



## NEWS

**TERM EXTENSION  
SHUFFLES OFF THE  
AGENDA** Geoff Taylor on  
why the battle must go on



## FEATURES

### SIMPLE MINDS

Jim Kerr and co are  
determined to regain a place  
at the top of the rock pile



## FEATURES

### THE TRUE RONNIE'S

Ronnie Scott's marks its  
50th anniversary this year and  
plans a major jazz celebration



## Jive talking as Daisy leads label revival

**TEEN POP WANNABEE** Daisy Dares  
You will lead the next phase of Jive  
Records in the UK, following Sony  
Music's decision to revive the label.  
Having recently joined the Empire  
management stable, 15-year-old  
Daisy Coburn – aka Daisy Dares You  
– put pen to paper with the major  
this month, becoming the first  
signing to Jive under a new UK  
regime led by former Virgin A&R man  
Nick Burgess.

Burgess was formerly head of  
A&R at Virgin and during his time  
with the label signed The Thrills and  
The Kooks and was also involved in  
the career development of artists  
including Jamie T and Laura Marling.  
Prior to that he worked at Gut  
Records.

In his new role, Burgess will head  
up the Jive label in the UK,  
reporting directly to Sony Music  
Entertainment UK chairman and  
CEO Ged Doherty. He will also  
have responsibility for the  
Silvertone imprint, once home to  
The Stone Roses, which is also  
being revived and will operate as  
a sub-label to Jive.

Doherty says Burgess was the  
right man to head up the label.  
"Nick is one of the most artist-  
friendly A&R men in the UK and  
I am delighted he has joined us.  
It is equally thrilling to be  
relaunching the Jive label under  
his direction."

Burgess adds that the  
opportunity to revive the Jive label  
brings with it great responsibility.  
"It's a massive opportunity to take  
on a label with a rich heritage of  
artists associated with it," he says. "I  
hope to build up a roster every bit as  
varied and successful."

Jive was formed in 1975 by Clive  
Calder, establishing itself as a  
branch of Zomba in 1981. In its early  
years, the label was home to artists  
including A Flock of Seagulls, Billy  
Ocean and Samantha Fox.

By the mid-late 1990s, despite its  
reputation for dealing heavily in hip  
hop, Jive signed pop acts Backstreet  
Boys, 'N Sync, and Britney Spears.  
The label was acquired by  
Bertelsmann Music Group in 2002  
when the company paid US\$3bn  
(\$2bn) for Zomba.

# Court decision has pirates on the run

Industry praises "very strong deterrent" after verdict

## Digital

By Ben Cardew

**THE MUSIC INDUSTRY HAS  
SUNK** the aspirations of future  
pirates after claiming its biggest  
scalp to date, with The Pirate Bay  
founders sentenced to jail and facing  
hefty fines.

With the IFPI taking steps to  
ensure that the notorious filesharing  
site is closed down for good, many  
now believe the days  
of download buccaneers operating in  
clear breach of copyright law  
are numbered.

The four defendants face a year  
behind bars and were last week  
ordered by a Swedish court to pay  
30m kronor (£2.4m) to the majors  
and other entertainment companies.

IFPI chairman and CEO John  
Kennedy is clear that the judgment  
will act as a very strong deterrent to  
other filesharing sites and people  
that think there is a quick buck to be  
made in illegal downloading.

"I think this was a very important  
case for us to win," he says. "If we  
lost, it would have been very hard to  
put a brave face on it. But we are very  
pleased that this very strong  
deterrent has been sent out. People  
had thought that if The Pirate Bay  
was doing it, it was OK."

BPI Chief Executive Geoff Taylor  
is of a similar mindset and hopes the  
move will "encourage British music  
fans to steer clear of these parasitic  
illegal download services and  
support the future of British music  
by downloading legally".

The European Association of ISPs  
also welcomed the outcome of the  
trial saying its members have "always  
condemned the unlawful  
dissemination of copyrighted works."

Kennedy believes the heavy  
sentences handed down to the site's



Defendants Warg (left), Sunde (right), Neij (inset, top) and Lundstrom (inset, bottom)

three founders – Frederik Neij,  
Gottfrid Svartholm Warg and Peter  
Sunde, plus Carl Lundstrom, who  
has provided funding – means the  
industry has turned a corner in  
sending out "a very, very strong  
educational message".

Kennedy, who gave evidence to  
the Swedish court, says, "We have got  
to a turning point over the last two  
years where people have realised that  
it is nonsense that intellectual  
property isn't really property. People  
have understood that intellectual  
property enables creative people to  
flourish. If you damage that  
protection and respect for intellectual  
property you destroy businesses."

While the IFPI expects the four  
defendants to appeal – potentially a  
long, drawn-out process – it will use  
the time to take steps to make sure  
The Pirate Bay is closed down  
definitively.

"I hope that this decision gives  
such a clear message that others who  
assist this site undertake steps to cut  
off access," says Kennedy. "We will  
now take further steps to make sure  
that the closing down of the site  
becomes a reality."

Impala executive chair Helen  
Smith adds, "This is music to the

ears of the thousands of small  
independents and artists who  
produce the majority of new releases  
today. It demonstrates a real  
understanding of the dilemma that  
if no one pays for music today, who  
will make the exciting new music of  
tomorrow?"

However, at the end of last week,  
Sunde was still hoping the pirates  
could navigate out of choppy waters.  
Through Twitter, which the  
defendants had persistently used to  
update the media throughout the  
trial, Sunde claimed that "nothing  
will happen to TPB, us personally or  
filesharing whatsoever. This is just a  
theatre for the media."

At the end of The Pirate Bay trial,  
which started in Sweden on February  
16, the judge ruled that the site made  
it possible for people to upload and  
download copyright material and  
that the defendants knew this  
material was being shared illegally.

The trial has been the most high-  
profile music industry court case  
since the Kazaa trial of 2006, in  
which the technology company  
agreed to pay an out-of-court  
settlement to the four major labels  
and legitimise the service.

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# News

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

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## The Playlist



### JARVIS COCKER

Angela

Rough Trade

The first cut from new album *Further Complications*, Angela is a brilliant, upbeat pop song with glam-rock influence. A strong return. (from album, May 18)



### PHOENIX

Wolfgang Amadeus Phoenix

V2/Coop

It's nice to have them back isn't it? Phoenix bring back something to pop that has been missing for too long. (album, May 25)



### MIRRORS

Look At Me

unsigned

Epic pop currently getting the majors excited. Like *New Order* on a big dose of valium, Mirrors have a sound that has us feeling like we're falling into 1,000 pillows. (demo)



### SURFBEAT

Sunshine

unsigned

Currently courting A&R interest in the UK, Surfbeat make sun-splashed guitar pop twang with a British twist. (demo)



### THE PANICS

Don't Fight It

Dew Process

Still creeping up the Xfm playlist, Don't Fight It has a timelessness and commercial appeal that could break this band beyond their native Australia. (single, May 18)



### AU REVOIR SIMONE

Shadows (Mark Brydon remix)

Moshi Moshi

Mark Brydon's remix gently turns this already beautiful song into a magical, club-friendly monster that even at nine minutes, feels too short. (single, May 4)



### THE LONELY ISLAND

Like a Boss

Island

Ridiculous and hilarious in equal measure, the "hip-hop Spinal Tap" move toward their debut album release having earned global cult status. (single, June 29)



### SPARROW & THE WORKSHOP

Devil Song

Distiller

Radio play is building nicely for this independently-signed group, with spins on Radio Two and on Radio One by Lauren Laverne and Gideon Coe. (single, May 11)



### PINEY GIR

Of All The Wonderful Things

Purr Records

One of London's finest chanteuses provides a simple song with a flash of glamour. Small but perfectly formed pop. (single, May 4)



## SIGN HERE

Columbia has secured the signature of three-piece *Miike Snow*. The group, who are managed by Ian Montone (*White Stripes*, *Vampire Weekend*), will be in the UK this summer with their debut to follow late in the year.

Rak Publishing has signed XL artist *Golden Silvers*. The band are currently on tour in the UK and their latest single, *True Romance*, has been added to the Radio One Upfront list.

"Good venue guide" intended to keep venues up to date with

# Musicians' Union launches

## Live

By Robert Ashton

**THE GIG EXPERIENCE FOR MUSICIANS AND AUDIENCES** is about to be enhanced by a new "good venue guide" being launched by the Musicians' Union called *Circuit Live*.

The musicians' organisation is combining with a handful of other partner organisations - they include environmental group *Julie's Bicycle*, disabilities outfit *Attitude Is Everything* and *Creative & Cultural Skills* - to ensure today's venues are right up to date with best practices when it comes to factors such as green issues, fair booking practices, access for disabled audience members and the health and safety of those performing on stage.

Those that do will be given *Circuit Live* approval by the MU, which assistant general secretary Horace Trubridge says will mean "audiences and performers alike can then expect certain standards" from the venue.

Trubridge adds, "We wanted to help bring promoters and venues up to date to ensure resources and facilities in venues around the country are the best."

The new scheme already has backing from Culture Secretary Andy Burnham and Minister for

"Venues will have to reach and subscribe to a certain level of standards and as long as they do then we can help them..."

**CRISPIN PARRY,  
BRITISH UNDERGROUND**



The Musicians' Union will bestow *Circuit Live* approval on venues that meet certain standards, including (left) proper access for disabled audience members

Culture Barbara Follett and will be piloted in half a dozen London boroughs: there are plans to have as many as 100 venues on board within the first six months.

British Underground's general manager Crispin

# Industry gets MW jobs portal

Online recruitment site MusicWeek4Jobs launches

## Jobs

**THE MUSIC INDUSTRY** can now tap into the biggest and best dedicated online recruitment service with the launch of *MusicWeek4Jobs* ([www.musicweek4jobs.com](http://www.musicweek4jobs.com)).

The recruitment service, which launched last week, has been completely overhauled to become the most comprehensive and powerful online recruitment tool dedicated purely to the music industry.

Musicweek.com's job section currently gets more than 30,000 page impressions a month and this is set to increase as more industry personnel see the advantages of the new functions on offer to job seekers and recruiters alike.

"This is a big step forward for *Music Week's* recruitment section," says *Music Week* editor Paul Williams. "Our jobs section has always been a very popular part of *Musicweek.com* and now it offers a



whole range of new functions to make finding or advertising a vacancy so much easier."

*MusicWeek4Jobs* lets the job-seeker easily browse the jobs on offer, or use the comprehensive search functions to narrow the field by job type, position, location or salary.

Jobseekers can also set up their own personal areas to track their applications, upload their CVs, make personal shortlists of the jobs they are interested in and apply online. Anyone wanting to keep updated with new jobs going live on *MusicWeek4Jobs* can sign up for

automatic RSS or email alerts of jobs that fit their particular profile.

*MusicWeek4Jobs* also delivers careers advice, with comprehensive guidance on preparing CVs and presentational advice at interview stage, as well as highlighting featured jobs and job areas.

"The new careers section is more convenient for job advertisers too," says *Music Week* recruitment manager Martin Bojtos. "For both our established recruiters and new companies, uploading and buying recruitment slots is even easier. Companies can buy credits and then upload their own adverts and they are online within minutes. Recruiters also have options to further highlight their jobs in a number of ways on the section."

For more information about the new recruitment section contact Martin Bojtos by telephoning 0207 921 8315 or email him at [martin@musicweek.com](mailto:martin@musicweek.com).

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with best practice and facility Standards

## Circuit Live badge

Parry will help run the new scheme and both he and Trubridge are at pains to explain that it is not simply a stick to beat venues with. Indeed, if they become Circuit Live-approved they can expect strong support from the MU and the partnering bodies.

Parry adds, "Venues will have to reach and subscribe to a certain level of standards and as long as they do then we can help them. Quality control is what this is about. It is about carrots and incentives."

Trubridge adds those incentives might come in the way of funding or, perhaps, help for a venue if it is having problems dealing with its local licensing authority.

"Funding for venues is not a lost cause," adds Trubridge. "There are certainly funding opportunities around training. But before we can tap into funding we have to deliver some identifiable standards."

The handful of partnering organisations will provide the measurements and expertise to ensure venues are reaching those required standards for Circuit Live status.

Lisa Ommanney, project manager at Attitude Is Everything, which is devoted to improving deaf and disabled peoples' access to live music, says many venues believe improving disabled access simply means wheelchair ramps,

but her organisation also wants to improve the lot of gig goers with hearing or sight disabilities.

"A lot of barriers can be overcome through training," she says. "We are all doing our own things to try and improve venues, but Circuit Live brings us all together under one umbrella."

With venues contributing something like a quarter of greenhouse gases for the entire music industry, Julie's Bicycle operations manager Catherine Langabeer says her organisation is also keen to get involved with Circuit Live.

JB has its own set of resources and tools to help address greenhouse gas emissions and it will bring them to bear to find a "coherent" standard for Circuit Live venues to attain.

"We have expertise to advise what venues need to look at," she says, adding the body will study issues such as lighting, heating, waste and audience travel.

Gawain Hewitt, who runs the Arts Council-funded Community Music in Tower Hamlets, also believes Circuit Live can help people like himself point musicians and audiences in the right direction. "Hopefully, it will get to the stage where if it is a Circuit Live gig then people will know they won't be disappointed," he says.

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## Windfall PRS for Music pays out £117m



**PRS FOR MUSIC IS MAKING A RECORD QUARTERLY ROYALTY PAYOUT** of £117m to nearly 20,000 members.

The huge payout – the previous highest payment of £110m was for the first three months of last year – follows the society's bumper revenue haul of £606.9m in 2008. PRS chief executive Steve Porter says, "These royalties sustain this vital UK industry; nurture new talent as well as enabling our members to

earn while they continue to create the music we love."

PRS, which plans to hold its AGM on April 30 with a keynote address by Communications Minister Lord Carter, also reveals that since 2006 the number of new female members joining has increased 20%, with Florence And The Machine (pictured), Lily Allen and Adele all benefiting from this first distribution for the three months to the end of March.

## Rough Trade East manager Hickman to lead European Record Store Day in 2010

**ROUGH TRADE EAST STORE MANAGER** Spencer Hickman has been charged with co-ordinating Record Store Day throughout Europe next year after heading up the weekend's UK and Ireland operation, which saw 98 shops participate.

Hickman will attend the National Association of Recording Merchandisers Convention in San Diego this June to discuss plans for the 2010 event and has much to build on following the success of the second annual Record Store Day, which took place around the world on Saturday.

The event celebrated independently-owned music retailers and was marked by live in-store gigs and exclusive releases from labels such as Domino and XL. Rough Trade East itself staged a full day of live bands and DJs, including names such as Andrew Weatherall and Ebony Bones.



Wave Machines (above) and Sunny Day Sets Fire (right) performed at Rough Trade East as part of Record Store Day



Hickman says the response to the event has been incredible. "There has been a lot more press attention this year," he says of the interest that saw him appear on Channel 4, Sky News, 5 Live, Radio Four and 6 Music. "It is great that

they covered it. It shows how much love there is for record shops really."

Record Store day was founded in the US in 2007, but this year stores from countries such as Australia, Belgium, France and

Germany also took part, as the event became increasingly global.

However, as Hickman explains, efforts to offer global promotions such as exclusive releases sometimes foundered on the complications of international contract law. This is one area Hickman will be addressing in his new pan-European role next year. "We will be talking about making Record Store day more global, getting past the territory issues with some bands, so we can make release worldwide," he says.

In San Diego, Hickman will also be taking part in panel discussions alongside ERA director general Kim Bayley looking at the future of independent record stores.

Rough Trade East won Music Retail Store Of the Year at the 2009 Music Week Awards. Hickman says the warm reception he received on the night shows the affection that still exists towards independent retail.

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Simple Minds are still chasing the glittering prize of rock stardom



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Legendary jazz venue Ronnie Scott's celebrates its 50th anniversary

# News

## Editorial Robert Ashton



**WHEN THE TIME CAME** for copyright term extension to quietly slip off the European Council legislative timetable – the whole damn thing just ran out of time and now looks likely to go to a second reading – it did so with barely a whimper.

There was no angry mob. There were no riots. No protest songs and no protest singers paraded through the streets of Brussels – although Billy Bragg did get to make a late intervention.

It was as if the industry and everyone associated with term extension had run out of steam.

They hadn't, of course. Maybe some were wearied by the endless early morning Eurostar dashes from St Pancras for another meeting to bolster wavering MEPs. Perhaps they were bruised by the rollercoaster – off-on-off-on, and finally off – twists and turns of the story over the last few weeks.

But after seven years of battling, first with the UK Government to come on board and then persuading

## Term extension topples off the EC timetable with a whimper, not a bang...

another dozen or so European countries of the benefits of having the same or similar term to the US, senior executives accept that in politics they need to play the long game. And they are.

That is frustrating to an industry used to dealing with timeframes lasting weeks or months, rather than years, but that is the reality. And as BPI chief executive Geoff Taylor points out on this page, the campaign is a long way from over and the industry can and will regroup to fight another day.

That day might not actually come around until 2010 because Sweden takes over the presidency from the current Czech incumbents and – as we all know – the Swedes were part of the blocking vote preventing the UK-sponsored 70-year term and musician benefits proposals moving through the EC.

That intervening year gives campaigners plenty of time to mull over what went right and also what went wrong with the campaign.

However, it would be unwise during the inevitable post mortems to begin playing a blame game or finger pointing: some execs, for example, are furious that Bragg and his team at the Featured Artist Coalition sided with the Government when it surprisingly voted against the Directive at the end of March.

Some have even suggested a Machiavellian conspiracy within Government, which they say promised much, knowing full well that other EU member states could be blamed for not delivering extension from 50 years.

These are not useful positions and they certainly don't hold water. The Government was determined to stick out for those performer benefits regardless of what the FAC said. It is also unlikely that the Government, having finally been persuaded to ditch the recommendations of Gowers relating to term, would then scuttle its own pro-term proposals at the last fence.

Indeed, the industry can take a lot of big positives from the campaign. The issue brought the industry together and Bragg and his FAC should be invited to become a vital part of any future team fighting for extension. They are the guys politicians want to see benefit from extension and, more importantly, they (musicians) are the ones politicians listen to.

Also, following amendments to the Directive to improve performer benefits, both Secretaries of States John Denham and Andy Burnham, are now pro-termers. And Burnham, in particular, has become a real friend of the industry through this process and is continuing to help it through initiatives such as increasing rehearsal spaces.

Let's hope, when the campaign begins rolling again, that they are both still in a job.

Do you have any views on this column? Feel free to comment by emailing [robert@musicweek.com](mailto:robert@musicweek.com)

## Local authorities ease up on Licensing Act to give hope

# MU wins concessions for nurseries

### Legislation

By Robert Ashton

**THE MUSIC INDUSTRY HAS MADE SIGNIFICANT STRIDES** in protecting live music at grassroots level after the Musicians' Union negotiated two major concessions from local authorities last week that will give a boost to "nursery venues".

The much-maligned Licensing Act has had a corrosive effect on live music in smaller scale venues, which might have benefited from the "two in a bar" exception under the old licensing regime. This sidestepped the need for premises to apply for a licence if two, or less, musicians were playing.

However, the current legislation – controversially – swept that away, also ignoring a suggestion from the MU and others that the Government should introduce an exception for



Background noise: "incidental" music will be allowed again in "nursery venues"

venues with a capacity of 200 or less.

Unfortunately, this has meant many small pubs, bistros, bars, clubs, coffee shops and restaurants – the so-called nursery venues – which do not see music as a main activity have not staged any music events under the current regime.

But, in a major breakthrough at a meeting with the Local Authorities Coordinators of Regulatory Services (LACORS) and the Local

Government Association (LGA), MU assistant general secretary Horace Trubridge has managed to secure two major concessions that will help get music in these venues again:

- that incidental music – broadly background music, whether live or recorded – will be given clear guidelines by LACORS and the LGA and promoted more heavily as a way for venues to host music;
- that the provision of live music can

## Viewpoint: Geoff Taylor Chief executive, BPI



**With Copyright Term extension in Europe now expected to go to a second reading – most probably**

**next year at the earliest – BPI chief executive and vigorous pro-term campaigner Geoff Taylor explains where the industry can go from here.**

“The debate on copyright term extension over the last few years has had more twists and turns than Chelsea versus Liverpool.

From the Gowers Report at the end of 2006 firmly opposing extension, through to Andy Burnham's indication of support for 70 years last December, to confusion over the UK position in the Council of Ministers earlier this month, to the British Government's current supportive stance, it has been a topsy-turvy ride.

The recent round of meetings in Europe leaves the Term Directive facing a "blocking minority" of 10 Member States. As the music sector draws a breath, we can survey the scene and draw some generally positive conclusions.

First, we succeeded in building a broad coalition within the music community in favour of term extension. The BPI worked closely in partnership with the MU, PPL and AIM – with support from colleagues in the music publishing community and from UK Music – to present a coherent, united case for a longer term.

When UK Ministers challenged the industry to ensure that performers would really benefit from extension, we developed a suite of measures to ensure that the benefits to performers would be substantial and lasting.

In some cases this involved us taking a slightly different approach to the measures initially proposed in Commissioner McCreevy's Directive. Some of these differences, such as making the benefits to session musicians permanent, are now under consideration in the draft EU legislation. That is not to say there is complete unanimity on everything. The new Featured Artists Coalition in particular has said it would like to see other points addressed. But it recognises that extension in principle is positive and necessary for performers.

Secondly, this partnership allowed us to address the different elements of the case for extension – including the unfairness of the current discrimination against performers, the economic case for not falling behind other countries, facilitating access to recordings online and the impact on individual performers, from the perspectives of the various sectors within the industry.

This provided a more rounded case than any organisation could have delivered alone. And on the vital issue of performer benefits, the negotiations leading to an industry deal illustrated a shared belief that everyone who contributes to a piece of music should

benefit from extension, and that new initiatives to benefit performers (such as the fund for session musicians, the "clean slate" for unrecouped royalties and the "use it or lose it" provision) work best if built on existing industry structures.

Finally, the political community is now seeing the term question in the wider context of copyright policy.

A few years ago people would often ask us why we were putting such store in extending term when the real threat to the business is coming from copyright infringement. But today there seems to be the recognition that the success of our creative industries depends upon a robust copyright regime. That means both strong policies against online piracy and buttressing copyright, through ensuring that it is a fair system which sees rewards going to those people who create and invest in music.

It seems the copyright extension debate may go into extra time, and all is still to play for.

From a UK perspective, we can look forward with some confidence. We have a largely united music sector, and our Government (through the efforts of Secretaries of State Andy Burnham and John Denham) has finally got behind us. There is more work for us to do at European level to make our case. Success will give a boost not just to everyone who works in music in this country, but to all the unique musical traditions that help define Europe's culture."

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Following news that arena attendances were down 15% last year, should we be worried?

YES 52% NO 48%

### THIS WEEK'S QUESTION:

With The Pirate Bay founders facing jail, are musical pirates sunk?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

## for pubs and clubs every venues

be applied for under a minor variation to the licence

Trubridge says that incidental music does not require a licence. However, few places are aware of this and have not taken advantage of it by hosting acoustic or low-amplified sets.

He says the MU and the two bodies will now jointly produce a leaflet and FAQ that will clarify what incidental music is and how it can be staged in restaurants and bars.

"I think this will be really suitable in coffee shops, like Starbucks, pizza joints and other independent places that used the two in a bar rule in the past. If the priority of the business is not music, then they can now have it as an add-on," says Trubridge.

The other breakthrough is to allow venues to apply to host music through a minor variation. Previously, even the movement of a fire extinguisher has required licensed premises to reapply to the licensing authorities, which is expensive.

However, this and similar changes to how the licensed premises operate are now being suggested in legislation currently in front of parliament and due to be passed in the middle of this year.

And, with LACORS and the LGA now suggesting live music might also be included under the minor variation, this is, according to Trubridge, a major step forward because it does not involve massive bureaucracy and expense for the publican or club owner. He adds, "We have got to test it, but these changes could really help live music at the nursery level."

The MU is still pressing for a blanket exception for venues with a capacity of 200 or less, but Trubridge adds they will "park that" issue for now while pushing for these new changes.

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## Steve Levine steps into Howlett's MPG shoes



**CULTURE CLUB AND MOTORHEAD PRODUCER** Steve Levine has stepped up to become the new boss of the Music Producers Guild following the resignation of long-standing chairman Mike Howlett.

Howlett, who was instrumental in launching the MPG Awards and also getting the best producer honour reinstated at the Brits, is leaving the post after three years to take up the position of associate professor and head of music and sound at Australia's Queensland University of Technology in Brisbane.

As MPG's new chairman, the award-winning and internationally respected Levine will spearhead the Guild's involvement with the Producer Managers Group of the Music Managers Forum, which is currently investigating new ways for producers to be remunerated for their work.

He will join the board of UK Music and expects to engage with PPL, which is working with the Music Producers Guild to formulate a new process for registering performer contributions to recordings. Levine will also continue to ensure that the perspective of producers will be heard - at Government level - on issues such as copyright extension, digital rights and the value of intellectual property.

Levine says he plans to build on

the positive effect the awards have achieved. "Mike has done a superb job, as witnessed by the huge success of the inaugural Music Producers Guild Awards earlier this year - an event that has significantly raised our profile," says Levine.

He also says it is a good time to head up the MPG because he believes the role of the producer is becoming increasingly important.

"Most creators share the same aims, trying to earn a living from those creative efforts. In this current climate the role of the record producer has become more important than ever. A whole new generation of artists require the services of a professional record producer and the MPG is best suited to help the record production community achieve their aims," he adds.

Howlett says he is leaving the MPG in good shape: in addition to the launch of the MPG Awards, he rates the body's work at forging links with studios and equipment manufacturers as important work over the last few years.

