. Their 2003 debut *Billy Talent* reached number 126 and sold 48,069 copies. The 2006 follow-up *Billy Talent II* got to number 46, and sold 61,803 copies. Third album - *Billy Talent III*, lest you didn't guess - debuts this week at 35 (5,317 sales).

More than 35 years after their last album chart appearance, **The New Seekers** return to the fray, debuting at number 17 (9,287 sales) with *It's Been Too Long: Greatest Hits & More*, a new 22-track compilation that houses 13 of their 14 hits. It includes chart-toppers *I'd Like To Teach The World To Sing* and *You Won't Find Another Fool Like Me*, and several new recordings. The band's six previous chart albums came in a spell of just 25 months, between 1972 and 1974.

Album sales fell 13.3% week-on-week to 1,898,638 - their lowest level for five weeks, and 2.59% below same week 2008 sales of 1,949,075. Singles sales also declined, falling back 3.31% to 2,536,904 - their lowest level for four weeks but 34.79% above same-week 2008 sales of 1,882,140.

International charts coverage Alan

Jackson albums are four of the top five best sellers globally

MICHAEL JACKSON'S POSTHUMOUS DOMINATION of the world's charts continues, with a slight downturn in his singles prominence more than compensated for by his rising album chart profile. Jackson is in the top three in every one of more than 30 worldwide territories where reliable album charts are compiled. His lowest placings are in Russia, Sweden, Norway and Portugal - in the first two, his top album *King Of Pop* ranks third,

and in the latter two, *The Essential* is at number three.

Based on rough estimates, Jackson probably had four of the world's five biggest sellers last week, with *Number Ones* leading the way, followed by *The Essential*, *King Of Pop* and *Thriller* (regular and 25 together). Maxwell's new album, *BLACKsummersnight* completes the top five, primarily because it sold 318,000 copies in the US to debut at number one on the Top 200.

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 MICHAEL JACKSON <i>The Essential</i>	£11.68	£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>Thriller</i>	£4.98	£4.99	£4.95	£5.00
4 MICHAEL JACKSON... <i>Motown Years</i>	£8.98	£5.99	£8.95	£11.93
5 LADY GAGA <i>The Fame</i>	£8.98	£8.99	£8.95	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	CHICANE Poggiholla / Modena (ARV)
2	2	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dintee Stank (PIAS)
3	3	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Loaded (PIAS)
4	1	ARCTIC MONKEYS Crying Lightning / Domino (PIAS)
5	4	THE PRODIGY Warrior's Dance / Take Me To The Hospital (ADA/CIN)
6	5	BASEMENT JAXX Raindrops / XL (PIAS)
7	9	BELLAMY BROTHERS Let Your Love Flow / Carib (PRC/PER)
8	6	MASTER SHORTIE Dead End / Dad One Out (TBC)
9	7	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dintee Stank (PIAS)
10	8	THE PRODIGY Orren / Take Me To The Hospital (ADA/CIN)
11	14	KID CUDI VS CROOKERS Day N Nite / Data (ARV)
12	NEW	OASIS Wonderwall / Big Brother (Sony DADC)
13	10	LAZEE FEAT. NEVERSTORE Hold On / Hardbeat (ARV)
14	15	MIA Paper Planes / XL (PIAS)
15	13	FRIENDLY FIRES Jump In The Pool / XL (PIAS)
16	19	STEVE ANGELO & LADIBACK LUKE FEAT. ROBIN S Show Me Love / Data (ARV)
17	11	JACK PENATE Be The One / XL (PIAS)
18	12	PAUL VAN DYK For An Angel 2009 / New State (New State)
19	17	GURU JOSH PROJECT Infinity 2008 / Mae Strom (EM)
20	NEW	FRICTION & K-TEE/DANNY BYRD Red Mist/Fired Up / Hospital (Southern)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
2	3	FLEET FOXES Fleet Foxes / Bella Union (ROM/ARV)
3	2	ALI CAMPBELL Flying High / Jacaranda (Absolute/ARV)
4	5	FRIENDLY FIRES Friendly Fires / XL (PIAS)
5	7	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
6	4	DUCKWORTH LEWIS METHOD The Duckworth Lewis Method / Divine Comedy (PIAS)
7	9	MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS)
8	6	THE GASLIGHT ANTHEM The '59 Sound / 5 de One Jimmy (PIAS)
9	NEW	CLUTCH Strange Cousins From The West / Weathermaker (ADA/CIN)
10	8	JACK PENATE Everything Is New / XL (PIAS)
11	NEW	GEOFFREY GURRUMUL YUNUNINGU Gurrumul / Dramatico (ADA/CIN)
12	11	BON IVER For Emma Forever Ago / LAD (PIAS)
13	13	PLACEBO Battle For The Sun / Dreamcatcher (PIAS)
14	17	FRANZ FERDINAND Tonight / XL (PIAS)
15	10	MOBY Wait For Me / Little Idiot (ROM/ARV)
16	15	BASSHUNTER Now You're Gone / Hardbeat (ARV)
17	12	MADNESS Complete Madness / Union Square (Sony DADC)
18	14	THE LOW ANTHEM Oh My God, Charlie Darwin / Bella Union (ROM/ARV)
19	16	PENDULUM Hold Your Colour / Breakbeat KAOS (Southern)
20	NEW	DIZEE RASCAL Maths & English / XL (PIAS)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	MASTER SHORTIE Dead End / Dad One Out (Absolute/ARV)
2	NEW	LAZEE FEAT. NEVERSTORE Hold On / Hardbeat (ARV)
3	NEW	FRIENDLY FIRES Jump In The Pool / XL (PIAS)
4	NEW	FRICTION & K TEE/DANNY BYRD Red Mist/Fired Up / Hospital (Southern)
5	NEW	BOY BETTER KNOW Too Many Men / Boy Better Know (Southern)
6	NEW	DJ LAZ FEAT. FLO-RIDA Move Shake Drop / VIP Music (Southern)
7	NEW	STAR PILOTS In The Heat Of The Night / Hardbeat (ARV)
8	NEW	THE GASLIGHT ANTHEM The '59 Sound / 5 de One Jimmy (PIAS)
9	NEW	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (Hot)
10	NEW	BON IVER Blood Bank / Jagjaguwar (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Gatecrasher's Trance 1993-2009 / Rhino (CIN)
2	2	VARIOUS Clubland 15 / A&W/UMTV (A&W/UMTV)
3	NEW	VARIOUS Massive R&B Classics / Universal TV (ARV)
4	3	VARIOUS R&B In The Mix / UMTV (ARV)
5	4	VARIOUS Chilled 2 - 1991-2009 / Ministry (ARV)
6	7	VARIOUS Now That's What I Call Music 72 / EMI Virgin/UMTV (E)
7	5	OST Hannah Montana 3 / Walt Disney (E)
8	6	VARIOUS Ultimate Pop Party / Universal TV (ARV)
9	11	VARIOUS Jack e - Summer Special / EMI TV/UMTV (ARV)
10	13	OST Hannah Montana - The Movie / Walt Disney (E)
11	10	VARIOUS Big Tunes Ignition / Hardbeat (ARV)
12	8	VARIOUS Feelgood 80s / Sony Music (ARV)
13	9	VARIOUS Heartbreakers / Universal TV (ARV)
14	15	OST Mamma Mia / Polydor (ARV)
15	12	VARIOUS Kisstory Club Anthems / Ministry (ARV)
16	20	OST Twilight / Atlantic (CIN)
17	NEW	VARIOUS Defected Presents Def Mix Classics / WMTV (CIN)
18	16	VARIOUS Summer Sessions / Ministry (ARV)
19	14	VARIOUS The Sound Of Hardcore 2009 / Ministry (E)
20	18	VARIOUS Ska Mania / Universal TV (ARV)