Levine has been involved in record production since 1975 and worked on Culture Club's classic hits, including the band's three multi-platinum albums. He has also worked with artists such as The Beach Boys, China Crisis, Gary Moore

### News in brief

● Term campaigners are resigned to the **copyright extension** Directive moving to a second reading in Brussels after 10 European member states continued to block an amended version through EC working groups last week. The Directive is understood to have been accepted at European Parliament level, but failed to gain passage through the Council.

● **UK Music CEO Feargal Sharkey** has questioned Consumer International's recent claims that UK copyright law performs poorly. According to the group's Intellectual Property Watch List, published last week, the UK has a worse copyright regime than countries such as China, India and South Korea. However, Sharkey says, "In particular, claims that Chinese and Indian consumers (and media) have greater freedoms to access copyrighted works than UK citizens are as ludicrous as they are offensive."

● Universal Music CEO **Lucian Grainge** told last Friday's heavy-hitting Digital Britain summit, attended by Prime Minister Gordon Brown and Culture Secretary Andy Burnham, that the digital revolution is "a storm which will affect every piece of copyright, not just music". Speaking on a panel discussing how to join the dots between creativity and digital content to equip Britain for a digital future, Grainge warned, "Government needs to tighten legislation and work with the industry to deal with continued, persistent illegal filesharing... illegal filesharing will decimate the creative industries. There needs to be reward"

● **Musexpo** will return to the Cumberland Hotel in London this summer. The daytime conference, which takes place from June 29 to July 1, will revolve around the theme A Time For Change And Innovation.

● A new BPI report shows UK artists' share of **US and Canadian music markets** has risen significantly - and for the fourth year in a row. More than one in 10 albums sold in North America are now by British acts



● Legendary music producer **Phil Spector** (above) has been convicted of second-degree murder at Los Angeles Superior Court. Spector had pleaded not guilty to the murder of actress Lana Clarkson, who was shot at Spector's home in 2003.

● Shadow Culture Secretary Jeremy Hunt is planning to launch the Conservatives' **Creative Industries Review** today (Monday). Hunt is expected to introduce the chair of the review and outline its terms of reference at the House of Commons

● EMI has agreed a sales and distribution deal with the **Eleven Seven Music Group** in the UK and Europe via its Music Services division.

● **UMPG** has negotiated a worldwide publishing administration agreement with Warner Bros Entertainment, which includes the music from Batman and Harry Potter.

● The **French Music Bureau** is organising a networking event for French and UK professionals on May 13 at the Institut Francais in London, targeting labels and distributors.

● The 2009 **MOBO Awards** will take place in Glasgow, marking the first time the event has been held outside of London. The ceremony will take place on September 30 at Glasgow's SECC.

● **Oscar-winning songwriter Paul Williams** has been elected president and chairman of the ASCAP board.

● **Nokia**, the world's largest mobile phone manufacturer, has reported profits for the first quarter of 2009 down 96% on the same period last year.




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# News media

## TV Airplay chart Top 40



Eminem, pictured here in the We Made You video, is the highest new entry at number five

This Wk	Last	Artist Title Label	Plays
1	1	FLO-RIDA Right Round / Atlantic	512
2	2	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) / Polydor	495
3	3	BEYONCE Halo / Columbia	480
4	5	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	472
5	NEW	EMINEM We Made You / Polydor	460
6	4	LADY GAGA Poker Face / Interscope	456
7	13	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / LaFace	443
8	6	AKON Beautiful / Universal	379
9	21	CALVIN HARRIS I'm Not Alone / Columbia	369
10	9	NOISETTES Don't Upset The Rhythm / Mercury	368
11	7	METRO STATION Shake It / Columbia	360
12	12	LIYY ALLEN Not Fair / Regal	357
13	10	BRITNEY SPEARS If U Seek Amy / Jive	329
14	14	GIRLS ALoud Untouchable / Fascination	323
15	18	IRONIK Tiny Dancer / Asylum	316
16	8	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	268
17	17	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data	258
18	14	ALESHA DIXON Breathe Slow / Asylum	256
19	19	KELLY CLARKSON My Life Would Suck Without You / RCA	253
20	NEW	ALESHA DIXON Let's Get Excited / Asylum	243
21	RE	K.I.G. FAMILY Heads, Shoulders, Knees And Toes / A&T/Wis and	240
22	16	KERI HILSON Return The Favor / Interscope	232
23	22	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	232
24	20	KINGS OF LEON Use Somebody / Hand Me Down	225
25	27	FRANZ FERDINAND No You Girls / Domino	217
26	28	PINK Please Don't Leave Me / RCA	210
27	NEW	LA ROUX In For The Kill / Polydor	197
28	26	KID CUDI VS. CROOKERS Day 'N' Nite / Data	185
29	23	JENNIFER HUDSON If This Isn't Love / RCA	182
30	24	TAYLOR SWIFT Love Story / Mercury	173
31	33	THEORY OF A DEADMAN Hate My Life / Roadrunner	167
32	25	SHONTELLE T-Shirt / Universal	163
33	39	JAMES MORRISON Please Don't Stop The Rain / Polydor	158
34	35	LIYY ALLEN The Fear / Regal	155
35	38	LADY GAGA Just Dance / Interscope	154
36	32	TINCHY STRYDER Take Me Back / 4th & Broadway	152
37	NEW	TAYLOR SWIFT Teardrops On My Guitar / Mercury	146
38	RE	KID BASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless	142
39	29	KANYE WEST Welcome To Heartbreak / Roc-a-fella	137
40	40	AGNES Release Me / 3 Beat Blue	137

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

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Are online video sites the way forward for ailing ad market?

# Universal and YouTube team up on new Vevo video site

## Online video

By Eamonn Forde

**UNIVERSAL BELIEVES THAT VEVO,** its new video site in partnership with YouTube, will appeal to advertisers in a difficult market, thanks to its distinctive use of premium video content.

Vevo was finally unveiled this month - after months of speculation - and coincides with Universal re-licensing its content to YouTube. Vevo will exist as a premium content site, powered by YouTube and populated by Universal.

"Vevo.com - along with a Vevo-branded channel on YouTube - will feature all of our professionally-created music videos, as well as other new premium music programming that Vevo will work with artists and fans to create," says Universal Music Group's eLabs division EVP Rio Caraeff. "Classic user-generated content that draws on our music will still be on YouTube proper."

The companies will share in resulting ad revenue, with the possibility of additional commerce opportunities, including sales of downloads, merchandise and tickets.

However, in a recession-hit ad market, questions have been raised about YouTube's ability to make a profit through monetising video content. According to a recent Credit Suisse report, YouTube will see ad revenue jump 20% this year to \$240m (£161m), but its licensing and running costs (51% of which are for

bandwidth alone) could top \$711m (£478m) - a potential loss of \$471m (£317m) for the year.

YouTube director of video partnerships for Europe Patrick Walker declined to give any idea of YouTube's revenues or comment on the report, except to say that it was "inaccurate" and was "based on conjecture and guess work".

However he says, "All of the ad-funded services out there form part of a movement that is making online ad sales around rich media content a big-growth business."

Caraeff says, "We're mindful of the changes the market continues to make, as it moves from old media to new." He also points out, "Ad dollars are shifting to premium online video. The feedback we have from advertisers is that there's a shortage of available inventory around premium entertainment online that reaches the demographics they are looking for."

Caraeff stresses that the use of premium content will act as a key point of differentiation for Vevo in a crowded video-sharing market, albeit one YouTube dominates (see right).

To date, Universal's YouTube video channel has had more than 3.5bn views, making it the most-watched music channel on the video-sharing site.

Both Universal and YouTube are said to be in early talks with other record companies to license their content, although Warner could prove a sticking point, given its current ongoing licensing dispute

with YouTube.

Beyond the record labels, there are other obstacles, including the \$1bn (£0.67bn) copyright infringement lawsuit filed by Viacom (parent company of MTV) against YouTube, and the fact that both the PRS in the UK and GEMA in Germany have pulled content from YouTube over royalty payment rates.

In related news, MySpace has been signed up by Visible Measures in order to track how consumers are watching and, more importantly, sharing video content on social networking sites.

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## US online video trends

### Average monthly viewing

(February) 169 mins

(March) 191 mins

### Total video streams viewed

(February) 8.9bn

(March) 9.7bn

### Site users in March

Streams delivered by YouTube: 5.5bn

YouTube users: 89m

Streams delivered by Hulu: 348m

Hulu users: 9m

Streams delivered by Yahoo: 232m

Yahoo users: 25m

Source: Nielsen Online (April 2009)

# New charts to air on Kiss TV

**KISS TV IS TO AIR A RAFT OF NEW** chart shows, after re-branding over the Easter weekend.

The Box TV channel, one of seven alongside the likes of 4Music, Kerrang! and Magic, was re-branded in order to "be true to the Kiss brand".

The move, which follows a similar re-branding at Kiss Radio last year, saw the creation of brand new idents and bumpers, as well as a complete makeover of the on-screen look at the channel.

It was marked by the release of two new 'brand films' for the channel, which are being aired on all Box TV channels, as well as E4, Living and V1. Kiss Radio will also support the re-brand. The films feature couples kissing, with the tagline: 'music is life'.

"The brand never stands still," says Melissa Pine, head of marketing at Box TV. "We're about embracing what is hot right now in the worlds of music, fashion and TV. We're trying to show that our brand is energetic, fresh and confident and that resonates with the urban and R&B audience."

Box TV senior creative Tom Bryant adds, "We're always striving to ensure that the Kiss platforms are aligned as closely as possible. We've been working with Kiss Radio and totalkiss.com on bringing the essence of the 'music is life' brand to TV."

In addition, Pine explains that the channel is airing "a whole raft of

new chart shows", based around the successful 101 format. Examples include 101 Biggest Tunes For The Girls, 101 Biggest Tunes For The Boys and 101 Sexiest R&B Slow Jams. As well as all this, there will also be 'artist-centred' countdowns, from names such as Ne-Yo and Alesha Dixon, over the coming months.

"The idea is we do more and more with the bigger names from R&B and urban," says Pine. "The response, so far, has been very positive. Internally, everyone is really excited."

Kiss TV attracts an average 3.2m viewers a month, of which 1.5m are aged 16 to 34. In total, 5.6m viewers have watched Kiss TV so far this year.





# News media

## Radio playlists

### Radio One

#### A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Beyonce Halo; Britney Spears *If U Seek Amy*; Calvin Harris *I'm Not Alone*; Ciara Feat. Justin Timberlake *Love Sex Magic*; Eminem *We Made You*; Fightstar *Mercury Summer*; Franz Ferdinand *No You Girls*; Girls Aloud *Untouchable*; Ironik Feat. Chipmunk & Elton John *Tiny Dancer (Hold Me Closer)*; La Roux *In For The Kill*; Lady Gaga *Poker Face*; Lily Allen *Not Fair*; Marmaduke *Duke Rubber Lover*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Pink *Please Don't Leave Me*; The Enemy *No Time For Tears*; Tinchy Stryder Feat. N-Dubz *Number 1*

#### B list:

Alesha Dixon *Let's Get Excited*; Asher Roth *I Love College*; Deadmau5 & Kaskade *I Remember*; Dizzee Rascal *Bankers*; Green Day *Know Your Enemy*; Madina Lake *Never Take Us Alive*; Maximo Park *The Kids Are Sick Again*; Miley Cyrus *The Climb*; Star Pilots *In The Heat Of The Night*; The Killers *The World We Live In*; The King Blues *I Got Love*; The Prodigy *Warrior's Dance*; Theory Of A Deadman *Hate My Life*; Tommy Sparks *She's Got Me Dancing*; U2 *Magnificent*

#### C list:

Black Eyed Peas *Boom Boom Pow*; Daniel Merriweather *Red*; Flo-Rida *Suga*; Friendly Fires *Jump In The Pool*; Gallows *The Vulture*; In Case Of Fire *Enemies*; Ladyhawke *Back Of The Van*; Little Boots *New In Town*; Mcfly *Falling In Love*; Passion Pit *The Reeling*

### Radio Two

#### A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Bat For Lashes *Daniel*; Ben's Brother *Apologise*; Gary Go *Open Arms*; Girls Aloud *Untouchable*; Imelda May *Big Bad Handsome Man*; Jason Mraz *Make It Mine*; Pink *Please Don't Leave Me*; Yusuf *Thinking Bout You*

#### B list:

Al Green *Just For Me*; Alex Cornish *My Word What A Mess*; Beyonce Halo; Duke Special *Sweet Sweet Kisses*; Honey Ryder *Choices*; Laura Izibor *Don't Stay*; Lily Allen *Not Fair*; Miley Cyrus *The Climb*; Paul Carrack *No Doubt About It*; The Lightning Seeds *Ghosts*; U2 *Magnificent*

#### C list:

A Camp *Love Has Left The Room*; Alessi's Ark *Over The Hill*; Benjamin Taylor *She's Gone*; Bob Dylan *Beyond Here Lies Nothin'*; Jade Ewen *It's My Time*; Madeleine Peyroux *Instead*; Madness *Dust Devil*; Shannon Noll *Shine*

### Capital

#### A list:

Enrique Iglesias Feat. Ciara *Takin' Back My Love*; James Morrison Feat. Nelly Furtado *Broken Strings*; Jennifer Hudson *If This Isn't Love*; Kelly Clarkson *My Life Would Suck Without You*; Kings Of Leon *Use Somebody*; Lady Gaga *Just Dance*; Lady Gaga *Poker Face*; Lily Allen *The Fear*; Pink *Please Don't Leave Me*; T.I. Feat. Justin Timberlake *Dead & Gone*; Taylor Swift *Love Story*; The Script *Break Even*

#### B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Akon *Beautiful*; Beyonce Halo; Britney Spears *If U Seek Amy*; Calvin Harris *I'm Not Alone*; Ciara

Feat. Justin Timberlake *Love Sex Magic*; Flo-Rida *Right Round*; James Morrison *Please Don't Stop The Rain*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Steve Angello & Laidback *Luke Feat. Robin S Show Me Love*; Tommy Sparks *She's Got Me Dancing*

### Galaxy

#### A list:

Akon *Beautiful*; Beyonce Halo; Beyonce Single Ladies *(Put A Ring On It)*; Ciara Feat. Justin Timberlake *Love Sex Magic*; Enrique Iglesias Feat. Ciara *Takin' Back My Love*; Flo-Rida *Right Round*; Jennifer Hudson *If This Isn't Love*; Kelly Clarkson *My Life Would Suck Without You*; Kid Cudi *Day 'N' Nite*; Lady Gaga *Poker Face*; Lady Gaga Feat. Colby O'donis & Akon *Just Dance*; Noisettes *Don't Upset The Rhythm*; Pink *Please Don't Leave Me*; Pink Sober; Pussycat Dolls & Missy Elliott *Whatcha Think About That*; Steve Angello Feat. Robin S *Show Me Love*; T.I. Feat. Justin Timberlake *Dead & Gone*; Tinchy Stryder Feat. N-Dubz *Number 1*; Tinchy Stryder Feat. Taio Cruz *Take Me Back*

#### B list:

A R Rahman & Pussycat Dolls *Jai Ho!*; Alesha Dixon *Breathe Slow*; Black Eyed Peas *Boom Boom Pow*; Britney Spears *If U Seek Amy*; Calvin Harris *I'm Not Alone*; Ercola *Every Word*; Frankmusik *Better Off As Two*; Metro Station *Shake It*; Shontelle *T-Shirt*; Tommy Sparks *She's Got Me Dancing*

### XFM

#### Daytime list:

Bat For Lashes *Daniel*; Doves *Kingdom Of Rust*; Empire Of The Sun *We Are The People*; Fightstar *Mercury Summer*; Fleet Foxes *White Winter Hymnal*; Franz Ferdinand *No You Girls*; Friendly Fires *Skeleton Boy*; Golden Silvers *True Romance*; Hockey *Too Fake*; Jack Penate *Tonight's Today*; Just Jack *Embers*; La Roux *In For The Kill*; Ladyhawke *Paris Is Burning*; Marmaduke *Duke Rubber Lover*; Mgmt *Time To Pretend*; Noisettes *Don't Upset The Rhythm*; Oasis *Falling Down*; Passion Pit *The Reeling*; Snow Patrol *If There's A Rocket Tie Me To It*; The Enemy *No Time For Tears*; The Killers *The World We Live In*; The King Blues *I Got Love*; The Panics *Don't Fight It*; The Prodigy *Omen*; The Rifles *Romeo & Juliet*; Tommy Sparks *She's Got Me Dancing*; Trip River Phoenix; Twisted Wheel *We Are Us*; U2 *Magnificent*; White Lies *Farewell To The Fairground*; Yeah Yeah Yeahs *Zero*

#### Evening list:

1990s 59; Anison *Spatial Awareness*; Bleech *Is It True That Boys Don't Cry*; Bombay Bicycle Club *Always Like This*; Delphic *Counterpoint*; Detroit Social Club *Sunshine People*; Dinosaur Pile-Up *Traynor*; Esser *Headlock*; Exlovers *Photobooth*; Fightstar *Mercury Summer*; Kid British *Sunny Days*; Lissy Trullie *Boy Boy*; Manchester Orchestra *I've Got Friends*; Manic Street Preachers *Jackie Collins Existential Question Time*; Maximo Park *The Kids Are Sick Again*; Morrissey *Something Is Squeezing My Skull*; Mumford & Sons *The Cave*; Operahouse *Genius Child*; Pearl Jam *Brother*; PJ Harvey & John Parish *Black Hearted Love*; Placebo *Battle For The Sun*; Screaming Lights *Phenomena*; Silversun Pickups *There's No Secrets This Year*; Tame Impala *Half Full Glass Of Wine*; The Hours *Big Black Hole*; The Maccabees *Love You Better*; The Temper Trap *Science Of Fear*; The View *Temptation Dice*; The Virgins *Rich Girls*; White Belt *Yellow Tag* *You're Not Invincible*

BBC Four looks at the history of the blues in the UK

# Beeb plots story of the blues

## Television

By Stephen Eddie

THE BBC IS OPENING ITS MUSICAL archives to look at the impact of the blues in the UK, as part of a weekend of programmes on BBC Four.

Blues Britannia is broadcast on May 1-3 and is intended as a prequel to the Prog Rock Britannia series shown in January. It also follows the Martin Scorsese Presents The Blues series, which was broadcast on BBC Four in 2005.

BBC head of music entertainment and Blues Britannia executive producer Mark Cooper says, "The Britannia project is a way of looking at key elements of popular music in the last 50 years. We've done jazz and folk, but the Britannia series hadn't really focused on the blues seriously. One of the nice things about the series has been going back to when something started and when people where really inspired and excited, to try and get back that sense of wonder."

"Without the blues, it's very hard to imagine many of the great British groups, like the Stones, The Who and Led Zeppelin - it's the underpinning of British rock."

The central programme in the series is *Can Blue Men Sing The Whites?* (May 1, 9pm), a three-part film narrated by actor Nigel Planer. The documentary looks at blues in the UK, from the arrival of American artists, such as Muddy Waters in the 1950s, through to the blues boom of the 1960s, when bands like The Rolling Stones, The Animals and Cream took their versions of the blues around the world.

Contributors include the Stones' Keith Richards and Bill Wyman, John Mayall and members



of The Pretty Things, Manfred Mann and The Yardbirds.

"We've got a great cast of musicians who were there first-hand - early adopters who were like a clandestine little club listening to and recording the blues," says Cooper. "There was also a human comedy about it - the idea of teenagers from Dartford trying to play like Muddy Waters and see the world through those eyes. The contributors liked our line of questioning and saw it from that perspective, Keith [Richards] thought it was funny, [Manfred Mann's] Paul Jones found it funny."

Other programmes in the series include *Blues At The BBC* (May 1, 10.30pm), featuring clips of John Lee Hooker and Eric Clapton performing on the BBC's classic music programmes, such as *The Old Grey Whistle Test* and *The Beat Room*, and a special edition of

Later...With Jools Holland (May 3, 11pm).

Cooper says, "The compilations deliberately mix the likes of The Pretty Things and Fleetwood Mac, with Son House and Champion Jack Dupree, to celebrate the whole exchange." He adds that the exchange of blues music between the US and UK is, "another example of the special relationship".

The penultimate programme is a documentary about the life and voice of singer Bobby Bland (May 3, 10pm) who, despite inspiring Elvis Presley, Cooper describes as "a forgotten figure in black American history".

*Two Steps From The Blues* features interviews with famous fans, including Van Morrison, Quincy Jones and Mirk Hucknall, who recorded his *Tribute To Bobby* album last year.

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## Media news in brief

● Procol Harum's *A Whiter Shade Of Pale* has been revealed as the most-played song in public places over the last 75 years, in a chart broadcast on BBC Radio Two and compiled by PPL. The rest of the top five consists of: Queen's *Bohemian Rhapsody* at number two; The Everly Brothers' *All I Have To Do Is Dream* at number three; Wet Wet Wet's *Love Is All Around* at number four and Bryan Adams' (*Everything I Do*) *I Do It For You* at number five.

● Radio One has announced the final acts for its One Big Weekend event, which takes place in Swindon on May 9 to 10. As well as major acts such as Lily Allen and Dizzee Rascal on the Main and In New Music We Trust



There will also be a BBC Introducing stage, featuring new acts such as Temper Trap, Master Shortie and Bombay Bicycle Club (pictured). One Big Weekend will also include a Fringe event this year, as a means of supporting live music in Swindon. From May 4 - 7, 16 unsigned bands from the South West will play venues in Swindon as part of the Fringe. The bands have been handpicked by a panel headed by Radio One DJ Huw

Stevens and including local music representatives.

● Global Radio is partnering with Barclaycard on a media campaign that aligns with the latter's new sponsorship assets, such as The Barclaycard Mercury Music Prize. The 12-month partnership includes tie-ups with Global's live events, kicking off with the 95.8 Capital FM Summertime Ball on June 7. Other events tied into the partnership include a number of Xfm session gigs, Heart live events and promotions within the Galaxy network. Activity will include on-air opportunities to attend these events and access to exclusive content.



# News digital

Report says monetisation of social websites is essential to plug revenue gap

## "Co-operate to thrive", social music sites are told in report

### Social music services

By Stephen Eddie

#### INTEGRATION AND PARTNERSHIPS

- like those between Spotify and 7Digital - are key if the industry wants to make money from social music sites, according to a new report.

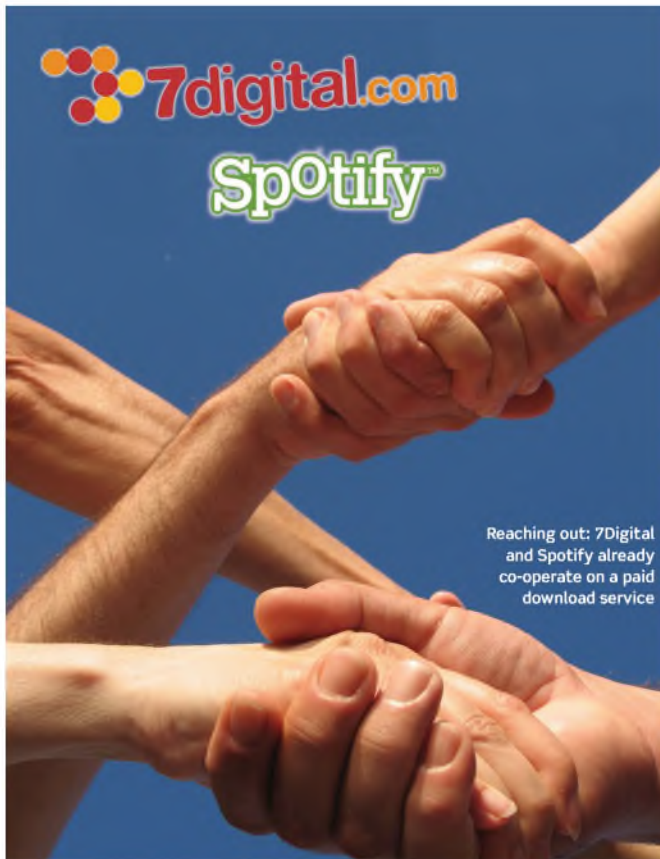
Monetising Social Music, published by technology market-research company Forrester Research, claims that the monetisation of these social websites is essential to filling the gap in revenue left by declining CD sales. The report also says "social music fans" are more likely to pay for music.

Social music sites Spotify, Last.fm and Pandora, alongside larger operations such as YouTube and MySpace, are already a key part of the industry landscape, with the report claiming there were more than 44m social music fans in Europe by the end of 2008.

Co-author of the report and Forrester vice president Mark Mulligan explains that co-existence between different streaming and download services, such as Last.fm recently sharing its Audioscrobbler technology with Spotify, is essential in the current economic downturn.

"In some contexts they can be thought of as competitive, as they are both streaming services, but it's a very smart move to create an inherently complementary service," he says. "It's a model of good practice and I think we'll see more of that happening."

Mulligan says that deals like the one recently struck between Spotify and 7Digital, in which the latter powers music downloads through



Spotify, are important in supplying another revenue stream to supplement income from advertising.

For the moment, Mulligan says they are just a "sticking plaster" because ad revenue is not yet strong enough to support services alone. "Social music services are not a great destination for advertisers," he says. "Look at YouTube - even Google can't turn it into a vibrant ad model."

It is important, however, that advertisers and record labels work

with free streaming services as they are vital competitors against the illegal sector, especially the music discovery aspect of filesharing.

Mulligan is confident that people will still pay for music. "The music industry is waking up to the fact that the only way to fight free is with free itself, but I actually think that for people who are already CD buyers this isn't much of a replacement," he says.

"It's less directly cannibalistic because streaming services are gener-

ally not portable, yet, when someone like Spotify releases a mobile client they'll charge for it."

The big strategic challenge, Mulligan believes, is successfully demarcating services, so they target specific consumer groups - the premium buyers keep paying for music and the "freeloaders keep engaged with ad-based services".

Despite there being more free music available than ever before, partly down to the success of social music sites, the report says social music fans are twice as likely to pay for downloads, CDs and DVDs than other internet users.

Last.fm reported a click-to-buy increase of around 2,000% across Kings Of Leon's catalogue during the week it premiered *Only By The Night*.

Similarly, 2.5% of users who listened to the premiere of Portishead's *Third* clicked through to the purchase page. But integrated sales platforms, such as the deal struck by 7Digital and Winamp this month, are still in a formative stage.

Mulligan says that a pivotal moment in the future of social music and streaming services will be the outcome of the dispute between YouTube and PRS For Music, which will set the tone for future licence fee negotiations.

Mulligan says that other stream providers will be watching to see what deal YouTube negotiates and will not want to sign up to less favourable terms themselves.

He explains that, as these smaller consumer services are competing with the illegal sector, content providers can benefit by co-existing with free services that are already "on side".

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### Digital news in brief

● Ad-funded download service **Qtrax** has gone live in the US. It has content from all four major labels and a number of independents.



● **Depeche Mode's** new album, *Sounds Of The Universe* (above), was made available as a pre-release stream last week in partnership with the NME and We7.

● Development Hell, publisher of *Mixmag* and *The Word*, has acquired clubbing community social networking site **DontStayIn.com**.

● Genius Products and Numark Industries, the companies behind the imminent *Scratch: The Ultimate DJ* video game, have filed a lawsuit in California against Activision and 7 Studios over their proposed **DJ Hero** game.

● **Ministry Of Sound** has relaunched its D2C site following the collapse of Trinity Street earlier this year.

● **Vodafone Spain** has launched its all-you-can-eat streaming music subscription package. It costs €12 (£10.61) a month, offers content from all major labels and key local independents, and is powered by RealNetworks. Tracks will be sold stripped of DRM.

● The **Archive Of Contemporary Music** in New York has signed a deal with Columbia University to make its 2m rare recordings and 3m photographs available online. Recordings will not be available to stream but will merely be listed.

● South Korean mobile operator **SK Telecom** is planning its own mobile app store for September following a soft launch in June.

### Digital roundup this week's launches

#### Fimusy

An artist search site that covers an act's discography, album scores, click-through purchasing via Amazon, as well as pulling in related Twitter references.

#### Free Music Archive

Launched by US online radio station WFMU, it offers an archive of free and legal downloads by new artists. Currently at beta, it has around 5,000 tracks available.

#### Goom Radio

The US-based mainstream radio station has secured \$16m (£10.6m) in first-round funding from Wellington Partners Venture Capital.

#### SoundCloud

The audio-sharing site has confirmed €2.5m (£2.2m) in funding, led by Doughty Hanson Technology Ventures.

## Ten Tracks bets on bargain bundles

**NEW EDINBURGH-BASED DOWNLOAD SERVICE** Ten Tracks is pushing bargain bundles as the way forward for downloading.

After the recent pricing shifts by Amazon, selling tracks for as little as 29p each, and iTunes finally introducing variable pricing, Ten Tracks ([www.tentracks.co.uk](http://www.tentracks.co.uk)) is arriving with a new twist on digital retail - 10 DRM-free high-quality downloads for £1.00.

Informed by a similar philosophy to that of eMusic, Ten Tracks focuses on ways to support grassroots music and also to get con-

sumers to buy in bulk rather than cherry-pick tracks.

Ten Tracks co-founder Rupert Thomson says, "We provide new music in a way that other services don't. In terms of finding the best of what new music is coming out, consumers are now looking more widely than the music press or music radio. People are really into the idea that a top club like Optimo in Glasgow or respected labels can offer up the cream of what's new and what's suited to a particular listener's taste."

The bundles are curated by Ten

Tracks as well as established independent labels such as One Little Indian, FatCat and Soma, working in effect as discounted label samplers. There are currently no plans to include content from the major labels.

Consumers are not locked into buying bundles and can purchase individual tracks for 30p each.

The typical user of Ten Tracks is aged 18-30 and a regular attendee at small venues and clubs.

In its first month, after a soft launch at the end of 2008, the service delivered 5,000 downloads and it

aims to have 10,000 subscribers by the end of the year. The service says there are international rollout plans in the pipeline, but its priority at the moment is the UK.

"A lot of the new models in digital music are coming from the idea of an umbrella solution that is somehow going to cover every variable and be the new model for everything," says Thomson.

"Our approach is to build our model from the ground up, rather than trying to apply it everywhere. That's how you get users who are really passionate about the service."

# News live

## Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£1,563,717	CHRIS BROWN The O2, Dublin	38,118	Aiken
£461,700	PAT SHORTT Vicars St, Dublin	17,100	Aiken
£359,664	STEREOPHONICS Birmingham NIA	12,192	Live Nation
£246,430	TRACY CHAPMAN Hammersmith Apollo	7,126	Kilmanjaro
£190,543	STATUS QUO IG Arena, Birmingham	6,049	Live Nation
£179,212.00	STEREOPHONICS Rounehmouth RIC	6,075	Live Nation
£171,234	CHRISTY MOORE Vicars St, Dublin	4,200	Aiken
£139,954	STATUS QUO Rounehmouth RIC	4,443	Live Nation
£136,968	STEREOPHONICS Brighton Centre	4,643	Live Nation
£121,086	STATUS QUO Sheffield Arena	3,844	Live Nation
£115,510	STATUS QUO Cardiff CIA	3,667	Live Nation
£108,789	STATUS QUO Nottingham Arena	3,453	Live Nation
£106,573	BIFFY CYRO SECC HALL 3	5,852	DF Concerts
£90,798	THE FRATELLIS Glasgow SECC	4,043	DF Concerts/PCI
£87,948	STATUS QUO AECC, Aberdeen	2,792	Live Nation
£56,394	GOGOL BORDELLO Roundhouse, London	2,892	Live Nation
£44,952	THE FRATELLIS CAIRD HALL	2,247	DF Concerts/PCI
£26,574	GOGOL BORDELLO ACADEMY	1,776	DF Concerts
£16,200	2 MANY DJ'S Dublin, Academy	900	MCD
£8,352	HERMAN DUNE Scala, London	696	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Dec 8 2008 - Jan 11 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](mailto:gordon@musicweek.com)

Form 696 hits teenage promoters' urban event

## Project Urban falls foul of police risk assessment

### Legislation

By Gordon Masson

**TEENAGE PROMOTERS' PLANS** to stage an urban music festival at IndigO2 lie in tatters following an intervention by police with their controversial risk-assessment procedures.

Two 17-year-old A level students, Tom Perry and Tristan Augier, had been organising an event called Project Urban and booked the London venue for May 3 to stage a mini festival for emerging talent in urban and grime.

But just as Project Urban's marketing campaign began to kick into a higher gear with TV and radio advertising, the plug has been pulled on the big night, leaving Perry and Augier bemused, angry and out of pocket.

Augier blames the controversial and much-maligned Form 696, which has been used by the Met Police to collect personal details of artists and musicians performing at gigs, the style of music they play and the audience targeted.

"Basically the event has been cancelled because of Form 696 and the Met evaluating Project Urban as a high-risk event," claims Augier.

The high-risk category posed problems for the venue and, despite encouraging ticket sales for Project Urban, IndigO2 could not reach an agreement with the promoters on how to proceed, which led to the event being axed.

Augier was told that Form 696 for Project Urban was missing a couple of dates of birth of the artists due to perform, which supposedly increased the level of risk. "We should have been allowed to simply re-submit the form, but we didn't get the chance to do that because the show was just cancelled," continues Augier, who with his partner set up promotions company Static Productions a few months ago after winning financial backing at an Angels Den.

The situation leaves the teenage promoters' bank balance severely dented, as with less than a month before the May event they now have to pay the artists' fees in full for a line-up that included Tinchy Stryder, Ironik, Chipmunk, Skepta, Crazy Cousinz, Ghetts, Bashy and Logan Sama.

Augier is also scathing about 696 and the bureaucratic hoops they

have been made to jump through. He says, "When you talk to the Met about 696 no two officers can agree and you end up getting loads of mixed messages. We took every step advised to us, months ago, by IndigO2, including keeping away from certain acts and that was before the event was given the go-ahead and put on sale.

"We had even offered to pay more than £4,500 for extra police and security and we were paying for airport-style security as we did not want anything bad to happen - safety was our number one priority."

Still smarting from the disappointment, Augier concludes, "696 specifically targets black music. It is a sad state of affairs that institutional racism will be the death of urban music in the UK if these checks are not stopped.

"The genre will never be given the chance to grow and continue its transition into mainstream music. But how can the genre lose the stigmas attached to it, if every opportunity is snatched away?" IndigO2 was not available for comment.

[gordon@musicweek.com](mailto:gordon@musicweek.com)

## Celebrate Maiden Day

**THE UK'S MOST SUCCESSFUL TOURING** act, Iron Maiden, are looking to capitalise on the popularity of their live shows through the international release of their award-winning film tomorrow (April 21) for what is being branded Maiden Day.

The band enjoyed phenomenal success on their Somewhere Back In Time world tour and, after scooping the jury prize for Best Music Documentary at SXSW for the tour's accompanying documentary movie, *Flight 666*, Maiden are arguably bigger than they've ever been in their epic 30-year history.

Iron Maiden manager, Rod Smallwood, explains that the band played an incredible 91 shows in 38 countries to a total audience of 1.93 million people. "It's the most extensive tour we've done, when it comes to the number of territories," he adds, saying that the tour was made possible through the band's



use of Ed Force One - a Boeing 757 used to circumnavigate the globe.

With Bruce Dickinson holding a commercial pilot's licence, the band's front man was in the cockpit for a number of the flights and, Smallwood says, the flexibility of travelling by air allowed Maiden to add shows. "As with most tours, the promoter of each show provides the stage, PA and lights to the artist's requirements, but on the plane we carry the sound-control gear and all the backline stuff and visuals," says

a crowd of about 18,000 people.

"Then we decided to stop off in Florida to drop off [drummer] Nicko and some of the American crew members, so we ended up organising and fitting in a show at Fort Lauderdale as well."

The tour took the band to a number of new markets, including Ecuador and Peru, as well as visiting places such as New Zealand and Australia, where they hadn't performed for about 20 years.

With Smallwood on hand to guide and implement Iron Maiden's strategy, the veteran manager reports that the band is still hungry for success - both personally and for the business. "We earn the UK an awful lot of money," he states. "We came second place to The Police in PRS's top 10 earners for 2008, which, seeing as we don't get any radio air-play, isn't bad. And while we keep hearing about falling record sales, Maiden are increasing their sales - two years ago we saw a 20% increase across sales of the band's catalogue and, last year, we had another 30% increase."

Despite the adulation, the band members have never been tempted to cash in at the expense of the

punters and Smallwood reveals that a mutual respect with their fans is key to their longevity. For example, Smallwood claims ticket prices for Maiden shows are a "lot less" than some of the band's peer groups. "That's a deliberate policy, so that people who don't have a lot of cash can come along to see the band live," says Smallwood, noting that Maiden's imagery means they continue to be one of the biggest sellers of merchandise, which in turn, helps to keep ticket prices low.

With *Flight 666*, Smallwood suggests Maiden is continuing its canny approach to business by allowing fans from all around the world an access-all-areas insight into the recent tour.

"We're working on the basis that we don't want *Flight 666* being screened to half empty cinemas, so we're being pretty cagey about where it will be screened," says Smallwood. Thus, on Maiden Day, April 21, the tour documentary will go into about 100 cinemas in the UK and another 400 or so cinemas in 42 countries around the world. He also hopes some Nordic countries and Australasia may even end up running "Maiden Weeks" because of the demand.

# Nudist ravers ready to raid the Glade

**ORGANISERS OF THE GLADE FESTIVAL** have been forced to seek legal advice after learning that 30 nudist ravers from Berlin are intending to bare all throughout this year's July 16-19 weekender.

Word about the festival's relaxed attitude to the naked form seems to have spread virally on the internet, after an American fan has become a Glade legend, thanks to his streaking antics. But the promoters are less sure about how to deal with the threat of a German nudist invasion this summer.

Festival director, Nick Ladd, explains, "It all started two years ago, when we had a guy from San Francisco, stark naked and painted purple from head to toe, cavorting round the festival all weekend. At one point, he was picked up by security, but we had him released, as he was actually quite entertaining and a really nice bloke."

The so-called Frisco (na)kid also attended last year's Glade – this time painted orange – and was given a hero's welcome by the festi-

val crowd. His activities have since reached parts of Germany, with the implication being that Glade is sympathetic to naturists.

The Teutonic nudist ravers have attended many dance events in Germany, including the Vuuv Festival outside Berlin, where a liberal attitude towards public nudity exists. But, now, it seems they've turned their sights to UK shores in order to bear their flesh and Glade's lawyers are nervously checking the legal ramifications of knowingly allowing a group of people to commit indecent exposure at a ticketed event.

"We're not sure what to do," confesses Ladd. "I asked them if they would be prepared to wear fig leaves or something and explained that it can get chilly in England in the summer and that maybe the guys might be happy to cover up their shortcomings. But they said it was out of the question, as it would compromise their right to party naked."

The 10,000-capacity festival is moving from Wasing Estate, Berkshire to Matterley Bowl in Hampshire this year, and one suggestion that's currently being considered by the legal experts is that the festival creates a nudist enclosure, aptly named Buffwaffe, to try and accommodate its [anticipated] group of unclothed visitors.



# City Showcase has a bright idea for venues

**LONDON'S SEVENTH ANNUAL CITY SHOWCASE** has finalised next month's line-up when, from midday to midnight, music lovers will be able to enjoy live music at a raft of alternative London venues, such as fashion boutiques and shops.

Having previously showcased new young artists, including Keane, Razorlight, Newton Faulkner, Amy Winehouse, Natty, Hot Chip, Scouting for Girls, Sway, Seth Lakeman, N-Dubz, Lady Sovereign and Ray LaMontagne, the May 7-9 event has built itself an enviable reputation for identifying the stars of tomorrow.

Among this year's hopeful acts will be Blue Roses, Ashley Hicklin, Vula, Bruce Conlan, Bianca Rose, Dan Raza. Meanwhile, a series of workshops will take place at The

Apple Store in Regent Street, with artists, managers and other music executives on hand to provide advice and mentoring.

All City Showcase events, which take in stores on Carnaby Street, are free and they include the Xfm and Rocksound supported nights at the Borderline venue. This will feature artists, such as Sky Larkin, White Belt Yellow Tag, My Toys Like Me, The Screaming Lights, Hunting The Minatour and The 9000.

"We are more excited by this year's event than ever before," says event organiser Nanette Rigg. "We believe that, often in hard times, the best music is written and this year we are more optimistic than ever about showcasing some amazing new talent – and all with no charge to get in and enjoy."

Strong line-up set for Camden Crawl

# Teenage Crawlers get their own event alongside main gig

**THE ROUNDHOUSE IS MAKING ITS** debut at Camden Crawl, with more than 40 venues hosting 150 acts this weekend when the event makes its annual appearance in London's most musical neighbourhood.

In one of its strongest line-ups yet, the April 24-25 Crawl will see gigs by The Enemy, Hockey, The Virgins, Yeah Yeah Yeahs, Little Boots, The Maccabees, The View and Kasabian at the former train-turning shed on Chalk Farm Road.

A separate programme for teenagers is also being unveiled this year, which will run in tandem with the main event. The Red Bull Bedroom Jam X-Crawl will take place on Saturday as an alcohol-free version of the festival, with tickets exclusively available to 14- to 18-year-olds, who are unable to attend the main Crawl shows because of licensing restrictions.

Camden Crawl organiser, Lisa Paulon, is pleased with how things are shaping up so far. "Tickets are selling slowly, but steadily for the X-Crawl. From the consultations we've had with the likes of the Under-Age Festival, we know that ticket sales tend to be walk up on the day, so we're not too worried," she says.

The X-Crawl will feature 25 of the UK's best up-and-coming artists alongside DJs and special guests, with venues such as

Underworld, Camden Rock, Hobgoblin and St. Michael's Church confirmed for the underage programme.

"It'll be the same format as the main festival – anyone who has a ticket will be able to exchange it for a wristband that will get them into all the venues," says Paulon.

When it comes to the main Crawl event, Paulon reports that she is observing real signs of the recession taking effect, with some tickets still left unsold. "All the day tickets for Saturday sold out first, then the day tickets for Friday, but we still have weekend tickets left," she says. "This year is by far the strongest line-up we've ever had, but in every other year, the weekend tickets have been first to sell out. So I think the credit crunch is biting and people are trying to spend as little cash as possible, while still coming to the event."

With 60% of buyers coming from out of town, Paulon is aware that the high cost of travel and accommodation can make a visit to Camden Crawl an expensive proposition. As a result, she is already making plans for next year. "We're seriously thinking about bringing the Crawl more into line with Easter, so that visitors can maybe make use of the vacant student halls of residence when they're here," she adds.

## Live news in brief

● Scotland's **Homecoming Festival** has become the latest victim of cancellations in 2009 just a fortnight before the event was due to take place. The May 2-3 gathering in Irvine had a capacity of about 25,000, but it appears as if the organisers ties with North Ayrshire Council and the Scottish Executive are being blamed for the 11th hour collapse. A statement reads the event's cancellation "is due to new demands from the council requesting 50% of the profits and a £60,000 bond on the land." All ticket holders are entitled to a refund and arrangements are being made to organise new venues and dates for some of the artists that were scheduled to perform at Homecoming 09.

● London's **Emirates Stadium** will stage an all-day charity concert on behalf of radio station Capital FM this summer as its owners Arsenal FC exploit their new home as a venue for the second year in succession. Last year the stadium saw 98,000 Bruce Springsteen fans at two gigs and despite receiving permission for three concerts this summer it appears as if the June 7 event for Capital will be the only live music event the club will host during the break between football seasons. The Summertime Ball will have a capacity of 55,000, with a share of the proceeds going toward Capital FM's Help A London Child appeal. The broadcaster is expected to reveal the line-up this week.



● Promoters All Tomorrow's Parties have announced that My Bloody Valentine (above) will be the curators for this year's **ATP: Nightmare Before Christmas** festival. Held at Butlins Holiday Resort in Minehead, the event will take place from December 4-6 with early confirmations on the bill including Sonic Youth, De La Soul, EPMD, Sun Ra Arkestra, The Horrors and My Bloody Valentine themselves. ATP is also repeating its deposit scheme to allow fans to secure tickets by instalment.

● **WeGotTickets** has appointed two new staff members to bolster its growing business. Ben Eppel joins as IT developer and Lucy Wise as customer and client support. Meanwhile current customer support Steven Endersby has been promoted to the position of account manager. With the small to medium live market buoyant despite the economic downturn, WeGotTickets continues to expand its operations and is taking on around 150 new promoters each month.

## Tixdaq

Ticket sales quantity price

pos	prev	artist	dates
1	4	AC/DC	6
2	2	PINK	28
3	1	THE PRODIGY	9
4	3	U2	8
5	5	MICHAEL JACKSON	43
6	6	GIRLS ALOUD	29
7	7	TAKE THAT	19
8	12	OASIS	11
9	15	BEYONCE	11
10	NEW	THE SPECIALS	15
11	13	V FESTIVAL	4
12	16	BRUCE SPRINGSTEEN	6
13	NEW	KINGS OF LEON	5
14	8	DEPECHE MODE	7
15	18	BRITNEY SPEARS	9
16	NEW	THE ENEMY	7
17	NEW	KASABIAN	14
18	20	MORRISSEY	12
19	17	READING & LEEDS	5
20	NEW	BLOC PARTY	4

tixdaq.com – Live entertainment intelligence  
the ticket comparison website

## Hitwise

Primary ticketing chart

pos	prev	artist
1	NEW	GLASTONBURY
2	3	T4 ON THE BEACH
3	5	DANCE NATION LIVE
4	6	KINGS OF LEON
5	7	TAKE THAT
6	NEW	THE SPECIALS
7	NEW	SPINAL TAP
8	14	BEYONCE
9	17	PINK
10	12	PRODIGY
11	2	LEEDS FESTIVAL
12	18	OASIS
13	NEW	GIRLS ALOUD
14	4	KASABIAN
15	NEW	COLDPLAY
16	NEW	BENICASSIM
17	NEW	N-DUBZ
18	19	TINA TURNER
19	10	U2
20	NEW	RAY LAMONTAGNE

hitwise  
the ticket comparison website

# News publishing

Bug Music signs Joan Jett and Blackheart Records

## Bug lures Jett's team

### Signings

By Stuart Clarke

#### BUG MUSIC HAS CONCLUDED A

**DEAL** with hit songwriter Joan Jett and her Blackheart Records Group.

Under the terms of the deal, Bug Music will represent all of Jett's publishing catalogue, incorporating hits such as Bad Reputation and I Hate Myself For Loving You.

The publisher will represent Blackheart Records Group masters non-exclusively for synchronisation opportunities, along with pursuing ongoing creative collaborations with Blackheart Records artists under the Bug Music umbrella.

The Blackheart Records roster currently includes Girl In A Coma, The Dollyrots, The Eyeliners, The Cute Lepers and The Vacancies.

Bug Music senior director of creative services Brad Rains says the deal marks a significant acquisition for the publishing company.

"We are incredibly excited to have Joan and her Blackheart label as part of the Bug Music family," he says. "You cannot deny her place in rock 'n' roll history. She is a permanent fixture on loud stereotypes across the world and will continue to be for decades to come. Blackheart Records also adds some exciting young bands to the Bug line-up."

At Bug Music Jett joins a roster that includes more than 250,000 copyrights from artists including



"She is a permanent fixture on loud stereotypes across the world..."

**BRAD RAINS, BUG**

Johnny Cash, Woody Guthrie, Ashley Gorley (Carrie Underwood, Trace Atkins), Kara DioGuardi (Pink, Jonas Brothers, Celine Dion), Ryan Adams, Kings Of Leon and Wilco.

A founding member of The Runaways, Jett wrote and co-wrote much of the band's music during their four-year career.

Following the break-up of the group, Jett pursued a solo career.

In 1980 – following the universal rejection of her debut solo album – Jett released the then self-titled record on the Blackheart Records label, an outlet formed by Jett and her manager Kenny Laguna.

stuart@musicweek.com

## CHASING CARS BEHIND THE BAR



PRS for Music Top 10: Most-played songs in pubs

PRS  
FOR MUSIC

Pos SONG / Artist / Writer / Publisher

- 1 CHASING CARS** Snow Patrol Nathan Connolly, Gary Lightbody, Jonathan Quinn, Paul Wilson Big Life
- 2 SHINE** Take That Gary Barlow, Howard Donald, Jason Orange, Paul Robson Sony/ATV, V2, EMI, Universal
- 3 YOUNG HEARTS RUN FREE** Candy Staton David Crawford I Q
- 4 LET'S STAY TOGETHER** Al Green Al Green, Al Jackson, Lawrence Mitchell Burlington, Universal
- 5 STAND BY ME** Ben E King Ben E King, Jerry Leiber, Mike Stoller Sony/ATV
- 6 EVERY BREATH YOU TAKE** The Police Gordon Sumner GM Sumner
- 7 (SITTIN' ON) THE DOCK OF THE BAY** Otis Redding Stephen Cropper, Otis Redding Warner/Chappell, Universal
- 8 I DON'T FEEL LIKE DANCIN'** Scissor Sisters Elton John, Scott Hoffman, Jason Sellards EMI, Universal
- 9 YOU TO ME ARE EVERYTHING** The Real Thing Lawrence Denne, Ken Gold Screen Gems-EMI Music
- 10 PUT YOUR RECORDS ON** Corinne Bailey Rae Robert Beck, Steven Chrisanthou Global Talent Publishing, Good Groove Songs

A mix of contemporary hits and all time classics make up the rundown of the top 10 most-played songs in pubs but it is the two Garys that occupy the top two spots. Snow Patrol's Gary Lightbody occupies number one with the global smash Chasing Cars, while in second place the Gary Barlow-penned Take That song, Shine, proves that its appeal remains intact in the nation's watering holes.

This week's chart was compiled from pub playlists submitted over a three-year period up to March this year. Among the classic hits to make the top 10 are Young Hearts Run Free performed by Candi Staton; Every Breath You Take, written by Sting and performed by The Police; I Don't Feel Like Dancin' by Elton John and Scissor Sisters and Sittin' On the Dock Of The Bay by Otis Redding.

Corinne Bailey Rae fares well in the chart with her breakthrough hit, Put Your Records On, in 10th place.

Source: PRS for Music – www.prsformusic.com

## Album focus Noisettes

### Transgressive takes heart from Noisettes

#### AFTER THE SUCCESS OF

**NOISSETTES' SINGLE** Don't Upset The Rhythm, which hit the UK chart at number two this month and has enjoyed national exposure via its placement in the Mazda television campaign, UK indie Transgressive was braced for more good news this week with the release of the associated album, Wild Young Hearts.

Transgressive boasts the lion's share of the publishing on the trio's second set, having signed the deal four years ago, fresh from concluding a joint-venture deal with Warner/Chappell.

"We saw the band supporting

the Mystery Jets, at the time we didn't even have a publishing structure, but we knew we wanted to work with them," remembers Transgressive co-founder Toby L, who later released a single by the group on the Transgressive label, called I-We.

"We later formed a joint venture publishing label with Warner/Chappell and Noisettes were the first thing we signed."

While Noisettes' material is largely self-penned, the new album does feature a number of co-writes with George Astasio and Jason Pebworth from Orson, who share management with the group and



are published by Universal.

The former chart toppers have co-written a number of key songs on the album including lead single Don't Upset The Rhythm.