Rock albums Top 10

This	Artist Title / Label
1	NEW BILLY TALENT Billy Talent III / Atlantic (CIN)
2	NEW DAUGHTRY Leave This Town / RCA (ARV)
3	1 GREEN DAY 21st Century Breakdown / Reprise (CIN)
4	NEW DEVILDRIVER Pray For Villains / Roadrunner (CIN)
5	3 GUNS N' ROSES Greatest Hits / Geffen (ARV)
6	NEW CLUTCH Strange Cousins From The West / Weathermaker (ADA/CIN)
7	2 KILLSWITCH ENGAGE Killswitch Engage / Roadrunner (CIN)
8	5 LINKIN PARK Minutes To Midnight / Warner Brothers (CIN)
9	RE SHINEDOWN The Sound Of Madness / Atlantic (CIN)
10	4 MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)

Downloads Top 10

This	Last	Artist Title / Label
1	1	CASCADA Evacuate The Dancefloor / A&W/UMTV
2	3	LA ROUX Bulletproof / Polydor
3	2	MICHAEL JACKSON Man In The Mirror / Epic
4	5	LADY GAGA Paparazzi / Interscope
5	4	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Poptival/Virgin
6	NEW	CHIPMUNK FEAT. EMELI SANDE Diamond Rings / Jive
7	6	BLACK EYED PEAS Boom Boom Pow / Interscope
8	8	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Interscope
9	3B	BLACK EYED PEAS I Gotta Feeling / Polydor
10	7	AGNES Release Me / 3 Beat

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Michael Jackson



Although not eligible for the Top 200 - catalogue albums have their own chart in the US - Number Ones sold even better, shifting more than 348,500 units. It also topped the chart in Canada,

where it sold 25,000 copies and New Zealand. It ranked seventh in the UK (29,000 sales), and second in Australia (20,000).

King Of Pop appears in more than 20 different versions around the world but it is the clear favourite in many European territories, topping the charts in Spain, Poland, the Netherlands and Switzerland. The Essential is the clear leader in the UK, Ireland and Finland while The Collection tops the chart in Denmark and France. The 25th anniversary edition of Thriller ranks first in Mexico and Hungary, and the regular edition of the album is number one in Italy.

Fifteen Jackson albums are in the Top 100 in Australia - the highest tally of any country - though Jackson's penetration is higher in Hungary, where he has 10 albums in the Top 40 - a 25% share. He also has 12 albums in the Top 100 in Canada, and 10 in the Top 100 in Mexico. He has the top 12 catalogue albums in the US, and the top 13 in Canada. His best singles territory is the Netherlands, where he claims 38 of the Top 100 sellers - but the only country in which he has the number one single is Spain, where Thriller moves 3-1.

Jackson holds the top three places in Australia's album chart and has

another album in the Top 10, facts which played a part in Lily Allen's It's Not Me, It's You falling 9-11 this week, to end a 21-week stay in the Top 10. Australia is the UK singer's top overseas territory, and its double platinum status there suggests sales in excess of 140,000. It's Not Me, It's You is our biggest seller globally at present, and also moves 14-20 in New Zealand, 35-26 in Switzerland, 40-28 in Finland, 26-29 in Ireland, 31-31 in Norway, 58-56 in Austria and 64-77 in the Netherlands. Arguably the territory in which Allen has made least impression is Spain, where It's Not Me... debuted and peaked at number 93 in March.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer/Publisher (Write) / Label / Catalogue number (Distributor))
1	New		JLS Beat Again (Mac) Sony ATW/Peermusic (Mac/Hector) / Epic 88697545842 (ARV)
2	1	3	CASCADA Evacuate The Dancefloor (Reuter/Peñal) BMG Rights/SongKliche/NCC (Peifer/Esh uij/S Reuter) / AATWUMTV COGLOBE1179 (ARV)
3	10	5	BLACK EYED PEAS I Gotta Feeling (Guetta) Catalyt/EMI Square/River/Reiser/Spin, Eerstein & Co. (Acems/Pineca/Gomez/Feuson/Guetta/Fiestere) / Polydor (ATCO) 3360369 (ARV)
4	2	4	LA ROUX Bulletproof (Lengmaid/Jackson) Big Life (Lengmaid/Jackson) / Polydor 2705721 (ARV)
5	4	12	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope 271217 (ARV)
6	5	6	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Guetta/Reiser) Razor Eoy/Sony ATW/Present Time/Cl (Reiser/Guetta/Nervo/Nervo/Rowland) / Pcsitiva/Virgin CD114237 (E)
7	New		CHICANE Poppiholla (Chicana) Universal (Bligsson/Dydzion/Holm/Sveinsson) / Mcdena (ATCO) 51831588 (Absolute/ARV)
8	3	5	MICHAEL JACKSON Man In The Mirror (Jackson/Jones) Universal/Catalyt (Ealbert/Greent) / Epic 653886 (ARV)
9	13	4	PITBULL I Know You Want Me (Calle Ocho) (Fesca) Universal/Sony ATW/Dan Williams/Eilonthe/Dot Yourself (Molinsky/Sceiphe/Fesano/Bosco/Gonzalez/Perez) / Positive/Virgin (LTD) 289 (E)
10	6	2	CHIPMUNK FEAT. EMELI SANDE Diamond Rings (Feughly/Boy) Sony ATW/EMI/Universal/Verse/Imec (Chipmunk/Sander/Khan/Dodd/Clement/Seymour/Spickzick) / Live 88697553162 (ARV)
11	7	10	BLACK EYED PEAS Boom Boom Pow (Will/L.A.m) Catalyt/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV)