The only other external writer

#### Album breakdown Wild Young Hearts

- 1 SOMETIMES** Shingai Shoniwa, Daniel Smith, Jamie Morrison Transgressive, Warner/Chappell
- 2 DON'T UPSET THE RHYTHM** Shingai Shoniwa, Daniel Smith, Jamie Morrison, George Astasio, Jason Pebworth Transgressive, Warner/Chappell, Universal
- 3 WILD YOUNG HEARTS** Shingai Shoniwa, Daniel Smith, Jamie Morrison, John Frederik Fortis Reverb, Transgressive, Warner/Chappell
- 4 24 HOURS** Shingai Shoniwa, Daniel Smith, Jamie Morrison, George Astasio, Jason Pebworth Transgressive, Warner/Chappell, Universal
- 5 EVERY NOW AND THEN** Shingai Shoniwa, Daniel Smith, Jamie Morrison, George Astasio Transgressive, Warner/Chappell, Universal
- 6 BEAT OF MY HEART** Shingai Shoniwa, Daniel Smith, Jamie Morrison Transgressive, Warner/Chappell
- 7 ATTICUS** Shingai Shoniwa, Daniel Smith, Jamie Morrison Transgressive, Warner/Chappell
- 8 NEVER FORGET YOU** Shingai Shoniwa, Daniel Smith, Jamie Morrison, George Astasio, Jason Pebworth Transgressive, Warner/Chappell, Universal
- 9 SO COMPLICATED** Shingai Shoniwa, Daniel Smith, Jamie Morrison, John Frederik Fortis Reverb, Transgressive, Warner/Chappell
- 10 SATURDAY NIGHT** Shingai Shoniwa, Daniel Smith, Jamie Morrison, George Astasio, Jason Pebworth Transgressive, Warner/Chappell, Universal
- 11 CHEAP KICKS** Shingai Shoniwa, Daniel Smith, Jamie Morrison Transgressive, Warner/Chappell

featured on the album comes in the shape of John Frederik Fortis, giving another independent artist a healthy slab of the album.

Frederik Fortis is signed to Reverb publishing and has co-

written two songs on the album – title track Wild Young Hearts and So Complicated. Frederik Fortis has a co-write with Paolo Nutini on his debut album, These Streets, entitled White Lies.

# News diary

## Epic's just gotta have Faith

### UNEARTHED

**FOLLOWING WHAT IT DESCRIBES AS** an "unprecedented" response from radio, Epic has brought forward the release of Paloma Faith's debut single and album, in a bid to capitalise on growing interest in the singer.

Single *Stone Cold Sober*, which has received support from Radio One's Jo Whiley, will now be released commercially on June 15, a full four months ahead of its original date, with the album to follow in September. A Radio Two session with Dermot O'Leary has also been confirmed.

"What we've found is that there is a very high awareness of Paloma because of all the work she did prior to getting signed, both in music and other areas of her creative pursuits. The reaction we're getting has been unprecedented; we've never had anything like this," says Epic A&R Jo Charrington.

Faith boasts a diverse background that takes in everything from working as a magician's assistant to acting roles in films such as *St Trinians* and the forth-

### PALOMA FAITH

#### Cast list

**Management**  
J-Did Management  
**Marketing**  
Murray Rose, Epic  
**A&R**  
Jo Charrington, Epic  
**Press**  
Murray Chalmers,  
Murray Chalmers PR  
**TV**  
Sarah Adams, Sassy Media  
**Online Promotions:**  
Lesley Gilotti/Sarah  
Thompson, Charm Factory  
**Radio**  
Rich Perry, RPPR  
**Agent**  
Mike Greek, CAA  
**Publishing**  
Salli Isaak Music  
Publishing/Universal



coming Terry Gilliam film *The Imaginarium of Dr Parnassus*.

Her debut album features writing collaborations with Greg Kurstin, Ed Harcourt, Paddy Byrne and Jorgen Elofsson, but it was an LA session with Sony/ATV-published songwriter Jodi Marr that formed the benchmark for the album.

Marr, who co-wrote Mika's *Grace Kelly*, teamed up with Faith on New York, a song Charrington says "instantly clicked". It will be the follow-up single to *Stone Cold Sober*.

Epic got the ball rolling on the launch campaign recently with the first of two live showcase events, curated by Faith and taking place at the Hoxton Bar & Kitchen, where she was joined by South London's Elvin and Josh Weller, who also guests on Faith's album.

A second event will take place on May 3, when Sony's international affiliates will be in town to see Faith perform.

*Do You Want The Truth Or Something Beautiful?* is released on September 21.

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### ON THE WEB THIS WEEK

#### ELVIS SONGWRITER BACKS PRS ON GOOGLE

**Marc:** "I really feel for Waterman sitting in his office, the tears rolling down his cheeks, splashing dejectedly onto his measly cheque for £11."

#### ARENAS DOWNTURN SHAKES LIVE SECTOR

**Jim Frayling:** "The figures I saw at ILMC 21 were skewed because one arena refused to break down ticket sales by genre, making music look like it had lost more relative to previous years than other genres. The overall trend was, however still down, just to a lesser extent."

#### PRS FOR MUSIC CALLS FOR FAIR PLAY

**Rich:** "So us artists should let people download us free, then share our copyright free with their iPod/MP3 players and not get free advertising by a medium that will eventually take over all sales and distribution of our free music? No thanks - it's a pittance of a pay as it is."

### Dooley's Diary



Getting groovy with Twitter? Does the industry ever learn?

**AC/DC RETURNED** to the London stage last week, performing a run of four sold-out shows at the O2. After their second night, the Columbia team caught up with the group back stage to present them with plaques for **600,000 album sales** of *Black Ice*, **1.2m catalogue sales** and **300,000 DVD sales** in the UK.



Columbia managing director Mike Smith and Sony Music UK CEO Ged Doherty are pictured (above, centre) with the band and the rest of the Columbia team... Oh dear, this Twitter lark is getting out of hand. Desperate to appear groovy, the **Digital Britain Summit** on Friday posted regular "scoops" from the shop floor, which at one point saw Universal Music CEO Lucian Grainge engaging in a conversation about joining the dots between creativity and content. But in the usual cack-handed way that **big business does Big Brother**, the tweets were about as informative as an AC/DC song and as amusing as the return of *The Pirate Bay*. Thus, in one tweet Grainge is reported as saying, "game section has nor (sic) been

mentioned enough in the day so far". Hopefully, those following - they included UK Music and the industry's friends at **Open Rights Group** - had better luck deciphering this and similar other nuggets. Elsewhere, radio personalities are all over Twitsville at the moment and none more so than **Tim Westwood**, who keeps his followers updated with **first-hand reports** on what he's doing. In past weeks, these have included distaste at his cleaner's habit of using the same cloth for everything and his delight at the Northampton crowds. Last week, however, he took to firing his assistant Jay via the site after the unfortunate employee phoned in sick. Cue much interest in the available position from followers...

**Theophilus London** brought his skills to London last week, for a string of shows across the capital. A buoyant industry crowd in attendance for his headline slot at the **Hoxton Bar & Grill** last Wednesday was left a bit baffled, when the star pulled everything to a halt halfway through the set to sit down at front of stage for a big ol' cry. Mind you, drama hasn't held **Kanye** back. **Florence & The Machine's** debut album is certainly shaping up very well indeed. **Island and Moshi Moshi** hosted a triplet of listening sessions for the album at **Time For Tea on Shoreditch High Street** last week, giving the media and retail crowd their first taste of the album **Lungs**, which is scheduled for a summer release...

On an A&R tip, Columbia secured the signatures of Scandinavian group **MIKE SNOW** last week, while interest continues to heat up for pop duo **Dansette Junior**... A great deal is written about how to write a fabulous song. But could the key simply be to stick a suitable esoteric word into the lyrics? We only ask, because the top two tracks in PPL's recent chart of the **most-played song** in public places over the last 75 years - **Procol Harum's A Whiter Shade Of Pale** and **Queen's Bohemian Rhapsody** - both feature the word "fandango"... Talking of attractive words, a missive arrives from Dramatico towers, titled "Leporine or Cuniculine". Interest dutifully raised, we read on to discover that it is now 30 years since the Mike Batt-penned **Bright Eyes** went to number one. In celebration of that fact, they're offering up some bunny facts. Did you know that the word describing a rabbit characteristic is "leporine"? However, as rabbits have to share the title with hares, they're suggesting a new rabbits-only term in the shape of "cuniculine". Right you are... Which major label is requesting that staff buy their own tickets to this year's Glastonbury festival? And while we're on the subject of Glasto, official sponsor, Orange, will begin the countdown to this year's event with a launch event on May 7 and are promising a lavish spread. See you at the buffet... Speaking of food, Heart 106.2's **Jamie Theakston and Harriet Scott**

celebrated their 1000th **Heart Breakfast** recently. To mark the occasion, Global Radio's director of broadcasting Richard Park presented the duo with a 1000th Heart Breakfast cake (see below), supplied by Sainsbury's. Very kind. On an unrelated note, **Music Week turned 50** this year. 50! We love cake. Just saying. Hi, Sainsbury's...



For anyone who missed it - it was our **Music Week Awards** two weeks ago. One person who seemed to enjoy it was **Duffy**, there to present an award to manager Jeannette Lee - or so we thought... one tabloid reports Duffy using the event to unearth a fella. *The Mirror* notes, "Scanning the room in the Grosvenor House bash that was full of half-cut musos she said: 'There are some gorgeous men in here. We should go on the pull...'... **Brian May is auctioning off a two-hour private guitar lesson** in support of the ABC (Action for Brazil's Children) Trust. The auction takes place on **Wednesday at The Cuckoo Club in London**, with CSS star **Lovefoxx** also creating a **specialty customised guitar**, which is to be auctioned off at the same time...

# Features

# CUTTING THROUGH THE FESTIVAL CROWD

With no shortage of consumer choice when it comes to festivals in the UK, PRs and promoters are tasked with getting their message out there above the noise made by myriad competitors



**PICTURED ABOVE**  
How do you give a festival an individuality and a unique voice to attract consumer interest? That is the issue exercising PRs and promoters

## Live

By Christopher Barrett

**THE GLUT OF UK FESTIVALS ON OFFER** this summer – providing something to satisfy almost every musical taste – means consumer choice is not an issue.

But while fans only need peruse the pages of websites such as VirtualFestivals to find the perfect event among the many hundreds on offer, the plethora of festivals means that promoters and the PR professionals representing them have to fight increasingly hard to make themselves heard.

“There is a lot of noise out there in terms of announcements and with over 300 festivals each year that is a lot of noise to cut through,” says Get Involved head of music and PR Jamie Stockwood. “We have eight events over the summer – I think it’s key that we don’t overstretch ourselves – and each of the festivals has a unique voice.”

In fact the client roster at Get Involved could be regarded as a barometer for the sheer diversity of the festival market. From the music and snowboarding shindig Snowboming, industry conference and new music showcase The Great Escape in Brighton and RockNess sitting pretty on the banks of Loch Ness to the youth specialist Underage Festival and the ever popular and inventive Bestival, Get Involved works on some of the most idiosyncratic and popular festivals in the market.

Stockwood admits that the foundation stone of the PR campaign for any of the festivals is a one-line hook outlining the event’s individuality; with RockNess being described as “arguably the most beautiful festival in the world”.

Ian Roberts, managing director of Astar PR, has worked on numerous events, ranging from Hampton Court Festival to the Commonwealth Games, and currently represents five festivals, including Vince Power’s Hop Farm and Benicàssim. Vince Power approached him early on and Roberts says once Astar had proved what it could do with Hop Farm, it began working with Power on other festivals, such as Benicàssim. “We now work on five festivals, but it is very important that we promote them all separately and not promote just the roster. We focus on elements such as location, demographic and obviously the music. It is very important that there is the right line-up for the right audience. Music and venue are key.”

Work Hard PR’s Roland Hyams, who represents Guilfest, is having to live up to his company’s name. “The biggest challenge that you have with any festival, and particularly with Guilfest, is that you need to fight very hard to get the event on the festival maps and guides of the best festivals in the UK. With the proliferation of festivals, it is a feat in itself to even get in the top 20,” he says.

Hyams has identified, and is busy promoting, Guilfest’s individuality, which is that it is held in a park, not a field. “The park is part of the town and is on council-owned land and designed for people to walk over, not cows,” he says.

Amid the cattle down on Pilton Farm, the Glastonbury Festival has sold out again this year. The event’s long-time press spokesman John Shearlaw puts that down to years of hardwork and dedication. That has generated a festival with a unique feel that has been able to stay true to its original ethos.

“You can trace the people working in theatre and circus right back to 1971, you can trace the people in The Green Fields, who come year after year and devote their energies to making it happen, right back to the Eighties and [Festival Republic managing director] Melvin Benn has been involved in the festival since then,” says Shearlaw.

“It’s that kind of cellular structure that makes it work and is impossible to replicate – what you have to put into it is time and love in every area. Lots of people all over the world look at [Glastonbury] and think, ‘Wow, let’s come up with a formula to make another Glastonbury’. But, what you have to build in is a 40-year legacy and you can’t buy that,” says Shearlaw, who himself, has not only worked on the event’s PR since a handshake with Michael Eavis many years ago, but has co-written the book *Glastonbury Festival Tales* and worked as a researcher for the Julien Temple film *Glastonbury*.

Glastonbury’s ticket-registration process and deposit scheme has proved a success, something that has led a number of festivals to follow suit in recent months. Many now offer staggered payment schemes in the face of a flurry of economic horror stories and consumer insecurity.

With an eye on the credit crunch, long-established world music festival Womad has, according to its PR, Borkowski account manager Giles Cooper, introduced a reduced price “teenage ticket” for the first time and maintained the same adult ticket price as last year.

“It’s difficult to bolster a festival against recession,” says Cooper who cites the aborted launch of Heavenly Planet as a case in point. “It was another world music festival and was set to take place in Reading, where Womad was held for many years – there is every reason why that should have done really well,” says Cooper.

Festival Republic’s Latitude festival has proved to be one of the most popular new events in recent years but its PR, Press Counsel national press officer Dani Cotter, is naturally conscious of the challenges the recession presents. But rather than focus on ticketing strategies Cotter’s campaign is emphasising the reasons why Latitude has become such a success.

“It’s intimate, family friendly, on a beautiful location and provides something for everybody,” says Cotter. “[Following] feedback from festival-goers and the industry alike we have been encouraging people to see Latitude as not only a festival but a holiday destination in its own right. Meaning we have been placing the festival in travel pages and offering competitions.”

Womad’s heritage and long list of regular attendees, meanwhile, sees Cooper confident that it will prove a huge success again this year – and despite it being a family-focused festival that attracts an older clientele, he is warmly embracing new media to reach both existing and potentially new festival-goers.

“We would be stupid to ignore the power of social networking,” says Cooper. “Womad ‘Tweeters’ and we are on Facebook, plus the Womad website is an incredibly useful tool for fans across the world. It is vitally important to encourage the online community – we could be reaching out to new fans of the festival, people who have not heard of it.”

For Astar’s Roberts, his company’s work with digital media was a key factor in it winning its biggest festival client. “Fifty percent of the work we do now is digital and promoters like Vince Power have noticed that we have changed the viewing platforms for festivals.”

At Get Involved, Stockwood is also using a variety of digital media outlets to get the message across but he has some reservations when it comes to blogs.

“We do service blogs – you can sow the seeds – but these things are very hard to quantify and if it is seen to be PR it can really backfire on you. We do a lot with media partners, which helps us deliver messages at the right time and we tend to aim for exclusives, as people respond really well to them,” he says.

“It is all about giving people the right thing at the right time in the right way.”

**QUARTER ONE National airplay chart**

Pos	Artist Title	Label	NATIONAL/REGIONAL PLUGGER	Total Plays	Total Aud (m)
1	LILY ALLEN <i>The Fear</i>	Regal	Regal/Regal	29419	776193
2	LADY GAGA <i>Just Dance</i>	Interscope	Interscope/Interscope	23959	581257
3	JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i>	Polydcr	Polydor/Polydor	31258	559507
4	TAKE THAT <i>Up All Night</i>	Polydcr	Polydor/Polydor	14094	441737
5	ALESHA DIXON <i>Breathe Slow</i>	Asylum	Atlantic/Atlantic	21303	441201
6	BEYONCE <i>Single Ladies (Put A Ring On It)</i>	RCA	RCA/RCA	18726	413794
7	THE SATURDAYS <i>Issues</i>	Fascination	Fascination/Fascination	25154	404616
8	KINGS OF LEON <i>Use Somebody</i>	Hard Me Down	Columbia/Columbia	19234	394384
9	PINK <i>Sober</i>	La Face	RCA/RCA	20373	391736
10	TAKE THAT <i>Greatest Day</i>	Polydcr	Polydor/Polydor	22805	385164
11	GIRLS ALOUD <i>The Loving Kind</i>	Fascination	Fascination/Fascination	20242	385010
12	LEONA LEWIS <i>Run</i>	Syco	Hungry & Woods/Bub Herman	21480	380905
13	KATY PERRY <i>Hot N Cold</i>	Virgin	Virgin/Virgin	16483	368825
14	BEYONCE <i>If I Were A Boy</i>	RCA	RCA/RCA	24567	359403
15	TAYLOR SWIFT <i>Love Story</i>	Mercury	Mercury/Mercury	11716	356051
16	THE KILLERS <i>Human</i>	Vertigo	Vertigo/Vertigo	17463	339225
17	TINCHY STRYDER <i>Take Me Back</i>	Island	Island/Island	9249	332847
18	GIRLS ALOUD <i>The Promise</i>	Fascination	Fascination/Fascination	19808	331400
19	JENNIFER HUDSON <i>Spotlight</i>	RCA	RCA/RCA	21211	309785
20	SHONTELLE <i>T-Shirt</i>	Island	Island/Island	16251	309445
21	DANIEL MERRIWEATHER <i>Change</i>	Columbia	Columbia/Columbia	10575	300545
22	KELLY CLARKSON <i>My Life Would Suck Without You</i>	RCA	RCA/RCA	11304	297484
23	KID CUDI VS CROOKERS <i>Day 'N' Nite</i>	Defc	Ish Media/Plug And Play	9007	293910
24	U2 <i>Get On Your Boots</i>	Mercury	Mercury/Mercury	5867	262512
25	COLDPLAY <i>Life In Technicolor II</i>	Parlophone	Parlophone/Parlophone	8211	250235
26	THE SCRIPT <i>Breakeven</i>	RCA	RCA/RCA	15900	246422
27	T.I. <i>Dead &amp; Gone</i>	Atlantic	Atlantic/Atlantic	8163	238715
28	KEVIN RUDOLF FEAT. LIL WAYNE <i>Let It Rock</i>	Island	Island/Island	6251	237482
29	T.I. FEAT. RIHANNA <i>Live Your Life</i>	Atlantic	Atlantic/Atlantic	8639	235375
30	BRITNEY SPEARS <i>Circus</i>	RCA	RCA/RCA	9952	227345

**Airplay analysis Females first**

The year has kicked off in style for young female solo artists with Lily Allen providing the most listened to single of the first quarter, *The Fear* gaining an audience of 776m from 29,419 plays. Meanwhile Allen enjoyed considerable sales success during the period with her album *It's Not Me, It's You* shifting 262,051 units to become the quarter's second best-selling LP.

Also selling well in quarter one was newcomer Lady GaGa, who has proved the breakthrough success of the year so far, with her single *Just Dance* becoming the period's highest-selling single while her debut album, *The Fame*, was the fourth best selling of the quarter. But despite the sales success of *Just Dance*, Lady GaGa has had to settle for second place on the airplay chart with the track achieving an audience count 194m short of the top spot. Nonetheless it is an impressive result for a new artist.

Meanwhile receiving the most plays of the period with 31,258, yet well short of the chart's peak in terms of audience, was *Broken Strings* from James Morrison and featuring Nelly Furtado. Despite shifting 248,831 copies of their album *No Line On The Horizon* during Q1 to become the second best-selling album of the period, U2 received a muted response from radio for the LP's first outtake *Get On Your Boots*.

While performances of the track on key televised shows such as *The Brits* found a large audience, radio proved underwhelmed, awarding it only 5,867 plays, the smallest number of all the Top 25 airplay chart entries. It gained 262m listeners.



**PICTURED ABOVE**  
Year leaders:  
Lily Allen and  
Lady GaGa top  
the quarter one  
airplay chart

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# Features

# SYNC MISSIONARIES

The BPI-led trade mission returns to Los Angeles this week providing UK companies with unrivalled access to the world's largest entertainment market. We talk to one of the mission's key speakers

**PICTURED RIGHT**  
Linkin Park and TV: Linkin Park allowed the melody of one of their songs to be built into the structure of a CSI episode, which was then named after the song

## Licensing

By Stuart Clarke

**NEATLY SANDWICHED BETWEEN THE COACHELLA MUSIC FESTIVAL** and MusExpo, the BPI/UKTI trade mission returns to Los Angeles this week as organisers look to provide a platform for independent UK labels to enter the world of sync-licensing.

This year's programme will feature sessions from speakers including former KCRW 89.9 music director Nic Harcourt, now CEO of SamLuna Media, Sam Diaz from CBS Paramount TV, Alicen Schneider from NBC Universal TV and Rudy Chung from Hit The Ground Running, the successful music supervision company that has been responsible for placing thousands of pieces of music into shows such as CSI, Everybody Hates Chris and Without A Trace.

BPI director of international events and independent member services Julian Wall is the brains behind the event and believes the sync mission is a huge opportunity for UK companies. "The trade mission presents an unrivalled opportunity to directly engage with those involved in the sync licensing business in the world's largest entertainment market – a market in which UK music continues to thrive, as evidenced by the record number of Grammys presented to UK artists this year and over 10% of US album sales being by UK artists in the past 12 months."

Ahead of the event we caught up with one of the sync mission's key speakers Jason Alexander, the LA-based CEO of Hit The Ground Running.

**How do you plug into an event like the sync mission and what are you hoping to achieve?**

"Well, it keeps us apprised of what new music is happening and what people are aggressively doing to market themselves and make their music available to people like us. More importantly, though, it's about opening the dialogue of what expectations are and what can really be achieved in wanting to pitch and submit your music to film and television. We are separated by an ocean and a distance in time but there is a lot of brilliant and wonderful music in Britain and we want to get access to it. There is nothing worse than being pitched the music you don't need. This is a good opportunity to tell people what we do need. We're streamlining the process and helping people to have an insight into what's going on."

**How did you get into the music supervision business?**

"Well I used to work in recording studios, with bands, primarily in the production of music, then I got a job in a music supervision company in LA, then got offered my own projects and built my own thing."

**How does UK TV compare to US productions when it comes to using music creatively?**

"What is interesting is people in the States who work in the manufacture of TV content, are forever heralding the culture of the UK, and what gets created there. You only have to turn on BBC America to see how well music is being used. I think you may not feel it as much in the UK – maybe because it's just omnipresent – but people in the States really do look to the UK for what they do, which is one of the reasons we've been successful because we've been privy to what's going on in the UK. The market is different. The market for buying licensed music in the UK is sadly – a little bit stifled by the constraints of having platform licenses, the hold that the BBC and the government have on blanket licensing. Here in the States, if you want



to put a Linkin Park track in a TV show you're going to pay top dollar, as opposed to a blanket license."

**On a day to day basis, could you give an insight into how you operate, how songs are pitched and chosen?**

"We work in probably three areas of the manufacturing of TV. There is pre-production, which is the script stage when people are writing song ideas into the plotline and we have to tell them if it's feasible or expensive or problematic. Following that we turn up on set while the shows are being shot and work with the directors on music-related issues. Finally we work on post-production. After the show has been completed, going to the edit rooms and working with the directors, producers, music editors, and shaping the show musically. That period is a 10- or 12-day turnaround. We tend to do an episode every week, 24 episodes a time, different shows all the time."

**What is the most common request you get from labels and artists? Likewise, from TV shows?**

"The TV shows want to have the latest and most current dope music and the record labels are pitching that to us and we're trying to find what that stuff is so we can jump on it. We want to get a Bloc Party track into CSI before the record has dropped so we sound cool and fresh and innovative and we only do that by keeping up to date with music. In a busy week, we might have 25 pieces of music being juggled into various TV shows. An episode of CSI has two or three pieces of music. A show like Everybody Hates Chris with eight pieces of music, Kath & Kim with nine pieces of music."

**How are the fees for music at the moment?**

"We pay top dollar for top artists and for independent or emerging artists, but we're trying to make a deal and get value for money and bring shows in on budget. There is a distinct difference in price between a Linkin Park or Coldplay from an independent record label from Glasgow."

**Why is LA a hub for music supervisors and sync agents?**

"It's connected to magic hour, which is the dusk hour of when the light disappears in Los Angeles, creating the longest shooting day that is available, so all the film companies are here, all TV production is here. At the end of my block is Warner Bros studios, the other end is CBS. It's all on the west coast, so all the producers and directors are here, 95% of content is made here so if you want to pitch your music to TV, you're in LA. On the flipside, if you

want to concentrate on advertising, you better have an office in Manhattan."

**Are there a lot of you now?**

"There are tons of sync agents, but we're not a sync agent. Our company is a music supervision company so we are independently contracted by the studios and the producers to get them the best creative music for the best value and are the tastemakers on those shows – we give the shows their flavour. We do not pitch music we benefit from financially. Every time we do these sync panels we try to make it understood that we as a company make these creative decisions about the music that goes in TV shows."

**What do you count as your best placements?**

"It's hard to pinpoint, but it's more the sheer volume of stuff we do. We've placed several thousand pieces of music into a show like CSI, and just think about what that means in terms of money and music. It's not paltry in any way. We've used every single artist and band imaginable, from Frank Sinatra to Nick Drake to Depeche Mode to Roni Size, Peter Gabriel. Everybody has a look-in on what's going on."

**Are there key differences between requirements for TV, and film?**

"I think music is becoming more and more wallpaper and people are being less judicious about it. There is a clambering to get placements and generate income, so people will do anything to make that happen. It would be nice if people were a little more judicious. It's nice working with a big band like Linkin Park who don't want their stuff in everything, but want to do things that are a bit more special. We recently did a thing with them where they gave us the instrumental stems of a song, allowed our composer to interpret their melody and built the melody of their song into an episode of CSI, so the whole show had a melodic structure based around one of the band's songs. And that band doesn't like to license its stuff to TV. We ended up naming the episode after one of the songs."

**Are there advantages for you in placing unsigned music?**

"It helps us and we like things to be easier to handle and use, but we're not afraid of working with big songs or big bands. What we do like to do is keep really ahead and current of the contemporary music landscape. We use independent music, not because it's cheap and easier to clear, but because we're on it early before it gets upstreamed to the major labels."

"We are separated by an ocean but there is a lot of brilliant and wonderful music in Britain..."

**JASON ALEXANDER**





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# Features

# STILL CHASING THE GLITTERING PRIZE

Simple Minds front man Jim Kerr refuses to retire gracefully and become just another “former rock star”. In fact, with studio album number 15 on the way, the 35m-selling Scottish rock giants are very much a la mode and all set to compete with music’s young guns once again

## Profile

By Adam Woods

**ABOUT A YEAR AGO**, in a hotel in Sicily bought from the proceeds of big-hearted, stadium-sized rock, Chris Martin and his Coldplay colleagues, who have a professional interest in music of that kind, ran into Jim Kerr, co-owner of the place.

“He is great, Chris, because he is very inquisitive,” says Kerr, engaging and alert at breakfast time in another hotel, this time in London. “And he said [adopts unerring impression of intense young rock star]: ‘Alright, Jim. You’ve been around the block a few times. One piece of advice.’ And I said, ‘Don’t split up.’”

Simple Minds are masters of not splitting up. They have shed members, bounced between labels and

fallen from favour, but they have never packed it in. They have been the intense young men, enjoyed success in Coldplay-esque proportions, liked it a lot and then mislaid it, or parts of it. With new album *Graffiti Soul*, the aim is to reclaim it in full.

“In our heads, we have got this thing which is our really, really big challenge,” says Kerr. “We know there’s not many artists who had it, lost it and really came back again. It’s the Mickey Rourke scenario – like, that would be a great story, just for the hell of it.”

Simple Minds are not laid out flat on the canvas of their career, as old Mickey was not long ago. Still capable of selling out eight nights in UK arenas as of last Christmas, they are not even on their knees, but they have definitely taken a few blows.

In the press notes for the new album, Kerr is candid about just where it is Simple Minds are battling to

come back from. “There was a period when we were like a jumbo jet down to one engine, and people still expected us to land on the Hudson,” he says.

*Graffiti Soul*, the band’s 15th studio album, due out on May 25 through Universal, is firing on all engines, and it has given Kerr and bandmate Charlie Burchill renewed confidence in their muse. Coming across as a stylistic fusion of the big music that made Simple Minds huge and the dark, European sound that made them great, it is the record of a 32-year-old band with a fresh injection of ambition.

Elements of the band’s past are woven into the story of the new album. Bob Clearmountain, co-producer of 1985’s *Once Upon A Time*, took to the desk at Rockfield Studios – birthplace of 1979’s *Real To Real Cacophony* and 1980’s *Empires And Dance* – for the latest recording.

## PICTURE BELOW

Jim Kerr, who celebrates his 50th birthday in July, began his musical career under the stage name Pripton Weird with punk band Johnny And The Self Abusers. Eight months later, in November 1977, they evolved into Simple Minds

ALL LIVE PHOTOS: SVEN HOOGERHUIS

“We know there’s not many artists who had it, lost it and really came back again. It’s the Mickey Rourke scenario...”

**JIM KERR**



# Features

**PICTURED RIGHT** Alive and kicking: last year Simple Minds played in Spain, Belgium, the Netherlands, all over the UK and in Hyde Park for Nelson Mandela's 90th birthday. This year will see the 32-year-old band sweep through Germany, France, Italy, Sweden and Benelux with autumn dates in the UK due to be announced soon

And as with parts of those earlier albums, Kerr wrote many of the lyrics sitting in his parents' kitchen in Glasgow. Having returned home last year to comfort his sick mother, he found himself writing along to MP3s emailed by Burchill from the guitarist's home in Rome, just as he had once worked from music recorded by his childhood friend on C60 cassettes.

Kerr says none of these echoes were very consciously contrived, but he admits they did not hurt. "We are not great at embracing our past too much, because we usually have a few tricks up our sleeve," he says. "But you do draw on experiences; you do re-use tricks that worked."

And it's true, if you're a big band looking for tips on how to keep it big, you could do worse than bump into Burchill or Kerr. In Scotland, and Glasgow particularly, they are local heroes, loved with a passion; in America, they were big stars for some years; in Europe, they remain a major concert draw.

Simple Minds have sold 35m records, had five UK number-one albums and number-one singles in both the UK and US. If they have not quite sustained the epic peaks, critical and commercial, that marked out their career between roughly 1979 and 1991, they have definitely written their particular piece of history. And Kerr, always a competitive man, plainly wants to write some more.

"He is an absolute winner," says John Williams, briefly the band's A&R man during their spell at Sanctuary, and now creative manager for the new album. "He wants to win, he wants to be competing. He is the greatest salesman and he has got a brand and an album he wants to shout about, because he believes in it."

It is just possible, of course, that Chris Martin's innocent question in Sicily had a subtext, namely: how did you once lose it, and how can we hang onto it? A band right at the top thinks about these things. A band that has been to the top and come back down a bit probably does too.

Amiable he may be, but it is pretty clear Jim Kerr does not see himself as a former rock star, or as a source of rueful wisdom for the younger generation – even if he knows Simple Minds have lost ground on the front-runners. He is not the first veteran to say as much, but he believes Graffiti Soul is an album that proves his hand can once again compete with the best.

"I think, in fairness, this is the culmination of about six years and two or three records of well and truly getting our mojo back," he says. "Six years ago, we turned the car around, but this is us really taking it somewhere in the right direction."

Former manager Bruce Findlay, who worked with the band from 1978 to 1990, saw them last Christmas



"We wanted to be a great live band, because we grew up watching great live bands..."

**JIM KERR**

## Initial target: go global, then double it New album Graffiti Soul released May 25, 2009



**ABOVE** New single Rockets has already been C-listed at Absolute Radio some seven weeks ahead of release

**IN SPITE OF ITS MESSY ARRIVAL** during the last days of the old Sanctuary regime, Black & White 050505 Simple Minds' 14th album sold 250,000 copies.

"That's a world figure," says John Williams. "So the first target for Graffiti Soul is to achieve that. The second is to double it. The brand is still very much intact, particularly in Europe. Album sales have obviously diminished over the last decade, but they are coming off a strong base in Europe, particularly in markets like Germany, Italy and Benelux."

Universal product manager Charlotte Gaffikin is confident those numbers can be achieved, and has been reassured by the enthusiasm shown across Europe within the company.

"The European territories are going mad with it," she says. "Within this building, there is a lot of love for them, and we are finding there is a lot of love for them out there as well."

"The album has surprised a lot of people, which is great, and we are in a position when the music speaks for itself."

First single Rockets was C-listed at Absolute Radio seven weeks upfront, and while we are no longer in the



age of the single, there are a number of logical follow-ups on Graffiti Soul. And along with the new Simple Minds material on Graffiti Soul, a deluxe version of the

album will feature a separate disc featuring cover versions of songs by the likes of Massive Attack, Neil Young and Thin Lizzy.

Unusually, Simple Minds have no manager in the conventional sense. Instead, they have an office in Glasgow that handles the commercial affairs of Simple Minds Ltd. It is staffed by Sandra Dods, who has been with the organisation since 1982, and accountant Gordon Smith, who joined in 1995.

Martin Hanlin, a publisher/manager and former drummer for The Silencers, operates as a consultant to the band, while Williams is on board on a project basis to give A&R support. The operation is lean, but the enthusiasm is genuine.

"I see so many bands from that era who are out on package tours or living on the 10th version of the greatest hits album," says Smith. "The encouraging thing, from the shows I was at last year, is that it certainly wasn't just a lot of people in their 40s and 50s – there were a lot of younger people there as well. You don't want to be continually selling to the converted – you always want new converts."



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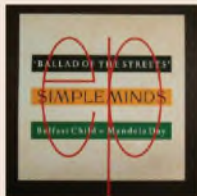
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## Simple Minds Hit singles, 1982-98

### TOP 20 UK SINGLES

Pos	TITLE	Year of release
1	BELFAST CHILD	1989
6	LET THERE BE LOVE	1991
6	LOVE SONG/ALIVE AND KICKING (REISSUE)	1992
7	DON'T YOU (FORGET ABOUT ME)	1985
7	ALIVE AND KICKING	1985
9	ALL THE THINGS SHE SAID	1986
9	SHE'S A RIVER	1995
10	SANCTIFY YOURSELF	1985
13	PROMISED YOU A MIRACLE	1982
13	WATERFRONT	1983
13	GHOSTDANCING	1986
13	THIS IS YOUR LAND	1989
13	STAND BY LOVE	1991
15	KICK IT IN	1989
16	GLITTERING PRIZE	1982
18	THE AMSTERDAM EP	1989
18	HYPNOTISED	1995
18	GLITTERBALL	1998
19	PROMISED YOU A MIRACLE (LIVE)	1987
20	SPEED YOUR LOVE TO ME	1984
20	SEE THE LIGHTS	1991



at ABC1 on Glasgow's Sauchiehall Street, bringing back memories of a show played down the road at Tiffany's 27 years before. "Vibe-wise," Findlay wrote on his website, "it was just like 1981. Lots of the same songs, same street, same crowd, and they didn't look a day older..."

Simple Minds themselves, as it happens, are not remotely the same band they were in 1981. Original members Brian McGee, Derek Forbes and Mick MacNeil all fell away at intervals, though the three returned for a brief, abortive reunion rehearsal last year. Drummer Mel Gaynor has been on board, for the most part, since New Gold Dream (81 82 83 84) was released in 1982; bassist Eddie Duffy started in 1999.

Kerr and Burchill, always the main writers, have long been the core of the band. When Kerr talks about Simple Minds, he ultimately means those two, who first played together as Pripton Weird and Charlie Argue in Glaswegian punk band Johnny And The Self-Abusers. Only eight years after that inauspicious start, Pripton and Charlie were number one in the States.

For the mass audience, and particularly for Americans, Simple Minds effectively began in the mid-Eighties. After scoring their first UK number one album in 1984 with Sparkle In The Rain, they agreed with great reluctance to record the song that still stands as their greatest hit, Don't You (Forget About

Me). Billy Idol and Bryan Ferry had reputedly already declined it, but to Simple Minds' ears, it sounded like altogether too much of a smash.

"We were ungrateful about it at the time," Kerr admits. "But we were very nervous about it. The week they offered it to us, we had written Alive and Kicking and Sanctify Yourself. In every territory in the world, the band was already going through the big door; we had had gold and platinum records everywhere apart from America and we thought, why do we need to bludgeon our way in?"

Relenting to pressure from the record company and from writer/producer Keith Forsey, the band agreed to give the song a try. "We went into the studio, came up with the intro, really Simple Mind-ified it," says Kerr. "And boy, are we glad we did."

From that instant US breakthrough and the album that followed, Once Upon A Time, they helped to define global rock music in the post-Live Aid era. They played the big gigs, wrote a song for Nelson Mandela (Mandela Day) and one for Beirut hostage Brian Keenan (Belfast Child) and had a UK number one in 1989 with the Ballad of the Streets EP, which featured both songs. Kerr, meanwhile, emerged as one of the great unabashed frontmen of the period.

But one effect of Simple Minds' great chart success in the second half of the Eighties was gradually to wipe out much of the critical respect they had accu-



Of two minds: core duo and founder members Jim Kerr and Charlie Burchill have played together for more than 30 years

# NEW GOLD DREAMS

(1979-2009)



CONGRATULATIONS ON 30 YEARS FROM ALL AT **EMI**

mulated in the first half. Given the remarkable arc of the band's first six albums alone, it was an undeserved outcome.

The arty, jarring new wave of Real To Real Cacophony, the glassy futurism of Empires And Dance and 1981's Sons And Fascination/Sister Feelings Call, and the gleaming, crossover-ready consolidation of New Gold Dream have all aged well. They also cover enough ground to guarantee that, at any given time, fragments of their sound can usually be heard somewhere on pop's artier fringes, intentionally or otherwise.

This summer, Simple Minds will play New Gold Dream in its entirety at Edinburgh Castle, having first done so on the 30 Years Live tour last year. From a diverse career, Kerr believes it probably stands as the band's purest statement.

"I can understand why New Gold Dream was just right," he says. "It was our fifth album, which is ironic because you wouldn't get to make five albums without mainstream success now. The previous albums had a lot of plaudits for being experimental and imaginative and forward-looking, but it was on New Gold Dream that it crystallised."

Even during the Nineties, when Simple Minds slipped from big and unfashionable to just plain unfashionable, not everyone forgot the band's early legacy; in 1994, the Manic Street Preachers borrowed the white space and backwards lettering of Empires And Dance for the cover of The Holy Bible.

But by then, Simple Minds were in the doldrums between 1991's Real Love and 1995's Good News From The Next World, and no-one was very interested in the suggestion that they had influenced anything.



"Sometimes, no matter what you do, the time is just wrong," says Kerr. "And then other times you think, 'this is a sound that people are starting to look upon as contemporary again'."

"We couldn't have blamed anyone had we slipped off the radar," he adds. "But at the same time, we had to stick up for our own story. And we do have a story to tell. I think we are one of the classic bands, and every time we go onstage, we are trying to prove that again."

At a time when stadium ambition is once again acceptable and the sounds of the Eighties are back in force, Simple Minds find themselves favourably

received once again. Just the other week, Kerr reveals, a trip to Absolute Radio brought a barrage of unexpected compliments.

"The DJ said that in the last month, they had had Keane in there, Kaiser Chiefs and the singer from Kings Of Leon, and all of them said they appreciated Simple Minds," he says. "That's a great thing. We are still passionate about buying new records ourselves, so to be part of a lineage, it's great to see."

Just the title of Simple Minds' last album, 2005's Black & White 050505, pointed to the fact that this was a band looking to recover some of the monochrome glory of their early days as European-sound-

**ABOVE** Real life: a young Jim Kerr in 1982, aged 23 (left); on the cover of *Melody Maker* in 1989, the year Belfast Child went to number one (centre); and (right) at the Isle of Wight festival last year

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# Features

ing, Bowie/Iggy/Kraftwerk-loving pop modernists.

Fans and reviewers picked up on that, but the band had recently signed to Sanctuary, and 2005 was not exactly a good year for that record company (it was having financial problems and was eventually bought by Universal). "Anyone who heard the record thought we were really coming to form, but it happened to come out the month Sanctuary really hit the skids," says Kerr.

The album never made it out in the US and although it found its way into a reasonable 250,000 homes worldwide, a band that has sold 35m albums hopes for more – particularly when the portents in general had seemed good.

"Maybe other bands would get embittered at something like that," says Kerr. "But because we have the live thing, it always keeps you buoyant, and pretty soon we were working on the tunes for this."

By an unusual quirk, having issued their first three albums on Findlay's Zoom Records, given their glory years to Virgin in Europe and A&M in the US and subsequently worked with Chrysalis and Eagle, Simple Minds are now back on a major, and the biggest one of all.

"The thing about Universal is, they are a huge bloody company," says Kerr. "Walking into Universal Germany last month – never mind competing with everyone else that's out there, you feel like you're competing with everyone else who is signed to the label, just for some attention."



ALL LIVE PHOTOS: DAVID ELLIS

**PICTURES LEFT**  
The current Simple Minds line-up (from left, Charlie Burchill, Jim Kerr, Mel Gaynor and Eddie Duffy. Inset: the five-man roster of 1978 (from left, Derek Forbes, Kerr, Michael MacNeil, Brian McGee and Burchill)

It might be daunting, but whatever else Simple Minds may be, they are a band that does not shy away from a challenge, and Graffiti Soul is a meaningful gesture of intent.

"I don't think the record company were expecting this kind of a commitment and quality from the

band," says Kerr. "I may be wrong, but I think they thought we were a good name to have, because we tour and we have had success in the past.

"I don't think they were expecting us to come up with something that equals the best of our older stuff."

## Commanding the big stage Simple Minds' live presence

**JOHN GIDDINGS HAS A PIECE OF GENERAL WISDOM** he likes to apply to Simple Minds: "You start off as a new car, and then you're an old car, and if you stick around long enough, you end up a classic car."

You can tell that the agent and his long-term clients are close, because not only does Jim Kerr take no offence at the analogy, he has been using it in interviews for the last decade.

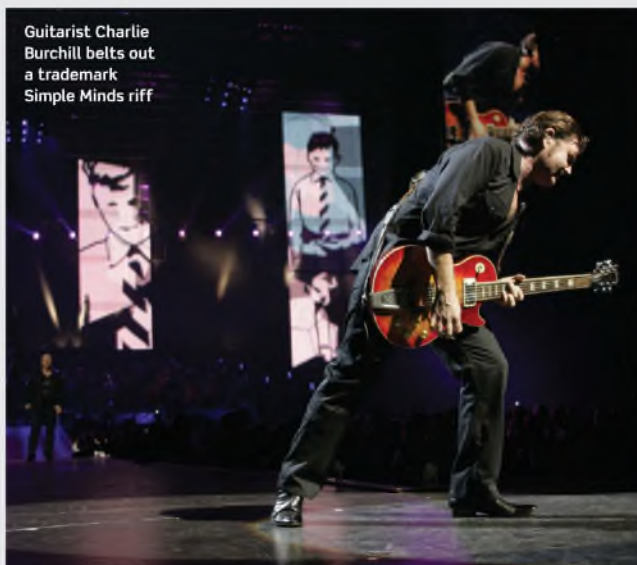
Graffiti Soul is Simple Minds' pitch for renewed relevance as a recording act, but as a live band, their livelihood and perhaps even their classic status have long been assured.

"We had two things in our mind when we were kids," says Kerr. "We wanted to be a great live band, because we grew up watching great live bands; and we wanted to be international."

These are two things they still have in their favour, according to Giddings. "The one thing I know about Simple Minds is how good they are as a live band," he says. "Wherever I book them in the world, whatever time of the night or day they play, whatever the weather, they still go down a storm."

Last year saw the band playing across Europe, at Night Of The Proms events in Spain, Belgium and the Netherlands, at Hyde Park for Nelson Mandela's 90th birthday, and up and down UK arenas for their own 30th.

In 2009, a muscular burst of festivals and one-off outdoor shows will take them through Germany, France, Italy, Sweden, Britain and Benelux in June, July and August, with more autumn dates coming on sale any minute now.



Guitarist Charlie Burchill belts out a trademark Simple Minds riff

It is in the live arena that Kerr and Giddings feel Simple Minds demand the full respect they are due. "They are better on a big stage than a smaller stage," says Giddings. "They really command a big stage."

And it is clearly a source of pride to the band that they have lived out their live career on big stages more often than not. Last Christmas, as Gordon Smith from the band's office points out, they played to crowds in excess of 11,000 at Wembley and 10,000 in Glasgow, and sold out the entire tour with minimal advertising.

"Seeing Simple Minds on the NME website the other day, saying we are playing the Isle of Wight Festival with The Pixies and Neil Young – it is hardly the end-of-the-pier Eighties show," says Kerr.

"That's the kind of place where we want to see ourselves, because the band arguably is one of the bands of their generation. We have

had six or seven number-one albums. We weren't just a shiny Eighties pop act, and that's no disrespect to those who were."

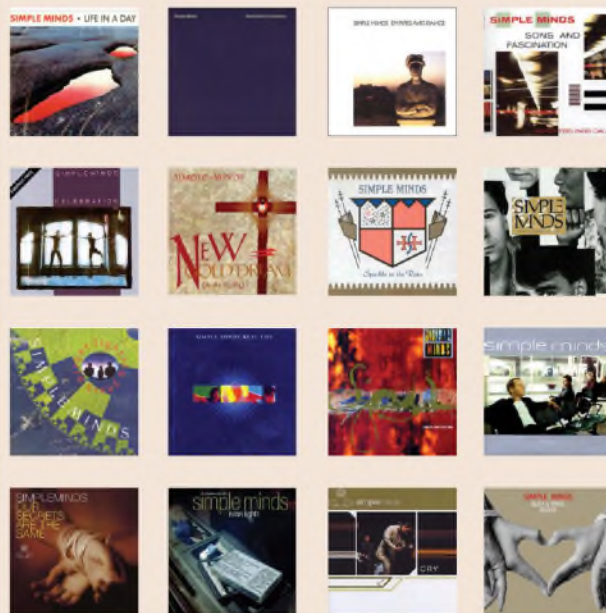
Graduating to the big league at a similar time to U2, with whom they shared a producer in Steve Lillywhite, as well as a certain faith in the political power of stadium rock and roll, Simple Minds have consequently always found themselves entwined with their Irish counterparts in the popular imagination. Type Simple Minds into Amazon and a message will pop up, "Related searches: U2".

Giddings believes the inevitable Celtic comparisons are deserved, not damning. "I think Simple Minds are one of the best rock bands I have ever represented," he says. "I looked after Big Country, I look after U2 and I look after Simple Minds, and I think they are all comparable bands."

## Simple Minds Album career

### ALBUM RELEASES BY DATE OF RELEASE

CHART PEAK	TITLE	LABEL	YEAR
30	A LIFE IN THE DAY	Zoom	1979
-	REAL TO REAL CACOPHONY	Arista	1979
41	EMPIRES AND DANCE	Arista	1980
11	SONS AND FASCINATIONS/SISTER FEELINGS CALL	Virgin	1981
45	CELEBRATION	Arista	1982
3	NEW GOLD DREAM (81 82 83 84)	Virgin	1982
1	SPARKLE IN THE RAIN	Virgin	1984
1	ONCE UPON A TIME	Virgin	1985
1	LIVE IN THE CITY OF LIGHT	Virgin	1987
1	STREET FIGHTING YEARS	Virgin	1989
2	REAL LIFE	Virgin	1991
1	GLITTERING PRIZE 81/92	Virgin	1992
2	GOOD NEWS FROM THE NEXT WORLD	Virgin	1995
19	NEAPOLIS	Chrysalis	1998
-	OUR SECRETS ARE THE SAME	Virgin	2000
141	NEON LIGHTS	Eagle	2001
80	CRY	Eagle	2002
37	BLACK & WHITE 050505	Sanctuary	2005
N/A	GRAFFITI SOUL	Universal	2009





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PHOTO: DAVID SINCLAIR

## THE TRUE RONNIE'S

Legendary London jazz venue Ronnie Scott's celebrates its 50th anniversary this year with the focus moving firmly back towards its jazz core and heritage. *Music Week* looks back on the career of Ronnie Scott and the well-loved club that remains his most widely-appreciated legacy

### Venues

By Johnny Black

**IN THE WORDS OF THE JAZZ LEGEND WHO FOUNDED IT,** Ronnie Scott's club has always been, "Just like home... filthy and full of strangers."

This year finds the world-famous Ronnie's celebrating its star-spangled 50th anniversary and the club's current managing director, Simon Cooke, is well aware that he is entrusted with maintaining an unmatched reputation for excellence and good vibes.

"We book the highest quality jazz acts that, as a small club, we can afford," says Cooke. "Occasionally we'll even break the bank and splash out on a show we know we'll lose money on because we really want that particular artist to play."

Since taking the reins a year ago, Cooke feels he has, "re-focused" it back to jazz. He explains, "There was a brief period when people began to feel it wasn't really a jazz club anymore and part of my policy has been to reconfirm our credentials as a committed, dedicated jazz venue."

Although the main anniversary celebrations will take place in October, Cooke points out that May kicks off proceedings with a roster of acts that starts with Taj Mahal and goes on to Don Byron, Terence Blanchard, Maggie Bell, Andy Sheppard, George Duke and Branford Marsalis. "That's a phenomenal line-up," he declares, "for just one month."

It is too soon, he says, to reveal the treats in store for October but, he promises, the acts will be high profile and historic.

The club is, indubitably, Ronnie Scott's most widely-appreciated legacy, but the wryly humorous saxophonist was also a major figure, not just in jazz, but in British popular music history.



"There was a brief period when people began to feel it wasn't really a jazz club anymore and part of my policy has been to reconfirm our [jazz] credentials....."

**SIMON COOKE, MD**

Rock historians trumpet the fact that The Beatles headlined several of those legendary *NME* Poll Winners shows in the mid-Sixties, but that path had been blazed by Ronnie Scott. He played at the very first *NME* Poll Winners event in April 1953, returned again the next year, and was virtually an annual fixture atop *Melody Maker's* readers' polls.

No less an authority than Charles Mingus said of him in 1961, "Of the white boys, Ronnie Scott gets closer to the negro blues feeling." And when The Beatles wanted a sax solo for their number one hit *Lady Madonna*, they called in Ronnie Scott.

Born Ronald Schatt in Aldgate, East London, on January 28, 1927, Ronnie was blowing alto sax in smoky clubs by the age of 16, before going on to work with major British jazz bands including the orchestras of Ted Heath, Jack Parnell and Ambrose.

His abiding passion, though, was for cutting-edge American jazz, so he took gigs aboard Transatlantic Cunard liners as a means of financing trips to New York to hear be-bop pioneers on 52nd Street.

On one particularly memorable night in 1947 Ronnie was blown away by the Charlie Parker Quintet with Miles Davis at the Three Deuces club. Then, in the wee small hours, Davis jammed at the club next door with the Dizzy Gillespie Big Band.