12	8	9	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Danzel/Hilson) Universal/EMI/Warner Chappell/Wingem/Kobalt (Hilts/Hilson/Cosson/Smith/Araica/West) / Interscope 2711463 (ARV)
13	5	2	BEYONCE Sweet Dreams (Lonsin/Wilkins/Lovel/Knowles) Sony ATW/EMI (Knowles/Scheffer/Wilkins/Love) / RCA US5M1C8C4756 (ARV)
14	9	8	AGNES Release Me (Niescni/Perisson/Greaves) Kobalt/Applebezy/The Robella/EMI (Hansson/Vaughn/Agnes) / 3 Beat (ATCO) 5164642 (ARV)
15	11	6	JORDIN SPARKS Battlefield (Biancanello/Fedder/Watters/Wilkins) EMI/Kobalt/Sony ATW/Breakthrough Creations/S M Y W (Biancanello/Fedder/Watters/Wilkins) / Live 88697553682 (ARV)
16	19	4	FLORENCE & THE MACHINE Rabbit Heart (Raise It Up) (Epworth) Universal/EMI (Welch/Epworth) / Island 271001 (ARV)
17	23	7	PUSSYCAT DOLLS Hush Hush (Quizil/Arross) Pop-Natch/Universal/Josel Sveudlund Musik/P & Songs/Waterfall (Romdhan/Arross/Wildsen) / Interscope (ATCO) 5900497 (ARV)
18	17	9	DANIEL MERRIWEATHER Red (Rosen) Rec Inki/EMI/Kobalt (McFarren/Ghost/Dench) / 88697499282 (ARV)
19	15	9	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Nothing Kill/Eug (Kills/Van Helden) / Ditee Stank STANK005/DS (PIAS)
20	14	8	THE VERONICAS Untouched (Gec) Catalyt/EMI (Gad/Orligness/Orligness) / Sire (ATCO) 2546939 (CIN)
21	New		3OH!3 Don't Trust Me (Sequire/3OH!3) EMI/Metza Bell (Motte/Jams/Foreman/Bianco) / Photo Finish/Atlantic P/ood/CD (CIN)
22	16	6	PIXIE LOTT Mama Do (Haug/Thornalley) Universal/De Imation Songs (Haug/Thornalley) / Mercury 2701461 (ARV)
23	18	18	LA ROUX In For The Kill (Lengmaid/Jackson) Big Life (Lengmaid/Jackson) / Polydor 2700304 (ARV)
24	26	27	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayati) / Interscope 2703459 (ARV)
25	34	13	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Ftsmith) Sony ATW/EMI/Chrysalis (Ftsmith/Daneuoh/Contostavlos) / Island 2701362 (ARV)
26	30	11	SOUJIA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Lonsin) Sony ATW/EMI/Chrysalis (Way/Scheffer/Siegel) / Interscope 2709754 (ARV)
27	27	7	KASABIAN Fire (Pizzorno/Dan The Automator) EMI (Pizzorno) / Columbia PARADISE54 (ARV)
28	21	9	MICHAEL JACKSON Billie Jean (Jones) Warner Chappell (Jackson) / Epic 82876725172 (ARV)
29	22	3	JAMIE T Sticks N Stones (Bones/Jamie T) Imagem (Jamie T) / Virgin VSCD1991 (E)
30	41	6	NOISETTES Never Forget You (Abbis) Warner Chappell/Universal (Shonowi/Smith/Morrison/Asstasi/22bworth) / Vertigo (ATCO) 50597193 (ARV)
31	24	5	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) (Freemasons/Stannard) Skint/Sony ATW/Imagem (Wilshire/Smell/Stannard/Ellis-Bextor) / Loaded (LOAD) 32CD (PIAS)
32	33	6	LINKIN PARK New Divide (Shinoda) Imagem (Linkin Park) / Warner Brothers (ATCO) 5003145 (CIN)
33	20	7	MICHAEL JACKSON Smooth Criminal (Jackson/Jones) Warner Chappell (Jackson) / Epic 82876725292 (ARV)
34	38	2	VV BROWN Shark In The Water (Tysper/Mack/Wheatley) TEN (Mack/Tysper/V V Brown) / Island 2711588 (ARV)
35	25	6	MICHAEL JACKSON Thriller (Jones) Chrysalis (Temperton) / Epic US5M19902939 (ARV)
36	37	7	TAKE THAT Said It All (Shanks) Stage Three/Sony ATW/EMI/Universal (Robson/Barlow/Orenger/Owens/Donald) / Polydor 2708717 (ARV)
37	35	7	THE SATURDAYS Work (Sommerdahl/Engstrom) Kobalt/Universal/Waterfall/P & P (Wroldsen/Sommerdahl/Engstrom) / Polydor 270835 (ARV)
38	12	2	ARCTIC MONKEYS Crying Lightning (Honne) EMI (Turner) / Domino (ATCO) 5100393 (PIAS)

This wk	Last wk	Wks in chart	Artist Title (Producer/Publisher (Write) / Label / Catalogue number (Distributor))
39	32	6	MICHAEL JACKSON Beat It (Jones) Warner Chappell (Jackson) / Epic 82876725192 (ARV)
40	60	2	GREEN DAY 21 Guns (Vig/Green Day) Reprise/EMI (Green/Day/Bowie) / Warner Brothers W817CD (CIN)
41	New		MELANIE FIONA Give It To Me Right (Martin) Sony ATW/Marcus/God's Crying (Martin) / Universal (ATCO) 50517955 (ARV)
42	31	6	MICHAEL JACKSON Dirty Diana (Jackson/Jones) Warner Chappell (Jackson) / Epic 82876725272 (ARV)
43	43	17	LIY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal R:G153CD (E)
44	46	29	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Taiwan/Khayati) / Interscope 271217 (ARV)
45	28	5	MICHAEL JACKSON They Don't Care About Us (Jackson) Warner Chappell (Jackson) / Epic 82876725272 (ARV)
46	54	15	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 8869753252 (ARV)
47	47	32	JASON MRAZ I'm Yours (Tetele) Fintage (Mraz) / Elektra A10308CD (CIN)
48	53	20	BEYONCE Halo (Knowles/Tedder) Sony ATW/EMI/Kobalt (Bogart/Tedder/Knowles) / Columbia 88697519792 (ARV)
49	29	6	MICHAEL JACKSON Black Or White (Jackson) Warner Chappell (Jackson) / Epic 82876725302 (ARV)
50	50	11	KATY PERRY Walking Up In Vegas (Wells/Perry) Kobalt/Warner Chappell (Karrison/Child/Perry) / Virgin VSCD1993 (E)
51	58	17	NOISETTES Don't Upset The Rhythm (Abbis) Universal/Warner Chappell (Shonowi/Smith/Morrison/Asstasi/22bworth) / Mercury 1798000 (ARV)
52	56	3	CIARA FEAT. MISSY ELLIOTT Work (Danzel) Universal/Kobalt/Danzel/Yes/Ina/Mass Confusion (Harris/Hilts/Araica/Ellott) / Laface US120900040 (ARV)
53	40	5	MICHAEL JACKSON You Are Not Alone (Kelly/Jackson) Universal/Imagem (Kelly) / Epic 82876725202 (ARV)
54	72	9	PAOLO NUTINI Candy (Johns) Warner Chappell (Nutini) / Atlantic ATU087CDX (CIN)
55	42	6	MICHAEL JACKSON The Way You Make Me Feel (Jackson/Jones) Warner Chappell (Jackson) / Epic 82876725252 (ARV)
56	55	10	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloan/Mayles) Sony ATW/CC (Sloan/Sloan/Littlemore) / EMI DINSJ284 (E)
57	36	3	THE JACKSON 5 Who's Lovin You (Taylor) EMI (Robinson) / Meltown USM016982624 (ARV)
58	Re-entry		EMINEM Beautiful (Emine:m) Universal/Sony ATW/Various (Mathers/Rstor/Bass/Black/Hill) / Interscope (ATCO) 49805809 (ARV)
59	45	6	MICHAEL JACKSON Bad (Jackson/Jones) Warner Chappell (Jackson) / Epic 82876725242 (ARV)
60	39	5	MICHAEL JACKSON Earth Song (Jackson/Foster/Bottrill) Warner Chappell (Jackson) / Epic 8287672422 (ARV)
61	Re-entry		THE KILLERS Human (Pice) Universal (Flowers/Keuning/Stormer/Wannucci) / Vertigo 1799799 (ARV)
62	59	4	THE JACKSON 5 ABC (The Corporation) EMI (The Corporation) / Meltown (ATCO) 6994 (ARV)
63	65	16	FLO RIDA FEAT. WYNTER Suga (Di Muntay) CC/Sony ATW/Kobalt (Dilleid/Humphrey/Caren/Battzy/Battzy/Gabutti/Lobin) / Atlantic A10338CD (CIN)
64	66	14	EMINEM We Made You (Dr Dre) Universal/CC (Mathers/Batson/Young/Parker/Lawrence/Egan) / Interscope 2706416 (ARV)
65	73	42	KINGS OF LEON Use Somebody (Straz/Kings) Bu3 Music (Follow/III Follow/III Follow/III Follow) / Hand Me Down 8869742192 (ARV)
66	64	14	THE PRODIGY Warrior's Dance (Howlett) EMI (Maginn/Shekell/Hines/Cheal/Ince/Bevs/Bucks (Howlett/Grac/Mills/Stock) / Take Me To The Hospital 1030504 (ADA/CIN)
67	70	18	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) Universal (Rahman/Gulzar/Shah) / Interscope (ATCO) 8449994 (ARV)
68	48	7	MICHAEL JACKSON Don't Stop 'Til You Get Enough (Jones) Warner Chappell (Jackson) / Epic 82876725112 (ARV)
69	61	2	AKON We Don't Care (Akon/Tunford) Sony ATW/Warner Tamela (Akon/Byz/III Piano/Studiobas (Akon/Tunford/Kelly) / Universal (ATCO) 50999838 (ARV)
70	Re-entry		NICKELBACK If Today Was Your Last Day (Lang/Mickelback/Mo) Warner Chappell (Nickelback/Kroeger) / Roadrunner (ATCO) 42739923 (CIN)
71	Re-entry		AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jay/2010) Universal/Sony ATW/Regime/One Man/Chrysalis/Bucks (Thiam/Wesley/D Jones/Harr/Jay/Smith) / Universal 2700494 (ARV)
72	Re-entry		ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayati/Storm/Iglesias) / Interscope (ATCO) 8449996 (ARV)
73	New		PINK Funhouse (Kena/Harry) TBC (Pinki/Kana/Harry) / Laface US120900184 (ARV)
74	Re-entry		KINGS OF LEON Sex On Fire (Straz/Kings) Bu3 Music (Follow/III Follow/III Follow/III Follow) / Hand Me Down 8869732002 (ARV)
75	Re-entry		FLO-RIDA Right Round (Dr Luk/Timbaland) Sony ATW/Warner Chappell/EMI/W/Starbury/Kobalt/Bug (Burns/Luff/Hanks/Humphrey/Dillard/Levier/Percy/Gut) / Atlantic A10334CD (CIN)