Scott returned to London determined to start his own club, but it was a particularly expensive dream and the only way he could earn money was by playing jazz at every opportunity. "I first played with Ronnie in 1952," recalls pianist John Critchinson. "We ran a jazz club in The Spirit Vaults in Chippenham in Wiltshire. Ronnie was still making a name for himself, but he was prepared to come down and play with our fairly duff local rhythm section, which is what we were at that time. As a person, he was quite standoffish, never any aggro, but he kept himself to himself, did the gig and went home."

Ronnie progressed to leading his own nine-piece band until 1956, before forming one of the most important of all British jazz groups, The Jazz Couriers, which he co-led with saxophonist Tubby Hayes. The Couriers cemented Scott's reputation as one of Britain's top three jazzmen and, with a £1,000 loan from his stepfather, he finally had the backing to start his dream club.

**PICTURED ABOVE** Ronnie's artistic director and band member James Pearson on stage. Inset: the man himself, Ronnie Scott, in familiar pose

**PICTURED LEFT** Team Ronnie's: from left - club owner Sally Greene, managing director Simon Cooke and lifetime president Pete King



# Features

ronnie 50 scott's  
presenting the finest jazz since 1959



**PICTURED ABOVE** Ronnie's was given a major refurbishment after Sally Greene bought it in 2005

In 1959, Scott and another sax-playing friend, Pete King, took over a former tea bar at 39 Gerrard Street in Soho. The opening night, Friday October 30, was headlined by the Tubby Hayes Quartet and, in the words of the *Melody Maker* small ad, featured celebrated drummer Jack Parnell's "first appearance in a jazz club since the relief of Mafeking".

Right from the start, Scott's booking policy involved giving big breaks to gifted unknowns, so that opening event also featured a young alto saxophonist, Peter King (not to be confused with Pete King). "Ronnie had played drums with me once at a small suburban club," recalls King. "I never expected to meet him again. Then one night, there came a tap on my shoulder, and there was Ronnie asking me to play on the opening night of his club."

Theatre impresario Sally Greene, who has owned Ronnie's since 2005, notes, "When Ronnie and Pete opened the club in 1959, it was their dream come true. Since opening its doors some of the greatest musicians of their generation including Dizzy Gillespie, Ella Fitzgerald, Sonny Rollins and jazz-fusion guitarist Jeff Beck to modern-day artists, such as Jamie Cullum and Michael Buble have performed here."

Claude Nobs, founder of the Montreux Jazz Festival, points out, Ronnie's biggest difficulty in the early years was an MU ruling that meant he had to put an English rhythm section with the American jazz stars, or else a British star had to play the same number of dates in America. He explains, "This was a huge problem because there were far more big-name American jazzers than there were British."

Although based in Switzerland, Nobs was a frequent visitor to Ronnie Scott's. "He had been to all the American clubs at that time, such as Birdland and The Village Gate, but claims none had the personality of Ronnie's. You entered through the little gangway into the club and the unique

**Fiftieth birthday celebrations:** the line-up for the first part of Ronnie Scott's 50th specials includes (from left): Terence Blanchard, Branford Marsalis, Don Byron, George Duke and Andy Sheppard

## "I just adore the place!" Tributes to Ronnie Scott's



**Cleo Laine:** "I just adore the place!"

**Wulf Müller** (VP international marketing Classics & Jazz, Universal Music Group International): "Ronnie Scott's is all about the music, always has been and will be. Good memories are plentiful, but one of the best is of sitting after hours following an amazing show by Betty Carter, she still teaching her young musicians, telling them where they did well and where they could have done better in the set. It was a jazz lecture even for me, the onlooker and listener."



**John Dankworth:** "From its very beginnings we have been regular performers in Ronnie's. The night when Tony Bennett, Mel Tormé, Annie Ross and Marion Montgomery formed an impromptu vocal quintet with Cleo [Laine] was one of those memorable occasions in jazz which could only happen at Ronnie Scott's."



**Curtis Stigers:** "My first ever show in London was at Ronnie's. We were sound-checking with

a particularly loud number, and an older gentleman whom I immediately recognised as Mr Scott himself walked onto the side of the stage, stopped in his tracks, turned toward us and our loud pop and soul music and shook his head slightly in disgust, I fear and then walked into the office and closed the door. It was a blow from which I'll likely never recover, and I never got a chance to meet the man.

"Now, each time I return to the beautifully refurbished, yet still historic and ultra-cool Ronnie Scott's club, I think of Ronnie Scott and that sound-check back in 1992. Man, if you could only hear us now..."

spirit Ronnie created in there was the model for me and Montreux. I tried to recreate a club kind of atmosphere at the Casino when I started my festival in 1967," says Nobs.

By then, of course, Ronnie's had moved to larger premises at 47 Frith Street, where it continued from strength to strength. The roll call of jazz greats who have played Ronnie's is too huge to list, but includes Count Basie, Stan Getz, Wes Montgomery and Buddy Rich. Even the audiences are often packed full of stars, with The Beatles and Jimi Hendrix regular visitors in the Sixties.

By the late Sixties, Ronnie's was spreading its wings. Its cachet as the coolest of central London clubs meant that even non-jazz acts were more than happy to be associated with the name. The Who launched their rock opera *Tommy* with a show at Ronnie's, *Humble Pie* started their career with a Ronnie's showcase and, tragically, Jimi Hendrix played there in the last days of his life.

The smaller secondary live space, Upstairs At Ronnie's, welcomed acts as diverse as The Soft Machine and The Jam, and XTC scored its first Peel Session after the nation's best-loved DJ caught their Upstairs set.

Jazz, however, has always remained the club's *raison d'être*. "I was about 15 when I first went to Ronnie Scott's, around 1973," recalls saxophonist and composer Guy Barker. "I sat in the front row and saw Roland Kirk and one of the first fusion-

type hands led by the saxophonist Tom Scott. After that, Ronnie's became a Mecca for me, because that was where I could hear all the people whose records I bought."

By 1976, Barker was playing at Ronnie's. "Me and my friend Chris Hunter, a bit of a child prodigy saxophonist, were the two new kids, sitting in the dressing room when Ronnie walked in. Before he even said 'hello', he got his saxophone out and showed us these licks he'd just been taught by Michael Brecker. Straight into the music, and then it was jokes after that."

Long-time jazz editor at *Time Out* – and now PR for Blue Note records – Kerstan Mackness says,

"It's not enough to be the world-famous Ronnie Scott's. My priority remains to fill the club every night..."

**SIMON COOKE, MD**

that of the many great nights he has enjoyed at Ronnie's, the few that spring to mind include Dr John with Eric Clapton sitting in, Horace Silver turning up with Andy Bey on vocals, Joe Henderson playing *Blue Bossa* and a Saturday night last set, with Branford Marsalis in full flow and every saxophonist in town crammed into the place.

Ronnie Scott died on December 23, 1996, aged 69. John Crichtinson, who had played piano with Ronnie's band since 1979, recalls, "Ronnie had to have all his teeth out because they became loose as they do with most saxophone players, so he had to have implants. For nearly a year he couldn't play, and that depressed him quite a bit. He was very down, drinking heavily, and he suffered a heart attack."

Pete King continued to run the club until its sale to Greene. "The club was a bit run down by then," notes Simon Cooke. "Sally gave it a major refurbishment which made it more comfortable, better layout, more space per customer, improved toilet facilities; acoustically it's a great space."

Upstairs At Ronnie's, too, has been reborn as Ronnie's Bar. It showcases new artists and short independent films. Wednesday night is devoted to a classic allcomers jazz jam and there are Brazilian nights, Cuban nights, jazz deejays, jazz tap dancing, Flamenco, poetry and spoken word in a jazz context. Cooke says, "We keep the price down and it has generated a whole new young crowd of people coming to Ronnie Scott's. It keeps us in the vanguard of jazz in London."

Proud as he is of his club's heritage, Cooke is not prepared to rest on Ronnie Scott's laurels. "It's not enough to be the world-famous Ronnie Scott's," he states. "My priority remains to fill the club every night. If the room is full, not only do you sell more food and drink, but the atmosphere of the room feels better, the artists enjoy playing here more and the crowd goes away saying, 'What a great night out!'"

"As a marketing tool, you know, word of mouth is still fantastic. I know it works, because we're fantastically busy these days."

"Ronnie's became a Mecca for me, because that was where I could hear all those people whose records I bought..."

**GUY BARKER**





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● **Speech Debelle** *Go Then, Bye* (Big Dada)

“On *Go Then, Bye*, Speech Debelle keeps up the astute wordplay that's seen her draw praise from sources as diverse as DJ, Mojo and Radio 4. As with previous singles *Searching* and *The Key*, from the forthcoming album *Speech Therapy* (June 1), the south London MC's darker lyrics come deceptively wrapped in her soft lilt and light, jazzy production. Despite her so-called “British sound”, Speech Debelle has shown her international potential with plaudits from US webzine Pitchfork and bookings at the Croatian Soundwave festival.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

● **The Veronicas** *Untouched* (Warner Bros)

### Albums

- **Dub Pistols** *Rum And Coke* (Sunday Best)
- **Escala** *Escala* (Synco)
- **Fanfarlo** *Reservoir* (Raffle Bat)
- **Grizzly Bear** *Veckatimest* (Warp)
- **Little Boots** *Hands* (Sixsevine)
- **Madness** *Liberty Of Norton Folgate* (Lucky Seven)
- **Marilyn Manson** *The High End Of Low* (Interscope)
- **Missy Elliott** *Block Party* (Atlantic)
- **Simple Minds** *Graffiti Soul* (Sanctuary)
- **Sonic Youth** *Eternal* (Matador)
- **Toddla T** *Skanky Skanky* (1965)
- **Various** *South Facing* (Kennington Recordings)



“Music Week first heard of Kennington Recordings back in 2006 with the release of Team LG's critically acclaimed album *The Way We Do It*, so it seems fitting that this innovative

compilation kicks off with a previously unreleased track of theirs, the delightfully candid *You Don't Notice Me*. The selection then expands to take in a diverse range of artists, including sometime Domino act *Pilote*, *Directorsound* (Geographic) and interesting debut material from the label's own *TrebleCat* and *Deekie*. As a whole, *South Facing* works as a multi-coloured, multi-layered collection of ground-breaking sounds and ideas that deserves to be treasured.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

### June 1

#### Singles

- **Kenneth Bager Vs Pocketknife** *Fragment One* (Polydor)
- **Demi Lovato** *La La Land* (Polydor)
- **Papa Roach** *Lifeline* (Interscope)



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

#### Albums

- **Dan Black Un** (Polydor)
- **Speech Debelle** *Speech Therapy* (Big Dada)
- **Eels** *Hombre Lobo* (Geffen)
- **Elfin Saddle** *Ringin' For The Begin Again* (Constellation)
- **The Emperor Machine** *Space Beyond The Egg* (Dc Recordings)
- **Iron & Wine** *Around The Well* (Sub Pop)
- **Diana Krall** *Quiet Nights* (Universal Classics)
- **Malcolm Middleton** *Waxing Gibbous* (Full Time Hobby)

“The ‘usual shite’ is Malcolm Middleton's reluctant summation of his fifth solo album. But as any fans of the indie folk



strummer will know, his usual shite is a great deal better than much of the so-called best work produced by others in his profession. It kicks off with a typically driving acoustic number, new single *Red Travelling*’ Socks being the kind of attention-grabbing number that suits Middleton's trademark growl so well and harmonises effortlessly with Jenny Reeve's backing vocals.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Mstrkrft** *Fist Of God* (Geffen)
- **Paolo Nutini** *Sunny Side Up* (Atlantic)
- **Paul Potts** *Passione* (Synco)
- **Spinnerette** *Spinnerette* (Hassle)
- **Taking Back Sunday** *New Again* (Warner Brothers)
- **Julian Velard** *The Planeteer* (Virgin)
- **Patrick Wolf** *The Bachelor* (Bloody Chamber)

### June 8 and beyond

#### Albums

- **Billy Talent** *Billy Talent III* (Atlantic) (08/06)
- **Black Eyed Peas** *The E.N.D.* (A&M) (08/06)
- **Black Moth Super Rainbow** *Eating Us* (Memphis Industries) (08/06)
- **Bombay Bicycle Club** *I Had The Blues, But I Shook Them Loose* (Island) (22/06)
- **Circulus** *Thought Becomes Reality* (Mythical Cake) (15/06)
- **Elvis Costello** *Secret, Profane And Sugarcane* (Concord) (08/06)
- **Gloria Cycles** *Campsite Discoteque* (A&G) (15/06)

“With band members coming from Glasgow, Newcastle and Boston via Abu Dhabi, it's perhaps not surprising that the Brighton-based *Gloria Cycles*’ sound is a bit all over the place. Their debut on A&G is a mix of just every half-decent indie band of the last 15 years, from *Supergrass* and *Belle & Sebastian* through to *The Enemy*. It's easy to make these comparisons with *Gloria Cycles*, because while there are no bad songs here – and the likes of *Vegas* and *Chewed Up* could be real crowd pleasers at *Great Escape* and *Blissfields* – they're just the sum of their parts.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **The Dream** *Love Vs Money* (Def Jam) (13/07)
- **Florence & The Machine** *Lungs* (Island) (06/07)
- **Frankmusik** *Complete Me* (Island) (13/07)
- **Future Of The Left** *Travels With Myself And Another* (LAD) (22/06)
- **God Help The Girl** *God Help The Girl* (Rough Trade) (22/06)



“*God Help The Girl* is both incredibly simple and deceptively complex in its make up: on the one hand the album is, basically, *Belle And Sebastian* with added female vocalists; on the other it is “a story set to music”, featuring nine different singers recruited via social networking site iMeem by B&S singer *Stuart Murdoch*. So far so 2009. But the end results are surprisingly timeless, bringing to mind Twenties musicals, Fifties jazz, Sixties girl groups and shambling Eighties indie.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Hockey** *Mind Chaos* (Virgin) (15/06)
- **Chris Isaak** *Mr Lucky* (Reprise) (22/06)
- **Kasabian** *West Rider Pauper Lunatic*

*Asylum* (Columbia) (08/06)

- **Kid British** *It Was This Or Football* (Mercury) (29/06)
- **Lenka** *Lenka* (Columbia) (27/06)
- **Caroline Liar** *Coming To Terms* (Atlantic) (27/07)
- **Courtney Love** *Nobody's Daughter* (Ilmr) (08/06)
- **Maxwell** *Black Summers Night* (RCA) (08/06)
- **The Mars Volta** *Octahedron* (Mercury) (22/06)
- **Pixie Lott** *Pixie* (Mercury) (07/09)
- **Placebo** *Battle For The Sun* (PIAS) (08/06)
- **The Rumble Strips** *Welcome To The Walk Alone* (Fallout) (08/06)
- **Jack Savoretti** *Harder Than Easy* (De Angelis) (15/06)
- **Shinedown** *The Sound Of Madness* (Atlantic) (22/06)
- **Soulja Boy Tellem** *Isouljaboytellem* (Interscope) (27/06)
- **Tiny Masters Of Today** *Skeletons* (Mute) (15/06)
- **Rob Thomas** *Cradlesong* (Atlantic) (29/06)
- **Tortoise** *Beacons Of Ancestorship* (Thrill Jockey) (27/06)
- **The Veronicas** *Hook Me Up* (Warner Brothers) (08/06)
- **W Brown** *Travelling Like The Light* (Island) (15/06)



- **We Were Promised Jetpacks** *These Four Walls* (FatCat) (15/06)
- **White Denim** *Fits* (Full Time Hobby) (22/06)
- **Wilco** *Ashes Of American Flags* (Nonesuch) (20/07)

## SINGLE OF THE WEEK

**Kid British** *Sunny Days* (Mercury)



Kid British's debut single on Mercury is their most poppy and chart-friendly to date. Like

*The King Blues*, genres are Kid British's plaything, and *Sunny Days* is mix of indie-pop, *Parklife* and *The Streets*, with a dash of the ska that got them upcoming support slots with *The Specials*. They promoted their 2008 'leave London' EP by gigging on the tube, but this time their chant-along choruses are geared up for the more conventional surrounds of *Dot To Dot*, *Wokestock* and a June headline tour to support their album *Are You Alright?*, produced by *Stephen Street* and *Steve 'Dub' Jones*.

## ALBUM OF THE WEEK

**Depeche Mode** *Sounds Of The Universe* (Mute)



Eighties titans Depeche Mode return with their 12th studio album, an eclectic mix of

synth-led techno-guitar-pop that brims with their trademark dark angst. Produced by *Ben Hillier* (who worked on their 2005 album *Playing The Angel*), highlights on this set include the throbbing lead single *Wrong* and the searing ballad *Jezebel*. *Gore* and *co* are on top form throughout, injecting a vibrancy that makes the band a going concern 28 years after their first release. They are currently preparing for a global “*Tour Of The Universe*”, which kicks off in *Israel* on *May 10* and includes a sold-out night at *London's O2* on *May 30*. They return to the *UK* in *December* for four dates.

# Key releases

## Manics plague pre-release placings



**EMINEM'S RELAPSE TOPS THE PRE-RELEASE CHART** for the seventh time in a row at Play and the third time at HMV, but there's a new front runner at Amazon, where Bob Dylan's *Together Through Life* moves up a notch to top the list. It also climbs a place apiece at Play (to number 11) and HMV (four). Dylan's 33rd studio album in a recording career spanning 47 years, it follows the

success of his last two studio albums, *I Love And Theft* (2001) and *Modern Times* (2006), which gave him back-to-back top three chart placings for the first time since 1979/80.

Using lyrics left by missing-presumed-dead Richey James, Manic Street Preachers' upcoming album *Journal For Plague Lovers* (cover pictured left) is exciting a lot of fans of the guitarist, who has assumed

legendary status since his 1995 disappearance. The album – due on 18 May – has made all three pre-release charts, and is currently number 17 at Amazon, number 12 at HMV and number seven at Play.

The Enemy topped the OCC sales chart with their 2007 debut, *We'll Live And Die In These Towns*, and a friendly reception from radio for introductory single *No Time For Tears* has whetted the public

appetite for second album, *Music For The People*, which is out next Monday (27th). It has made a rapid ascent of the pre-release charts, climbing to number seven at Amazon, number four at HMV and number three at Play.

Tinchy Stryder and Nappy (from N-Dubz) continue to lead Shazam's list of most-tagged pre-release tracks with their collaboration *Number 1* living up to its title. **Alan Jones**

### Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	GREEN DAY	21st Century Breakdown	Reprise
3	THE ENEMY	Music For The People	Warner
4	BOB DYLAN	Together Through Life	Columbia
5	HEAVEN & HELL	Devil You Know	Roadrunner
6	50 CENT	Before I Self Destruct	Interscope
7	MANIC STREET PREACHERS	Journal...	Columbia
8	ESCALA	Escala	Syco
9	MAXIMO PARK	Quicken The Heart	Warp
10	KASABIAN	West Rider...	Columbia
11	DANIEL MERRIWEATHER	Love & War	Columbia
12	FLORENCE & THE MACHINE	Lungs	Island
13	THE MACCABEES	Wall Of Arms	Polydor
14	GALLOWS	Grey Britain	Warner
15	PLACEBO	Battle For The Sun	PIAS
16	TORI AMOS	Abnormally Attracted...	Epic
17	SARAH MCLACHLAN	Closer - Best Of	RCA
18	MADINA LAKE	Attics To Eden	Roadrunner
19	SIMPLE MINDS	Graffiti	Soul Universal
20	PAOLO NUTINI	Sunny Side Up	Atlantic

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	BOB DYLAN	Together Through Life	Columbia
2	GREEN DAY	21st Century Breakdown	Reprise
3	MY BLOODY VALENTINE	Loveless	Sony
4	EMINEM	Relapse	Interscope
5	ESCALA	Escala	Syco
6	FLORENCE & THE MACHINE	Lungs	Island
7	THE ENEMY	Music For The People	Warner
8	DIANA KRALL	Quiet Nights	Universal Classics
9	W BROWN	Travelling Like The Light	Island
10	MORRISSEY	Southpaw	Grammar Sony
11	HEAVEN & HELL	Devil You Know	Roadrunner
12	MY BLOODY VALENTINE	Isn't Anything	Sony
13	50 CENT	Before I Self Destruct	Interscope
14	SPANDAU BALLET	Gold: Best Of	Chrysalis
15	VARIOUS	Eurovision 2009	EMI
16	SARAH MCLACHLAN	Closer - Best Of	RCA
17	MANIC STREET PREACHERS	Journal...	Columbia
18	GARY GO	Gary Go	Polydor
19	INDIGO GIRLS	Poseidon...	Vanguard
20	SIOUXSIE & BANSHEES	At The BBC	Universal

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINCHY STRYDER	Number 1	Island
2	BLACK EYED PEAS	Boom Boom Pow	A&M
3	DEADMAU5/KASKADE	I Remember	Ministry
4	KERI HILSON	Return The Favour	Interscope
5	TOMMY SPARIS	She's Got Me Dancing	Island
6	MARMADUKE DUKE	Rubber Lover	14th Floor
7	THEORY OF A DEADMAN	Hate...	Roadrunner
8	SOULJA BOY	Kiss Me...	Interscope
9	IRONIK	Tiny Dancer (Hold Me Closer)	Asylum
10	EMINEM	We Made You	Interscope
11	DIZZEE RASCAL	Bonkers	Dirtee Stank
12	GOLDEN SILVERS	True Romance	Ronzone
13	PRODIGY	Warrior's Dance	Take Me To Hospital
14	HOLLYWOOD UNDEAD	Levead	A&M
15	KID BASS	Goodgirls Love...	Relentless
16	KANYE W	Welcome To Heartbreak	Roc-a-fella
17	IMELDA MAY	Big Bad Handsome Man	UU
18	KERI HILSON	Knock You Down	Interscope
19	AGNES	Release Me	3 Beat
20	RADIOHEAD	15 Step	XL

### Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	LADY GAGA	Poker Face	Interscope
3	KINGS OF LEON	Use Somebody	Hand Me Down
4	MGMT	Kids	Columbia
5	PRODIGY	Omen	Take Me To The Hospital
6	YEAH YEAH YEAHS	Zero	Polydor
7	MGMT	Time To Pretend	Columbia
8	BAT FOR LASHES	Daniel	Parlophone
9	LILY ALLEN	The Fear	Regal
10	MGMT	Electric Feel	Columbia
11	YEAH YEAH YEAHS	Heads Will Roll	Polydor
12	FLEET FOXES	White Winter Hymnal	Bella Union
13	METRO STATION	Shake It	Columbia
14	KINGS OF LEON	Closer	Hand Me Down
15	KINGS OF LEON	Revelry	Hand Me Down
16	MUSE	Supermassive Black Hole	Helium 3/Warner
17	BAT FOR LASHES	Glass	Parlophone
18	DOVES	Kingdom Of Rust	Heavenly
19	PRODIGY	Invaders...	Take Me To The Hospital
20	THE KILLERS	Human	Vertigo

### Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	Relapse	Interscope
2	50 CENT	Before I Self Destruct	Interscope
3	GREEN DAY	21st Century Breakdown	Reprise
4	THE ENEMY	Music For The People	Warner
5	JAY-Z	Blueprint lll	Def Jam
6	BUSTA RHYMES	Back On My Bs	Interscope
7	MAXIMO PARK	Quicken The Heart	Warp
8	ESCALA	Escala	Syco
9	ALEXANDRA BURKE	Tbc	Syco
10	HEAVEN & HELL	Devil You Know	Roadrunner
11	BOB DYLAN	Together Through Life	Columbia
12	MANIC STREET PREACHERS	Journal...	Columbia
13	KASABIAN	West Rider...	Columbia
14	PLACEBO	Battle For The Sun	PIAS
15	TORI AMOS	Abnormally Attracted...	Epic
16	FLORENCE & THE MACHINE	Lungs	Island
17	LIL' WAYNE	Rebirth	Island
18	CIARA	Fantasy Ride	laFace
19	DIANA KRALL	Quiet Nights	Universal
20	DANIEL MERRIWEATHER	Love & War	Columbia

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## CATALOGUE REVIEWS

### THE HOUSEMARTINS

London 0 Hull 4 (Mercury tbc)



Originally released in 1986, and last upgraded in 1992, The Housemartins' debut album gets a deserved overhaul, with this new deluxe edition boasting remastered sound, extensive liner notes and a bonus disc bringing together 24 B-sides, outtakes and BBC sessions. A literate, witty and diverse album – as you might expect from a group whose members included future Beautiful South members Paul Heaton and Dave Hemingway and Norman 'Fatboy Slim' Cook – London 0 Hull 4 includes the chart singles *Flag Day*, *Sheep*, *Happy Hour* and *Think For A Minute*, and the almost equally excellent *Anxious and Lean On Me*.

**VARIOUS**  
*Destroy That Boy!* – More Girls With Guitars (Ace CDCHD 1224)  
Five years after its successful 1974 With Guitars compilation, Ace



has trawled through the vaults again and come up with a

further 24 examples of "ladies with an attitude". No melodic, shrinking violets here – with guitar in hand, these snarling sisters are as competent garage rockers as any male group. Prime amongst them, Merseyside's own Liverbirds make a good job of *He's About A Mover*, *The Pivots* do a great job of desanitising *The Monkees'* hit (*I'm Not Your* Stepping Stone, and the fragrant Ann-Margaret snarls superbly through *It's A Nice World To Visit* (*But Not To Live In*) – though my favourite is *The What Four* (great name) who open proceedings with their melodically tame but lyrically threatening *I'm Gonna Destroy That Boy*.