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 Untouched 20
 Use Somebody 65
 Walking Up In Vegas 50
 Warrior's Dance 66

We Are The People 56
 We Don't Care 69
 We Made You 64
 When Love Takes Over 6
 Who's Lovin You 57
 Work 37
 Work 52
 You Are Not Alone 53

Key
 ★ Platinum (600,000)
 ● Gold (400,000)
 ● Silver (200,000)

As used by Radio One

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Precede) / Label / Catalogue number (Distributor)
1	1	14	MICHAEL JACKSON <i>The Essential</i> (Jones/Jackson/Various) / Epic 5204222 (ARV)
2	2	2	FLORENCE & THE MACHINE <i>Lungs</i> (Epworth/Ford/Mackie/Hugall/White) / Island 1797940 (ARV)
3	4	4	MICHAEL JACKSON <i>Thriller 11</i> ★ (Jones/Jackson) / Epic 4085930 (ARV)
4	5	4	MICHAEL JACKSON & JACKSON FIVE <i>The Motown Years</i> (Varenius) / Motown 3311546 (ARV)
5	10	27	LADY GAGA <i>The Fame</i> (ReconSpace/Cwtoyoifusani/Kieszentzsum/Kierulff/Sc) / Interscope 1789138 (ARV) SALES INCREASE
6	12	7	PAOLO NUTINI <i>Sunny Side Up</i> (Nutini/Jones) / Atlantic 82564690371 (CIN) SALES INCREASE
7	3	4	MICHAEL JACKSON <i>Off The Wall</i> ★ (Jackson/Jones) / Epic 05044212 (ARV)
8	6	3	LA ROUX <i>La Roux</i> (Langmaic/Jackson) / Polydor 1793991 (ARV)
9	8	2	CASCADA <i>Evacuate The Dancefloor</i> (Manian/Yanou) / A&W/UMTV 2714264 (ARV)
10	7	61	MICHAEL JACKSON <i>Number Ones 4</i> ★ (Jones/Jackson/Various) / Epic 2022509 (ARV)
11	11	6	KASABIAN <i>West Ryder Pauper Lunatic Asylum</i> (Pizzorno/Dan The Automator) / Columbia 88697318311 (ARV)
12	13	33	TAKE THAT <i>The Circus 6</i> ★2★ (Shanks) / Polydor 1787444 (ARV)
13	18	6	BLACK EYED PEAS <i>The E.N.D.</i> (Guetta/Henry/Boyz II Men/De A/DJ Replay) / Interscope 2707969 (ARV) SALES INCREASE
14	New		THE DEAD WEATHER <i>Horehound</i> (White III) / Columbia 8869739122 (ARV) HIGHEST NEW ENTRY
15	16	43	KINGS OF LEON <i>Only By The Night 5</i> ★★ (Petra/Lea/King) / Island Me Down 88697372121 (ARV)
16	24	10	NOISSETTES <i>Wild Young Hearts</i> (Atbiss) / Vertigo 1792832 (ARV) SALES INCREASE
17	New		THE NEW SEEKERS <i>It's Been Too Long - Greatest Hits</i> (Various) / Universal TV 5320000 (ARV)
18	21	23	LILY ALLEN <i>It's Not Me It's You</i> ★ (Kemsley) / Regal 6942752 (E)
19	23	10	JIM REEVES <i>The Very Best Of</i> (Various) / Sony Music 88697519072 (ARV)
20	14	29	MICHAEL JACKSON <i>King Of Pop</i> (Jones/Jackson/Various) / Epic 88697356512 (ARV)
21	20	2	KINGS OF LEON <i>Boxed</i> (Various/Petra/Lea) / Island Me Down 88697547372 (ARV)
22	19	6	BRUCE SPRINGSTEEN & E ST BAND <i>Greatest Hits</i> (Springsteen/Crecco/Lane/Comp/Kin/Apple/Ludwig/V) / Columbia 88697530912 (ARV)
23	41	34	THE KILLERS <i>Day & Age 3</i> ★★ (Price) / Vertigo 1785121 (ARV) SALES INCREASE
24	31	35	BEYONCÉ <i>I Am Sasha Fierce 2</i> ★ (Gard/Tedder/The Dream/Steiger/Stewart/Various) / RCA 88697194922 (ARV) SALES INCREASE
25	25	7	DANIEL MERRIWEATHER <i>Love And War</i> (Rosen/White) / Epic 88697473192 (ARV)
26	22	21	THE PRODIGY <i>Invaders Must Die</i> ★ (Howlett) / Take Me To The Hospital HOSPB0001 (ESSI/ADA)
27	34	10	GREEN DAY <i>21st Century Breakdown</i> (Vigil/Green Day) / Reprise 536249777 (CIN) SALES INCREASE
28	27	49	THE SCRIPT <i>The Script 2</i> ★ (The Script) / Phonogenic 88697361942 (ARV)
29	New		LEONARD COHEN <i>Greatest Hits</i> (Various) / Sony Music 8869756132 (ARV)
30	New		W BROWN <i>Travelling Like The Light</i> (Tysper/Mack/Wheeler/V Ercwin/Dub/Segu/Kid Gloves) / Island 1787901 (ARV)
31	37	9	EMINEM <i>Relapse</i> (Dr Dre/Balson/Doc Ish/Eminem/Lawrence/Parker) / Interscope 2705206 (ARV)
32	15	3	MICHAEL JACKSON & JACKSON FIVE <i>The Very Best Of</i> (Jones/Jackson/Various) / Universal TV 5308042 (ARV)
33	17	3	MICHAEL JACKSON <i>History - Past Present And Future Book 1</i> 4★ (Jones/Jackson/Various) / Epic 4747092 (ARV)
34	9	22	MICHAEL JACKSON <i>Thriller: 25th Anniversary Edition</i> (Jones/Jackson/Various) / Epic 88697179862 (ARV)
35	New		BILLY TALENT <i>Billy Talent III</i> (O'Brien) / Atlantic 2564689834 (CIN)
36	35	14	CAVIN HARRIS <i>I Created Disco</i> (Harris) / Columbia FLYE007 (ARV)
37	32	28	JASON MRAZ <i>We Sing We Dance We Steal Things</i> (Terefe) / Atlantic 2567897009 (CIN)
38	26	3	KENYAN BOYS CHOIR <i>Spirit Of Africa</i> (Cohen) / Cecca 2707239 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Precede) / Label / Catalogue number (Distributor)
39	65	165	THE KILLERS <i>Hot Fuss 4</i> ★★ (Salzman/The Killers/Flowers) / Vertigo 986352 (ARV) HIGHEST CLIMBER
40	36	46	KASABIAN <i>Empire 2</i> ★ (Atbiss/Kesabien) / Columbia PARADISE37 (ARV)
41	48	42	JAMES MORRISON <i>Songs For You, Truths For Me</i> ★ (Terefe/Rot/scn/Taylor/Tedder/Shanks/White) / Polydor 1779250 (ARV)
42	52	64	ELBOW <i>The Seldom Seen Kid 2</i> ★ (Potter) / Fiction 1748990 (ARV) SALES INCREASE
43	33	6	KERI HILSON <i>In A Perfect World...</i> (Timbaland/Pollw Da Don) / Interscope 2703713 (ARV)
44	44	19	TAYLOR SWIFT <i>Fearless</i> (Chapman/Swift) / Mercury 1795298 (ARV)
45	29	2	BENNY ANDERSSON BAND <i>Story Of A Heart</i> (Benny Andersson) / Polydor 2709124 (ARV)
46	45	38	PINK <i>Funhouse 2</i> ★ (Various) / LaFace 88697406492 (ARV)
47	56	85	PAOLO NUTINI <i>These Streets 3</i> ★ (Nelson) / Atlantic 510150172 (CIN) SALES INCREASE
48	42	71	DUFFY <i>Rockferry 5</i> ★3★ (Butler/Hogarth/Bocker) / A&M 1956423 (ARV)
49	30	4	NEIL SEDAKA <i>Music Of My Life</i> (Various) / Universal TV 5320124 (ARV)
50	38	39	FLEET FOXES <i>Fleet Foxes</i> ★ (Fleet Foxes) / Bella Union BELLA2CD167 (ROM/ARV)
51	28	3	ALI CAMPBELL <i>Flying High</i> (Campbell) / Recanada JACARD1 (ARV)
52	Re-entry		THE KILLERS <i>Sam's Town 4</i> ★ (Flocci/Kowalder) / Vertigo 1706722 (ARV)
53	New		DAUGHTRY <i>Leave This Town</i> (Benson) / RCA 88697548082 (ARV)
54	39	113	TAKE THAT <i>Never Forget - The Ultimate Collection 3</i> ★ (Various) / RCA 82876748522 (ARV)
55	49	696	ABBA <i>Gold - Greatest Hits 13</i> ★ (Andersson/Live/Various) / Polydor 5710072 (ARV)
56	72	32	AKON <i>Freedom</i> ★ (Akon/Various) / Universal 1792339 (ARV) SALES INCREASE
57	53	15	FRIENDLY FIRES <i>Friendly Fires</i> (Epworth/MacFarlane) / XL XLCD383 (PIAS)
58	61	43	NE-YO <i>Year Of The Gentleman</i> ★ (Stargate/Harmony/Pollw Da Don/Taylor/Various) / Def Jam 1774984 (ARV) SALES INCREASE
59	51	6	CAT STEVENS <i>The Very Best Of</i> ★ (Various) / Island 9811208 (ARV)
60	New		DEVILDRIVER <i>Pray For Villains</i> (Mader) / Roadrunner RR78732 (CIN)
61	58	41	BOB MARLEY & THE WAILERS <i>Legend</i> (Marley/Various) / Tuff Gong 5301640 (ARV)
62	57	50	COLDPLAY <i>Viva La Vida 3</i> ★2★ (Eno/Diery/Simpson) / Parlophone 2121140 (PIAS)
63	59	30	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> (Various) / XL XLCD190 (E)
64	50	13	EMPIRE OF THE SUN <i>Walking On A Dream</i> (Mayer/Empire Of The Sun) / Virgin DVI/R227 (E)
65	40	2	DUCKWORTH LEWIS METHOD <i>The Duckworth Lewis Method</i> (Hannon/Welsh) / Divine Comedy DLM002 (PIAS)
66	43	6	LITTLE BOOTS <i>Hands</i> (Kemsley/Gocce/Red One/Stan/Id/Kid Gloves) / sixseven:ne 2564689052 (CIN)
67	63	66	KASABIAN <i>Kasabian 2</i> ★ (Atbiss/Kesabien) / RCA PARADISE16 (ARV)
68	47	5	GEORGE HARRISON <i>Let It Roll: Songs Of George Harrison</i> (Various) / EMI 9650192 (E)
69	64	81	JAMES MORRISON <i>Undiscovered 4</i> ★ (Terefe/Rot/scn/Hogarth/White) / Polydor 1702906 (ARV)
70	73	10	PUSSYCAT DOLLS <i>Doll Domination - The Mini Collection</i> (Love/Fair/McMillen/Antin/Scherzinger) / Interscope 2704099 (ARV)
71	62	11	BRUCE SPRINGSTEEN <i>Working On A Dream</i> (O'Brien) / Columbia 8869743552 (ARV)
72	70	54	THE TING TINGS <i>We Started Nothing 2</i> ★ (De Martino) / Columbia 88697289252 (ARV)
73	54	5	BLUR <i>Midlife</i> (Blur/Street/Orbit/Hillier/Lovell/Power) / Parlophone 9663072 (E)
74	Re-entry		MADNESS <i>Liberty Of Norton Folgate</i> (Leung/Winstanley) / Lucky Seven LUCKY7003CD (PIAS)
75	75	28	PENDULUM <i>In Silico</i> (Swivel/Magillien/Gwynedd/Hardjing/Kodish) / Warner Brothers 2564693276 (TBC)