**TOMMY JAMES & THE SHONDELLS**  
*Crystal Blue Symphonies: The Psychedelic Years (Rev-Ola CRREV 280)*  
Tommy James & The Shondells



released no fewer than nine albums in less than three years

between 1966 and 1969, including *Crimson & Clover* and *Cellophane Symphonies*, which appear here back-to-back in their entirety, representing the band's psychopop era. The presence of *I Am A Tangerine* (with the lyric "Hello banana, I am a tangerine"), backwards tape on *Smokey Roads* and overtly druggy lyrics of *Papa Rolled His Own* suggest an altered mental state but there are some magnificent songs, not least the US hits *Crimson & Clover* – a lengthy epic with a fragmented vocal – and *Crystal Blue Persuasion*, a serene beauty of a song.

**MIDGE URE**  
*Pure/Breathe (Edsel EDSD 2034)*



With the classic Ultravox line-up back in harness

for the first time since 1985, and touring in support of their current Top 40 'best of' set, this is an ideal time for Edsel to reissue Ure's third and fourth solo albums *Pure* (1991) and *Breathe* (1996). Although poorly received at the time – *Pure* reached number 36 and *Breathe* failed to chart – the albums aren't nearly as undistinguished as those chart placings might suggest. While neither has the instant appeal of earlier Ure efforts, both are interesting collections of well-crafted tunes with an eclectic group of guest musicians helping to add texture and range if not the melodic commerciality that his label (RCA) would have hoped.

Packaged together here with 13 bonus tracks, including live versions of *No Regrets* and Fleetwood Mac's *Man Of The World*, they present an ideal catch-up package for anyone whose interest in all things Ultravox has been triggered by the band's current activity.

Alan Jones

## CATALOGUE STUDIO ALBUMS TOP 20



This	Last	Artist	Title	Label
1	NEW	CAROLE KING	Tapestry	Epic (ARV)
2	1	JAMES MORRISON	Undiscovered	Polydor (ARV)
3	NEW	KINGS OF LEON	Because Of The Times	Hand Me Down (ARV)
4	2	KINGS OF LEON	Aha Shake Heartbreak	Hand Me Down (ARV)
5	5	GUNS N' ROSES	Appetite For Destruction	Geffen (ARV)
6	4	KINGS OF LEON	Youth & Young Manhood	Hand Me Down (ARV)
7	3	PEARL JAM	Ten	Epic (ARV)
8	10	AMY WINEHOUSE	Back To Black	Island (ARV)
9	6	LILY ALLEN	Alright, Still	Regal (E)
10	7	TAKE THAT	Beautiful World	Polydor (ARV)
11	16	THE KILLERS	Hot Fuss	Vertigo (ARV)
12	20	BAT FOR LASHES	Fur And Gold	Echo (P)
13	8	ELBOW	Leaders Of The Free World	v2 (ARV)
14	13	ORIGINAL CAST RECORDING	Mamma Mia	Polydor (ARV)
15	14	MUSE	Black Holes & Revelations	Helium 3/Warner Bros (CINR)
16	9	KELLY CLARKSON	Breakaway	RCA (ARV)
17	NEW	PAOLO NUTINI	These Streets	Atlantic (CIN)
18	11	NICKELBACK	All The Right Reasons	Roadrunner (CIN)
19	15	SNOW PATROL	Eyes Open	Fiction (ARV)
20	RE	THE KILLERS	Sam's Town	Vertigo (ARV)

Official Charts Company 2009

# Charts clubs

## A fifth member of the foreign legion goes top



Magnifico: Bono and friends march Magnificent on to the Upfront chart

### Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
<b>1</b>	12	2	AGNES	Release Me / 3 Beat Blue
2	2	3	WILL AND THE PEOPLE	Knocking / RCA
3	1	4	TIGA	Shoes / Wall Of Sound
4	3	5	DJ ANTOINE	This Time / AATW
5	14	2	E-TYPE	Rain / AATW
6	13	3	3BE FEAT. KELLY BARNES	Rewind / Sea To Sun
7	6	6	SYVIA TOSUN & LOVERUSH UK	5 Reasons / Sea To Sun
8	10	5	ZARIF	Let Me Back / RCA
9	8	7	LAURENT WOLF	No Stress / AATW
10	5	4	KLEERUP	Longing For Lullabies / Positive
11	9	5	BEYONCE	Halo / Sony
12	4	4	FRAGMA	Memory / Hard2beat
13	37	2	THE OUTHERE BROTHERS	Enjoy / Time
14	16	4	DAMIEN S & MARCIE	Love Me & Leave Me / Loverush Digital
15	7	6	SIRENS	Dreams / Kitchenware
16	11	5	ROCHELLE	Chin Up / Planet Clique
17	15	4	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys / Relentless
18	25	3	CAVIN HARRIS	I'm Not Alone / Columbia
19	NEW		VARIOUS	Mofohifi Records Spring '09 (Sampler) / Mofohifi
20	23	11	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love / Data
21	18	6	NOISETTES	Don't Upset The Rhythm / Vertigo
22	17	6	THE FULL TIME SUPER STARS	Waiting For The Night / Can You Feel It Media
23	NEW		U2	Magnificent / Vertigo
24	20	9	WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times / 3 Beat Blue
25	19	7	KEANE	Better Than This / Island
26	22	8	CLEARCUT	Breathless / Typecast
27	26	4	DJ GOLLUM	All The Things She Said / AATW
28	21	8	FERRY CORSTEN	Made Of Love / Maelstrom
29	28	9	JOHN DAHLBACK FEAT. BASTO!	Out There / Loaded
30	36	2	MACK	Return Of The Mack 2009 / AATW
31	24	6	TOM NOIZE	Get A Rush / Loverush Digital
32	31	5	TINCHY STRYDER FEAT. N-DUBZ	Number 1 / Island
33	NEW		BRITNEY SPEARS	If U Seek Amy / Jive
34	33	10	KATE RYAN	Ella Elle La / All Around The World
35	30	9	JAZMINE SULLIVAN	Dream Big / J
36	NEW		ALINA	When You Leave (Numa Numa) / Feverpitch
37	29	4	KELLY LORENNA	Dress You Up / AATW
38	32	6	CUTBACK FEAT. FEDERAL	Rock To The Rhythm / AATW
39	NEW		GATHANIA	Blame It On You / Hard2beat
40	NEW		DEADMAU5 & KASKADE	I Remember / Ministry

**DANCE MUSIC IS A WORLDWIDE PHENOMENON** and the leadership of the Upfront club chart passes to the fifth different nationality in as many weeks. Sweden's Agnes' Release Me assumes pole position this week, following in the immediate footsteps of TIGA (Canada), DJ Antoine (Switzerland), Beyonce (USA) and Laurent Wolf (France).

Agnes - 21 year old Agnes Carlsson from Vanersborg - has been a star at home since winning Swedish Idol in 2005 and Release Me is her international debut single. A commercial Euro-styled crossover given the remix treatment by Cahill, Moto Blanco, Nils Van Zandt, La Rush, DJ Rebel and Frisco, it has an 18.8% lead at the top of the Upfront chart over Will & The People's Knocking, which is number two for the second week in a row. Release Me's radio profile is pretty slender at

the moment but the videoclip for the track is doing very well, earning it a number 40 slot on the TV airplay chart last week, with big support from the likes of Flaunt, MTV Dance, Clubland TV and Chart Show TV.

Britney Spears' Circus album supplies its third Commercial Pop chart number one in five months, with latest single If U Seek Amy leaping to the summit to emulate introductory single Womanizer - number one last November - and the title track, which topped the chart in February.

Black Eyed Peas' Boom Boom Pow is number one on the Urban chart for the second straight week, but Interscope labelmate Keri Hilson moves 3-2, closing the gap between the two to 11% with her Timbaland collaboration, Return The Favor.

Alan Jones



Up there: The Outere Brothers climb 24 places to make a 37-13 leap on the Upfront Top 40 with Enjoy

### Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
<b>1</b>	4	2	BRITNEY SPEARS	If U Seek Amy / Jive
2	10	3	ALINA	When You Leave (Numa Numa) / Feverpitch
3	13	2	MACK	Return Of The Mack 2009 / AATW
4	19	4	JADE EWEN	It's My Time / Geffen
5	15	4	RAEN	Honey / Influx
6	3	3	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho! / Interscope
7	16	3	DJ GOLLUM	All The Things She Said / AATW
8	17	3	DJ ANTOINE	This Time / AATW
9	23	5	RUNNERZ	I'm Lost / Champion
10	2	4	FRAGMA	Memory / Hard2beat
11	NEW	1	AGNES	Release Me / 3 Beat Blue
12	1	3	KELLY CLARKSON	My Life Would Suck Without You / RCA
13	26	2	JIMMY SCREECH	Scandalous / MAP Music
14	NEW	1	GATHANIA	Blame It On You / Hard2beat
15	27	2	STEVE APPLETON	Dirty Funk / RCA
16	18	3	EOGHAN QUIGG	28,000 Friends / RCA
17	22	2	KERI HILSON	Return The Favor / Interscope
18	24	6	FE-NIX	Lady Baby (My Boo) / Genetic
19	25	2	BRICK & LACE	Bad To Di Bone / Kon Live/Geffen/Polydor
20	9	4	GIRLS ALOUD	Untouchable / Fascination
21	NEW	1	LIVVI FRANC	Free / RCA
22	NEW	1	AUDIOLUSH	Take Me Away / Turbulence
23	14	5	BEYONCE	Halo / Sony
24	NEW	1	CAVIN HARRIS	I'm Not Alone / Columbia
25	NEW	1	CHAKA KHAN FEAT. MARY J. BLIGE	Disrespectful / Megafon
26	20	8	LADY GAGA	Poker Face / Interscope
27	NEW	1	KID BRITISH	Sunny Days / Mercury
28	6	5	THE FULL TIME SUPER STARS	Waiting For The Night / Can You Feel It Media
29	21	5	TINCHY STRYDER FEAT. N-DUBZ	Number 1 / Island
30	11	5	PINK	Please Don't Leave Me / RCA

### Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
<b>1</b>	1	3	BLACK EYED PEAS	Boom Boom Pow / A&M
2	3	4	KERI HILSON	Return The Favor / Interscope
3	2	7	BRICK & LACE	Bad To Di Bone / Kon Live/Geffen/Polydor
4	4	4	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho! / Interscope
5	7	9	FLO-RIDA	Right Round / Atlantic
6	5	5	BEYONCE	Halo / Sony
7	9	3	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic / Geffen
8	8	6	TINCHY STRYDER FEAT. N-DUBZ	Number 1 / Island
9	6	7	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle / Interscope
10	10	8	LADY GAGA	Poker Face / Interscope
11	12	13	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone / Atlantic
12	13	9	KIG	Heads Shoulders (Kneez And Toez) / Aatw/Island
13	14	4	FE-NIX	Lady Baby (My Boo) / Genetic
14	11	12	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful / Universal
15	18	4	JAMIE FOXX	Blame It / J
16	27	2	BRITNEY SPEARS	If U Seek Amy / Jive
17	15	19	BEYONCE	Single Ladies (Put A Ring On It) / Columbia
18	17	15	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That / Interscope
19	NEW	1	EMINEM	We Made You / Interscope
20	20	4	IRONIK FEAT. CHIPMUNK & EITON JOHN	Tiny Dancer (Hold Me Closer) / Asylum
21	21	17	SHONTELLE	T-Shirt / Universal
22	16	5	BUSTA RHYMES	Hustlers Anthem / Interscope
23	22	15	ALESHA DIXON	Breathe Slow / Asylum
24	24	7	CHRIS CORNELL	Part Of Me / Interscope
25	29	19	THE GAME FEAT NE-YO	Camera Phone / Geffen
26	26	13	T-PAIN	Can't Believe It / Jive
27	25	8	MAMS TAYLOR	Getup On It / Premier League
28	NEW	1	3MIX	Put It On Me / Gaingorous Brown
29	RE	7	GHEITS	Sing For Me / AATW
30	23	11	LEMAR	Weight Of The World / Epic

### Cool cuts Top 20

Pos	ARTIST	Title
<b>1</b>	AGNES	Release Me
2	LUKE, INGROSSO, AXWELL & ANGELLO	Leave The World Behind
3	FUNK FANATICS	Love Is The Answer
4	DIZZEE RASCAL	Bonkers
5	U2	Magnificent
6	LADYHAWKE	Back Of The Van
7	E-TYPE	Rain
8	JEAN CLAUDE ADES & VINCENT THOMAS	Shingaling
9	YUKSEK	Extraball
10	THE JUAN MACLEAN	One Day
11	PHONAT	Set Me Free
12	BEN WATT	Guinea Pig
13	SHARAM	Get Wild
14	KRAAK & SMAAK	Squeeze Me
15	REDMAN	I Hold The Crown
16	STEVE LAWLER, TIEFSCHWARZ & AUDIOFIY	On The Bus EP
17	JAMES ZABIELA	Darkness EP
18	DANIEL MERRIWEATHER	Red
19	GARY GO	Open Arms
20	BK	Revolution 2009



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



Chris De Burgh

# One giant leap for Footsteps

**NO CHANGE AT THE TOP** of the singles or albums chart this week, with **Calvin Harris** and **Lady GaGa** both enjoying easy victories to extend their stays at the summit.

Harris' *I'm Not Alone* was released on CD last Monday, which helped it to sales of 62,012, to remain ahead of new runners-up *La Roux*.

Last week's number two, **Lady GaGa's** *Poker Face* dips to number three (49,726 sales). Despite its belated release on seven-inch picture disc and CD, *Poker Face* just fails to become the first single to sell upwards of 50,000 copies for six straight weeks since Tony Christie's *Amarillo* reissue in 2005. The record to top the 50,000 mark most weeks in a row this decade is Atomic Kitten's *Whole Again*, which exceeded the figure eight times consecutively in 2001.

After nearly losing its crown to *Doves' Kingdom of Rust* which came within four sales of it last week, *Lady GaGa's* album, *The Fame*, has more breathing space this week, though its sales are down. Securing its third week at number one on sales of 32,802 copies, it slides 27.1% week-on-week, but has a big lead over *Kings Of Leon's* *Only By The Night*, whose indefatigable *Only By The Night* rebounds 3-2 to secure its 10th week as runner-up on sales of 19,192 copies. *Kingdom Of Rust* falls 2-3 (17,053 sales).

Meanwhile, there are debuts for new albums by *Super Furry Animals*, *Chris De Burgh*, *Madeleine Peyroux*, *Twisted Wheel* and a new *Dusty Springfield* compilation.

**Super Furry Animals'** *Dark Days/Light Years* was recorded in a 40-day stretch earlier this year, and is the Welsh band's 11th charted album, debuting at number 23 (7,747 sales), short of the number 11 debut (9,611 sales) of their last album, *Hey Venus!* in 2007.

Primarily known as a singer/songwriter, **Chris De Burgh** wrote only two of the 15 songs on his 17th studio album, *Footsteps*, which includes covers of *American Pie* (Don McLean), *Africa* (Toto) and a trio of Beatles tunes. It debuts at number four (16,185 sales), breaking a string of three studio albums that fell short of the Top 30 between 2002 and 2006, and also beats the number 12 peak of 2008 compilation *Now And Then*. De Burgh made numerous TV appearances last week, even serenading diners on *Hell's Kitchen*, and *Footsteps* duly becomes his highest charting album since *Power Of Ten* reached number three in 1992. It is De Burgh's 21st chart album, including compilations and live discs.

After reaching number seven with *Careless Love* in 2005, and number 12 with *Half The Perfect World* in 2006, **Madeleine Peyroux** arrives at number 12 (11,182 sales) with new album *Broken Bones*. It is the third straight number one jazz album for the 34-year-old, and includes a title track co-penned by *Steely Dan's* *Walter Becker*.

Lined-up to support both *Paul Weller* and *Oasis* on summer tours, Mancunian rock trio *Twisted Wheel*

### SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,452,341	1,253,604
prev week	2,681,079	1,594,813
% change	-8.5%	-21.4%

Last week	Compilations	Total albums
Sales	426,940	1,680,544
prev week	721,902	2,316,715
% change	-40.9%	-27.5%

Year to date	Singles	Artist albums
Sales	42,612,278	26,206,661
vs prev year	30,778,313	27,401,021
% change	+38.5%	-4.4%

Year to date	Compilations	Total albums
Sales	6,815,991	33,022,652
vs prev year	8,120,044	35,521,065
% change	-16.1%	-7.0%

Compiled from sales data by Music Week

enter at number 45 (3,803 sales) with their eponymous debut album.

**Dusty Springfield** would have been 70 last Thursday, and to mark the occasion, UMTV has released *Just Dusty*, a new compilation covering Springfield's entire solo career, from her introductory hit *I Only Want To Be With You* through to her late 1980s collaborations with the *Pet Shop Boys*. Issued a week ahead of a documentary DVD of the same title, *Just Dusty* is Springfield's 14th chart album, debuting at number 18 (8,356 sales). It is her highest charting album since 1994, when *Goin' Back: The Very Best Of 1962-1994* reached number five.

**Akon** has six songs in the Top 200 singles chart this week. All are in decline but his latest album, *Freedom*, bucks the trend and jumps 8-6 to register its highest chart placing on its 20th appearance in the chart. The album sold 14,731 copies last week - 279,689 in total.

(Channel) **Five** had an **Abba** night on Easter Sunday, a fact which doubtless helped *Abba's Gold - Greatest Hits* set to climb 34-25. It is the fourth week in a row it has improved, and brings its highest chart placing for 28 weeks. The 6,235 copies it sold add to its already mighty total of 4,574,754. The last time we gave running totals on the top sales titles in July 2008, it was the all-time number four but it has since eclipsed *Oasis' What's The Story Morning Glory* (4,414,372 sales) and now trails only *The Beatles' Sgt. Pepper's Lonely Hearts Club Band* (4,907,564) and *Queen's Greatest Hits* (5,766,006).

**Now That's What I Call Music!** 72 suffered the biggest percentage decline (67.2%) of any album last week but remains the number one compilation, with sales of 97,972, more than six times as many as runner-up *The Boat That Rocked*.

On the singles chart, **La Roux's** debut hit, *In For The Kill*, continues to make progress. The track has

### ARTIST ALBUMS



Universal	49.2%
Sony	25.6%
EMI	12.6%
Warner	5.3%
Others	7.3%

### SINGLES



Universal	48.6%
Sony	28.4%
Warner	9.3%
EMI	7.3%
Others	6.4%

moved 11-11-7-4-2 since its release, scoring double digit increases in sales every week. Helped by the fact it was released on CD and seven-inch picture disc last week, its sales plumped to 51,724, taking its career tally to 163,566.

**Eminem** and **The Enemy** secure the week's highest debuts. **Eminem's** 21st hit, *We Made You*, debuts at number eight (26,166 sales). It is the second single from upcoming album *Relapse*, following *Dr. Dre* and *50 Cent Crack A Bottle* collaboration.

Coventry band **The Enemy** plucked five hit singles from their number one debut album, *We'll Live*

And *Die In These Towns*, so expectations are high for the second, *Music For The People*, which arrives next week. The first single from the album, *No Time For Tears*, debuts this week at number 16 on sales of 12,606 - a combination of downloads, CDs and two seven-inch formats.

A song that only reached only number 62 when commercially released in 1982 has nevertheless sold more than 100,000 copies on download since OCC started counting sales of the format in November 2004, and finally returns to the Top 75 this week. The unlikely recipient of this honour is *Don't Stop Believin'* by **Journey**. An unusual power ballad, in which the chorus doesn't arrive until the 202nd second of its 249-second duration, *Don't Stop Believin'* sold fewer than 20 copies a week when download sales were first collated but frequently sells more than 100 times that amount these days, and has been in the Top 200 every week so far this year. With 100,548 logged download sales to the start of last week, it sold a further 3,053 copies, and achieved its highest chart placing in 27 years, climbing 100-71.

A major (number nine) American hit *Don't Stop Believin'* has sold more than 2.5m copies on download there, a record for a pre-2000 track. It also became a major download hit in Ireland after an RTE DJ decided to test his ability to push it into the chart in much the same way that *Radio One's* *Chris Moyles* put his weight behind *Billie's Honey To The Bee* here in 2007 to make it re-chart.

And **Patti LuPone** gets her chart debut via her 1985 recording of *I Dreamed A Dream*, from the original theatrical production of *Les Miserables*, which debuts at number 45 (4,987 sales) following unlikely Britain's *Got Talent* sensation *Susan Boyle's* rendition of the song on the show nine days ago.

Album sales tumble 27.5% week-on-week to 1,680,544 - their lowest level for 49 weeks and 16.06% below same week 2008 sales of 2,016,404. Singles sales slide 8.5% week-on-week to 2,452,341 - 35.66% above same week 2008 sales of 1,807,672.

### Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 <b>LADY GAGA</b> <i>The Fame</i>	£8.99	£6.99	£8.93	£8.18
2 <b>KINGS OF LEON</b> <i>Only By The Night</i>	£8.99	£6.99	£8.93	£8.18
3 <b>DOVES</b> <i>Kingdom of Rust</i>	£8.99	£8.95	£8.93	£8.18
4 <b>CHRIS DE BURGH</b> <i>Footsteps</i>	£8.99	£8.95	£8.93	£8.98
5 <b>LIYY ALLEN</b> <i>It's Not Me, It's You</i>	£8.99	£6.99	£8.93	£8.18

## International charts coverage Alan Jones

### Doves' make steady migration

#### HAD DOVES' NEW ALBUM

*Kingdom Of Rust* sold literally a handful more copies in the UK last week, it would have given the Mancunian band its third number one album in a row. The album has now charted in four other countries - but not with nearly as much impact. It was best received by our neighbours in Ireland, where the album's two immediate predecessors - 2002's *The Last Broadcast* and 2005's *Some Cities* - peaked at number two.

*Kingdom Of Rust* debuts at eight there.

In the US, *Kingdom Of Rust* debuts at number 89, lower than *The Last Broadcast*, which entered at number 83, but higher than *Some Cities*, which arrived at number 111. The *Doves'* sales trajectory, however, is down - *The Last Broadcast* had first-week sales of 13,911. *Some Cities* sold 10,472 and *Kingdom Of Rust* opened with 8,227 sales. In Australia, the album debuts at number 34, falling

# Charts sales

Key  
■ Highest new entry ■ Highest climber

## Hit 40 UK

This	Last	Artist Title / Label
1	1	<b>CAVIN HARRIS</b> I'm Not Alone / Columbia
2	4	<b>LA ROUX</b> In For The Kill / Polydor
3	2	<b>LADY GAGA</b> Poker Face / Interscope
4	3	<b>AR RAHMAN &amp; PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER</b> Iai Ho! (You Are My Destiny) / Polydor
5	6	<b>CIARA FEAT. JUSTIN TIMBERLAKE</b> Love Sex Magic / LaFace
6	7	<b>BEYONCE</b> Halo / Columbia
7	5	<b>NOISETTES</b> Don't Upset The Rhythm / Mercury
8	NEW	<b>EMINEM</b> We Made You / Polydor
9	8	<b>METRO STATION</b> Shake It / Columbia
10	18	<b>LIY ALLEN</b> Not Fair / Regal
11	17	<b>ENRIQUE IGLESIAS FEAT. CIARA</b> Takin' Back My Love / Interscope
12	10	<b>TAYLOR SWIFT</b> Love Story / Mercury
13	11	<b>LIY ALLEN</b> The Fear / Regal
14	9	<b>FLO-RIDA</b> Right Round / Atlantic
15	13	<b>LADY GAGA</b> Just Dance / Interscope
16	15	<b>KELLY CLARKSON</b> My Life Would Suck Without You / RCA
17	20	<b>PINK</b> Please Don't Leave Me / RCA
18	14	<b>JAMES MORRISON</b> Broken Strings / Polydor
19	16	<b>AKON FEAT. KARDINAL OFFISHALL &amp; COLBY O'DONIS</b> Beautiful / Universal
20	23	<b>JAMES MORRISON</b> Please Don't Stop The Rain / Polydor
21	17	<b>T.I. FEAT. JUSTIN TIMBERLAKE</b> Dead & Gone / Atlantic
22	22	<b>KINGS OF LEON</b> Use Somebody / Hard Me Down
23	21	<b>ALESHA DIXON</b> Breathe Slow / Asylum
24	24	<b>TAKE THAT</b> Up All Night / Polydor
25	19	<b>STEVE ANGELLO &amp; LAIDBACK LUKE FEAT. ROBIN S</b> Show Me Love / Data
26	28	<b>JASON MRAZ</b> I'm Yours / Elektra
27	31	<b>BRITNEY SPEARS</b> If U Seek Amy / Jive
28	25	<b>SHONTELLE</b> T-Shirt / Universal
29	27	<b>BEYONCE</b> Single Ladies (Put A Ring On It) / Columbia
30	36	<b>TAKE THAT</b> Greatest Day / Polydor
31	26	<b>JENNIFER HUDSON</b> If This Isn't Love / RCA
32	35	<b>JENNIFER HUDSON</b> Spotlight / RCA
33	39	<b>MADCON</b> Beggin' / RCA
34	29	<b>TINCHY STRYDER FEAT. TAO CRUZ</b> Take Me Back / La B Roadway
35	32	<b>THE SATURDAYS</b> Up / Fascination
36	33	<b>PINK</b> Sober / LaFace
37	30	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite / Data
38	37	<b>KINGS OF LEON</b> Sex On Fire / Hard Me Down
39	34	<b>THE KILLERS</b> Human / Vertigo
40	RE	<b>GIRLS ALLOUD</b> The Promise / Fascination