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Atbiss 55	Daughtry 52	George Harrison 68	Kasabian 11	Marley, Bob & The Wailers 61	Prodigy, The 26	Ting Tings, The 72	Key	BPI Awards
Akon 56	Dead Weather, The 14	Green Day 27	Kasabian 40	Merrweather, Daniel 25	Prodigy, The 63	W Brown 30	★ Platinum (300,000)	Singles
Allen, Lily 18	Devildriver 60	Harris, Calvin 36	Kasabian 67	Morrison, James 49	Pussycat Dolls 70		● Gold (100,000)	David Guetta: When Love Takes Over (silver)
Benny Andersson Band 45	Duckworth Lewis Method 65	Hilson, Keri 42	Kenyan Boys Choir 38	Morrison, James 69	Reeves, Jim 59		● Silver (80,000)	Love Takes Over (silver)
Beyonce 24	Duffy 48	Jackson, Michael 11		Mraz, Jason 37	Script, The 28		★ 1m European sales	Albums
Billy Talent 35	Elbow 42	Jackson, Michael 3		Ne-Yo 38	Sedaka, Neil 49			Various: Gatecrasher's Trance Anthems 1992-2009 (silver); Empire Of A Dream (gold)
Black Eyed Peas 16	Empire Of The Sun 64	Jackson, Michael 7		New Seekers, The 17	Springsteen, Bruce 71			
Blur 73	Fleet Foxes 50	Jackson, Michael 10		Noisettes 16	Springsteen, Bruce & E St Band 22			
Campbell, Ali 51	Florence + The Machine 2	Jackson, Michael 20		Nutini, Paolo 6	Stevens, Cat 59			
Cascada 9	Friendly Fires 57	Jackson, Michael 33		Nutini, Paolo 47	Take That 12			
Cohen, Leonard 29		Jackson, Michael 34		Pendulum 75	Take That 54			
Coldplay 62		Michael Jackson & Jackson Five 4, 32		Pink 46	Taylor Swift 44			

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