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

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	<b>FARYL SMITH</b> Faryl / Decca (ARV)
2	2	<b>THE PRIESTS</b> The Priests / Epic (ARV)
3	RE	<b>KATHERINE JENKINS</b> Premiere / UKJ (ARV)
4	3	<b>ENCHANTED VOICES</b> Howard Goodall's Enchanted Voices / Classic FM (ARV)
5	NEW	<b>SIMON BOLIVAR YOUTH OR/DUDAMEL</b> Fiesta / Deutsche Grammophon (ARV)
6	RE	<b>HAYLEY WESTENRA</b> Pure / Decca (ARV)
7	RE	<b>RUSSELL WATSON</b> The Voice / Decca (ARV)
8	4	<b>KATHERINE JENKINS</b> Sacred Arias / UKJ (ARV)
9	6	<b>KATHERINE JENKINS</b> Living A Dream / UKJ (ARV)
10	5	<b>ANDREA BOCELLI</b> Incanto / Decca (ARV)

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

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Now That's What I Call Music 72 / EMI Virgin/UMTV (E)
2	2	<b>OST</b> The Boat That Rocked / Mercury (ARV)
3	3	<b>VARIOUS</b> Pop Princesses 2009 / Sony Music/UMTV
4	5	<b>VARIOUS</b> Hallelujah / Sony Music/UCI
5	4	<b>VARIOUS</b> Clubland Classix 2 / AATW/UMTV (ARV)
6	6	<b>VARIOUS</b> Dave Pearce - Trance Anthems 2009 / Ministry (E)
7	7	<b>VARIOUS</b> Street Nation / AATW/UMTV (ARV)
8	9	<b>OST</b> Hannah Montana - The Movie / Walt Disney (E)
9	16	<b>OST</b> Twilight / Atlantic (CIN)
10	19	<b>VARIOUS</b> Motown 50th Anniversary / Universal TV (ARV)
11	12	<b>VARIOUS</b> 101 Housework Songs / EMI Virgin (E)
12	13	<b>VARIOUS</b> 101 Pirate Radio Hits / EMI Virgin (E)
13	14	<b>OST</b> Mamma Mia / Polydor (ARV)
14	11	<b>VARIOUS</b> Addicted To Bass 2009 / Ministry (E)
15	10	<b>VARIOUS</b> Pump Up The Jam - Back To The Old Skool / Ministry (E)
16	8	<b>VARIOUS</b> Pure Urban Essentials Spring 2009 / Rhino/Sony (ARV)
17	15	<b>VARIOUS</b> The Very Best Of Euphoric Dance 2009 / Ministry (E)
18	NEW	<b>VARIOUS</b> Vwve - The Music - Vol 9 / Columbia (ARV)
19	20	<b>VARIOUS</b> The Best Of Bond James Bond / Capitol (E)
20	RE	<b>VARIOUS</b> The Solid Silver 60s - Greatest Hits / EMI TV/UMTV (ARV)

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

## Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>LIVERPOOL COLLECTIVE/KOP CHOIR</b> Fields Of Anfield Road / Robot
2	2	<b>FRANZ FERDINAND</b> No You Girls / Domino (PIAS)
3	NEW	<b>CAMERA OBSCURA</b> French Navy / 4AD (PIAS)
4	4	<b>OASIS</b> Falling Down / Big Brother (PIAS)
5	3	<b>FIGHTSTAR</b> Mercury Summer / Search & Destroy (PIAS)
6	6	<b>BON IVER</b> Blood Bank / Jagjaguwar (PIAS)
7	5	<b>JACK PENATE</b> Tonight's Today / XL (PIAS)
8	NEW	<b>T2 FEAT. MICHELLE</b> Come Over / Powerhouse (TBC)
9	NEW	<b>SONIC YOUTH &amp; BECK</b> Pay No Mind/Green Light / Matador (PIAS)
10	NEW	<b>THE SHERMANS</b> Venom / Platform (SHKIP)

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

## Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>GUNS N' ROSES</b> Appetite For Destruction / Geffen (ARV)
2	NEW	<b>VARIOUS</b> Vwve - The Music - Vol 9 / Columbia (ARV)
3	3	<b>GUNS N' ROSES</b> Greatest Hits / Geffen (ARV)
4	2	<b>NICKELBACK</b> Dark Horse / Roadrunner (CIN)
5	6	<b>AC/DC</b> Black Ice / Columbia (ARV)
6	5	<b>NICKELBACK</b> All The Right Reasons / Roadrunner (CIN)
7	7	<b>MUSE</b> Black Holes & Revelations / Helium 3/Warner Bros (CINR)
8	8	<b>PARAMORE</b> Riot / Fueled By Ramen (CINR)
9	4	<b>PEARL JAM</b> Ten / Epic (ARV)
10	RE	<b>LINKIN PARK</b> Minutes To Midnight / Warner Brothers (CIN)

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## Jones



short of both The Last Broadcast (17) and Some Cities (23). It also debuts at number 79 in Canada but fails to impact on mainland Europe.

Brighter singer/songwriter **Bat For Lashes'** second album, *Two Suns*, is also making inroads internationally. Number five here, it beats that placing in Germany, where it debuts at four. It also charts in Ireland (21), Switzerland (94) and the US, where sales of just over 5,000 earn it a number 141 debut. It is Bat For Lashes' maiden chart appearance in all of these countries, except Germany, where her first album, *Fur And Gold*, also eclipsed its UK peak; it reached number 42

there and number 48 here. *Fur And Gold* also climbed to 147 in France, where *Two Suns* should debut next week.

France also granted **Murray Head's** last album, *Rien Nest Ecrit Plus* (Nothing More Is Written) a number 100 peak last July. Now released in Canada, the album - which features the 63-year-old Londoner singing primarily in French - enters the Canadian chart at 40. It fares even better in French-speaking Quebec, where it was the 12th biggest seller last week.

While contemporary Toronto band *The Tragically Hip* debut at number

one in Canada, local legend **Neil Young's** new album *Fork In The Road* debuts at 16. That is its second-best placing to date, narrowly beating its UK and US placings but falling way short of its number one debut in Norway. The Norwegians have a soft spot for Young - it is his first number one album there but his seventh Top 10 entry since 2002. They seem quite Canadacentric in general too - Diana Krall's album is number two, and Leonard Cohen's *Live In London* jumps 14-8 this week.

Finally, the **Pet Shop Boys'** *Yes* album dives 5-32 in Austria, 8-49 in Wallonia and 64-127 in France.

## MusicWeek

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# Charts sales

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

## The Official UK Singles Chart

**OFFICIAL**  
singles chart

This wk	Last wk	Wks in chart	Artist Title (Producer) / Publisher (Writer) / Label / Catalogue number (Distributor)	
<b>1</b>	1	2	<b>CAVIN HARRIS</b> I'm Not Alone (Harris) EMI / Wiles / Columbia 8869751352 (ARV)	
<b>2</b>	4	5	<b>LA ROUX</b> In For The Kill (Langmaid/Jackson) CC (Langmaid/Jackson) / Polydor 2700304 (ARV)	SALES INCREASE
<b>3</b>	2	14	<b>LADY GAGA</b> Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 2703459 (ARV)	
<b>4</b>	3	5	<b>A R RAHMAN &amp; PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER</b> Jai Ho! (You Are My Destiny) (Fair) CC (Rahman/Gulzar/Shah) / Polydor (ATC0148469894) (ARV)	
<b>5</b>	6	2	<b>CIARA FEAT. JUSTIN TIMBERLAKE</b> Love Sex Magic (The Y's) EMI/Imagem/CC (Tadross/Elizondul/Timberlake/Feuntunero) / LaFace (ATC014857353) (TBC)	
<b>6</b>	7	7	<b>BEYONCE</b> Halo (Knowles/Fedder) Sony ATV/EMI/Kobalt (Bogart/Fedder/Knowles) / Columbia 88697519782 (ARV)	
<b>7</b>	5	4	<b>NOISETTES</b> Don't Upset The Rhythm (Abbis) Universal/Warner Chappell (Shonwa/Smith/Morrison/Astasio/Pebworth) / Mercury 1798000 (ARV)	
<b>8</b>	New		<b>EMINEM</b> We Made You (Dr Dre) Universal/CC (Mathers/Batson/Young/Parke/Hawrence/Egan) / Polydor (ATC0149094339) (ARV)	HIGHEST NEW ENTRY
<b>9</b>	8	7	<b>METRO STATION</b> Shake It (Sain & Sluggo) EMI (Musso/Cyrus/Healy) / Columbia 88697481072 (ARV)	
<b>10</b>	11	4	<b>LIYY ALLEN</b> Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal (ATC014837385) (F)	SALES INCREASE
<b>11</b>	9	7	<b>FLO-RIDA</b> Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/CC (Westbury/Kobalt (Burns/Coy/Franks/Humphrey/Dillard/Levent/Pecky/Gut) / Atlantic ATO334CD (CIN)	
<b>12</b>	13	7	<b>ENRIQUE IGLESIAS FEAT. CIARA</b> Takin' Back My Love (Redone) Sony ATV (Kinyat/Storin/Iglesias) / Interscope (ATC0148449986) (ARV)	
<b>13</b>	10	9	<b>TAYLOR SWIFT</b> Love Story (Swift) Sony ATV (Swift) / Mercury (ATC0146484401) (ARV)	
<b>14</b>	16	2	<b>LIVERPOOL COLLECTIVE/KOP CHOIR</b> Fields Of Anfield Road (Tbc) TBC (Tbc) / Robot ROBOT012	
<b>15</b>	12	7	<b>AKON FEAT. KARDINAL OFFSHALL &amp; COLBY O'DONIS</b> Beautiful (Akon/Jaylin 2010) Sony ATV/Regime/One Man/Chrysalis (Thiam/Wesley/O'donis/Harlow/Smith) / Universal 2700494 (ARV)	
<b>16</b>	New		<b>THE ENEMY</b> No Time For Tears (Crossey) EMI (Berke) / Warner Brothers WEA455CD (CIN)	
<b>17</b>	14	10	<b>T.I. FEAT JUSTIN TIMBERLAKE</b> Dead & Gone (Timberlake/Knox) Warner Chappell/Imagem (Harris/Timberlake/Tadross) / Atlantic ATO333CD (CIN)	
<b>18</b>	15	16	<b>LADY GAGA</b> Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796052 (ARV)	
<b>19</b>	19	12	<b>LIYY ALLEN</b> The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
<b>20</b>	17	8	<b>KELLY CLARKSON</b> My Life Would Suck Without You (Marlin/Dr Luke) Warner Chappell/Kobalt (Kelly/Max/Gutwald) / RCA 88697463372 (ARV)	
<b>21</b>	18	21	<b>JAMES MORRISON FEAT. NELLY FURTADO</b> Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fosnith/Woodford) / Polydor 1792152 (ARV)	
<b>22</b>	21	30	<b>KINGS OF LEON</b> Use Somebody (Petraglia/King) P&P Songs Ltd/Bug Music (Followwill/Followwill/Followwill) / Hand Me Down 8869742182 (ARV)	
<b>23</b>	28	4	<b>PINK</b> Please Don't Leave Me (Marlin) EMI/Pink Inside/Maratoni/Kobalt (Pink/Marlin) / RCA 88697471622 (ARV)	SALES INCREASE
<b>24</b>	49	4	<b>MILEY CYRUS</b> The Climb (Shanks) Vistaville/DOB (Self/Hopeless Rose/Stage Three (Alexander/Mabe) / Hollywood (ATC0148518455) (ARV)	HIGHEST CHUMBER
<b>25</b>	35	3	<b>BRITNEY SPEARS</b> If U Seek Amy (Marlin) EMI/Warner Chappell/Kobalt (Kutecha/Kruin/In/In/Max/Schuster) / Jive 88697487822 (ARV)	SALES INCREASE
<b>26</b>	New		<b>FRANKMUSIK</b> Better Off As Two (Turner) EMI (Turner) / Island 1799614 (ARV)	
<b>27</b>	20	4	<b>STEVE ANGELIO &amp; LAIDBACK LUKE FEAT. ROBIN S</b> Show Me Love (Laidback) EMI/Universal/CC (Champion (George/Mcfarlane/Angello/Nan Sheppinger) / Data DATA21CD5 (ARV)	
<b>28</b>	25	19	<b>JASON MRAZ</b> I'm Yours (Terefe) Fintage (Mraz) / Elektra ATO308CD (CIN)	
<b>29</b>	30	32	<b>KINGS OF LEON</b> Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followwill / Followwill / Followwill / Followwill) / Hand Me Down 88697352722 (ARV)	
<b>30</b>	New		<b>GREEN DAY</b> Know Your Enemy (Tbc) TBC (Tbc) / Reprise CATCO149060156 (CIN)	
<b>31</b>	26	10	<b>THE PRODIGY</b> Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital HOSP0502 (ESS/ADA)	
<b>32</b>	22	6	<b>FRANZ FERDINAND</b> No You Girls (Carey) Universal (Koppraus/Hardy/Thomas/McCarthy) / Domino RUG325CD (PIAS)	
<b>33</b>	39	4	<b>JAMES MORRISON</b> Please Don't Stop The Rain (Stevens) Sony ATV/Kobalt (Morrison/Fedder) / Polydor (ATC014775279) (ARV)	
<b>34</b>	29	15	<b>ALESHA DIXON</b> Breathe Slow (Saulsbuck & Karlin) EMI/Sony ATV (Schack/Karlin/Lilly/Valentine) / Asylum ASYLUM8CD (CIN)	
<b>35</b>	33	15	<b>TINCHY STRYDER FEAT. TAI0 CRUZ</b> Take Me Back (Fosnith) Chrysalis (Fosnith/Cruz) / 4th & Broadway 1797027 (ARV)	
<b>36</b>	42	4	<b>GIRLS ALoud</b> Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Cuoper/Higgins/Powell/Gray) / Fascination G8UM70816000 (ARV)	
<b>37</b>	31	5	<b>KIG</b> Heads Shoulders Kneez And Toez (Flitz) CC/EMI (Osbourne/Roberts/Fleming) / A&W/Island 2701380	
<b>38</b>	36	3	<b>BAT FOR LASHES</b> Daniel (Khan/Kosten) Chrysalis (Khan) / Parlophone R6768 (E)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Publisher (Writer) / Label / Catalogue number (Distributor)	
<b>39</b>	27	7	<b>THE SATURDAYS</b> Just Can't Get Enough (Eriksen) Sony ATV (Claire) / Polydor 17979702 (ARV)	
<b>40</b>	23	3	<b>JUST JACK</b> Embers (Allnopp/Reynolds) Universal (Allnopp) / Mercury (ATC0147397181) (ARV)	
<b>41</b>	34	14	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite (The Crookers) CC (Mescud/Mishore) / Data DATA21CD5 (ARV)	
<b>42</b>	41	5	<b>ASHER ROTH</b> I Love College (Farrel/Allen) Serious Scriptures/Khalil/Rho Inna/R. Roth (Farrel/Roth/Allen/Robinson/Robinson/Monier) / Island CATCO147194574 (ARV)	
<b>43</b>	32	13	<b>SHONTELLE</b> T-Shirt (Wilkins) EMI/Stage Three/Katecha/Sony ATV (Wilkins/Frampton/Katecha) / Universal 1797835 (ARV)	
<b>44</b>	37	22	<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Stewart/Dr Luke) Sony ATV/EMI/Paper Music (Harris/Nash/Stewart/Knowles) / Columbia 8869753732 (ARV)	
<b>45</b>	New		<b>PATTI LUPONE</b> I Dreamed A Dream (Tbc) CC/Alain Boublil/Overseas (Schubert/Boublil/Kretzmer/Watell) / First Night G8BK88520105 (ADA)	
<b>46</b>	38	3	<b>LADY SOVEREIGN</b> So Human (Binks/Dr Luke) Big Life/Universal/Wasz Money (Harmon/Gutwald/Smith/Olegovich/Levin) / Midgast MID03CD (E)	
<b>47</b>	40	23	<b>THE KILLERS</b> Human (Price) Universal (Flowers/Keuning/Stoerner/Vanucci) / Vertigo 1789799 (ARV)	
<b>48</b>	44	3	<b>FLO-RIDA</b> Suga (D. Maatley) CC/Sony ATV (Dillard/Humphrey/Carey/Batey/Battey/Gabutti/Lubin) / Atlantic (ATC0148283378) (CIN)	
<b>49</b>	68	2	<b>YEAH YEAH YEAHS</b> Zero (Yeah Yeah Yeahs) Chrysalis (Orzolek/Zinner/Chase) / Polydor 2702826 (ARV)	SALES INCREASE
<b>50</b>	50	10	<b>EMINEM FEAT. DR DRE &amp; 50 CENT</b> Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Variety (Mathers/Young/Jackson/Batson/Commes/Variety) / Interscope (ATC0147119332) (ARV)	
<b>51</b>	47	2	<b>ERCOLA FEAT. DANIELLA</b> Every Word (Erkola) Universal (Erkola) / Layanne SPICYCD023 (P)	
<b>52</b>	43	4	<b>WHITE LIES</b> Farewell To The Fairground (Butler/Dingle) Chrysalis (White Lies) / Fiction 2700376 (ARV)	
<b>53</b>	51	8	<b>JENNIFER HUDSON</b> If This Isn't Love (Kennedy) Universal/EMI (Seals/Thomas/Thomas) / RCA (ATC0148475763) (ARV)	
<b>54</b>	45	3	<b>DOVES</b> Kingdom Of Rust (Doves/Austin) EMI (Williams/Williams/Goodwin) / Heavenly HVN189CD (E)	
<b>55</b>	62	2	<b>MILEY CYRUS</b> Hoedown Throwdown (Anders/Raz) Warner Chappell/CC (Anders/Hassman) / Hollywood USWD10935873 (E)	SALES INCREASE
<b>56</b>	New		<b>THE PRODIGY</b> Warrior's Dance (Howlett) EMI/Shelick Holmes/Checkmate/Incentive/Bucks (Howlett/Grace/Mills/Srock) / Take Me To The Hospital G8CE180391 (ESS/ADA)	
<b>57</b>	54	13	<b>ALL-AMERICAN REJECTS</b> Gives You Hell (Valentine) Universal (Ritter/Wheeler) / Geffen 1797778 (ARV)	
<b>58</b>	52	30	<b>KATY PERRY</b> Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gutwald/Max/Perry) / Virgin VSCD1980 (E)	
<b>59</b>	65	29	<b>MADCON</b> Beggin' (Crewe) EMI (Gaudin/Parine) / RCA 88697332512 (ARV)	
<b>60</b>	48	11	<b>TAKE THAT</b> Up All Night (Shanks/Take That) Universal/Sony ATV/EMI (Barlow/Dwain/Orange/Donald/Norton/Weszer) / Polydor 1796964 (ARV)	
<b>61</b>	55	30	<b>MGMT</b> Kids (Fridmann) Universal (Goldwasser/VanWyngarden) / Columbia 88697387482 (ARV)	
<b>62</b>	63	16	<b>PINK</b> Sober (Danja/Karr/Harry) EMI/Warner Chappell/Bug/CC (Moore/Dioguierd/Hills/Araica) / LaFace 8869742572 (ARV)	
<b>63</b>	57	17	<b>N-DUBZ</b> Strong Again (Fosnith/Robinson) Sony ATV (Fosnith/Robinson/Costantinos/Costantinos/Rewson) / A&W (ATC0147659821) (ARV)	
<b>64</b>	New		<b>DEADMAU5 &amp; KASKADE</b> I Remember (Deadmau5 & Kaskade) EMI (Bjorkson/Raddon/Zimmerman) / Ministry (ATC0148639672) (E)	
<b>65</b>	66	24	<b>BEYONCE</b> If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 886974715712 (ARV)	
<b>66</b>	61	23	<b>ALESHA DIXON</b> The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Loupe/Higgins/Dixon/Williams/Resch/Jones/Powell) / Asylum ASYLUM6CD (CIN)	
<b>67</b>	56	20	<b>LEONA LEWIS</b> Run (Robson) Universal/Kobalt (Lightbody/Conolly/Quinn/McLellan/Archer) / Syco G8HMJ0800023 (ARV)	
<b>68</b>	59	27	<b>AKON</b> Right Now (Akon/Tainfort) Sony ATV/Incentive/Bucks (Thiam/Tainfort) / Universal 1793596 (ARV)	
<b>69</b>	46	2	<b>FIGHTSTAR</b> Mercury Summer (Bown/Fightstar) Notting Hill (Fightstar) / Search & Destroy SADC05004 (TBC)	
<b>70</b>	67	25	<b>MIA</b> Paper Planes (Diplo) Universal/Dunham/Imagem (Strummer/Jones/Simonon/Headon/Arulpragasam/Pentz) / XL XS396CD (PIAS)	
<b>71</b>	Re-entry		<b>JOURNEY</b> Don't Stop Believin' (Eban/Stanton) IQ Music/Sony ATV (Calaf/Perry/Schon) / Columbia USSM1810016 (ARV)	
<b>72</b>	58	12	<b>PUSSYCAT DOLLS &amp; MISSY ELLIOTT</b> Whatcha Think About That (Polow Da Don) Universal/EMI/Paper Music (Furnon/Elliot/Jones/Jamerson/Dean/Perry) / Interscope 1799050 (ARV)	
<b>73</b>	64	27	<b>THE SATURDAYS</b> Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Romdhane/Woldsen) / Fascination 1785665 (ARV)	
<b>74</b>	75	43	<b>COLDPLAY</b> Viva La Vida (Colyplay/Eno/Dravos) Universal (Berryman/Buckland/Champion/Martin) / Parlophone (ATC0138291476) (E)	
<b>75</b>	Re-entry		<b>DIZZEE RASCAL FEAT. CAVIN HARRIS &amp; CHROME</b> Dance Wit Me ★ (Mills/Harris/Datnon) EMI/Herb Music/Notting Hill/Universal (Mills/Wiles/Datnon/Paul) / Dirtee Stanik STANK02CD5 (PIAS)	

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Dead & Gone 17  
Don't Stop Believin' 71  
Don't Upset The Rhythm 7

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The Climb 24  
The Fear 19  
Untouchable 36

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

**OFFICIAL**  
album chart

This wk	Last wk	Wks in chart	Artist / Title (Producer) / Label / Catalogue number (Distributor)
1	1	14	<b>LADY GAGA</b> <i>The Fame</i> (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sc) / Interscope 1791747 (ARV)
2	3	30	<b>KINGS OF LEON</b> <i>Only By The Night 5★</i> (Petty/Blitz/King) / Hand Me Down 88697327171 (ARV)
3	2	2	<b>DOVES</b> <i>Kingdom Of Rust</i> (Dove/Austin/Teeckle) / Heavenly HVNLP67 (£)
4	New		<b>CHRIS DE BURGH</b> <i>Footsteps</i> (Tbc) / UMTV 1798495 (ARV) <span style="float:right">HIGHEST NEW ENTRY</span>
5	6	10	<b>LILY ALLEN</b> <i>It's Not Me It's You ●</i> (Kurstin) / Regal 6942752 (£)
6	8	20	<b>AKON</b> <i>Freedom ●</i> (Akon/Merikus) / Universal 1792339 (ARV)
7	10	22	<b>BEYONCÉ</b> <i>I Am Sasha Fierce ★</i> (Giac/Tec/Curt/The Drem/Stargate/Stewart/Merikus) / RCA 88697194922 (ARV)
8	4	6	<b>ANNIE LENNOX</b> <i>The Collection</i> (Merikus) / RCA 88697368051 (ARV)
9	11	29	<b>JAMES MORRISON</b> <i>Songs For You, Truths For Me ★</i> (Terefe/Richson/Taylor/Tedder/Shanks/White) / Polydor 1792550 (ARV)
10	15	8	<b>THE PRODIGY</b> <i>Invaders Must Die</i> (Howlett) / Take Me To The Hospital HDSP8X001 (ESS/ADA)
11	5	2	<b>BAT FOR LASHES</b> <i>Two Suns</i> (Kustent/Keen) / Parlophone 6930191 (£)
12	New		<b>MADELEINE PEYROUX</b> <i>Bare Bones</i> (Klein) / Decca/Rounder 6132732 (ARV)
13	16	6	<b>TAYLOR SWIFT</b> <i>Fearless</i> (Chapman/Swift) / Mercury 1795298 (ARV)
14	20	20	<b>TAKE THAT</b> <i>The Circus 6★2★</i> (Shanks) / Polydor 1787444 (ARV)
15	12	2	<b>CAROLE KING</b> <i>Tapestry</i> (Adler) / Epic 04931832 (ARV)
16	13	26	<b>FLEET FOXES</b> <i>Fleet Foxes ★</i> (Ek) / Bella Union BEL1A2CD167 (ARV)
17	18	51	<b>ELBOW</b> <i>The Seldom Seen Kid ★</i> (Pattar) / Fiction 1748990 (ARV)
18	New		<b>DUSTY SPRINGFIELD</b> <i>Just Dusty</i> (Merikus) / UMTV 531738 (ARV)
19	7	5	<b>RONAN KEATING</b> <i>Songs For My Mother</i> (Lipson) / Polydor 1799622 (ARV)
20	9	2	<b>YEAH YEAH YEAHS</b> <i>It's Blitz</i> (Launay/Shek) / Polydor 1799713 (ARV)
21	27	25	<b>PINK</b> <i>Funhouse 2★</i> (Merikus) / Laface 88697406492 (ARV) <span style="float:right">SALES INCREASE</span>
22	17	6	<b>KELLY CLARKSON</b> <i>All I Ever Wanted ●</i> (Clarkson/Tedder/Benson/Martini/Gottwald/Dier/Watters) / RCA 88697476772 (ARV)
23	New		<b>SUPER FURRY ANIMALS</b> <i>Dark Days/Light Years</i> (Sfai/Shaw) / Rough Trade RTRADCD546 (PIAS)
24	19	3	<b>FLO-RIDA</b> <i>Routes Of Overcoming The Struggle</i> (Junsin/Dr. Luke/Drumma Boy/DJ Muntay/Danjai/Beatz/W) / Atlantic 7567896688 (LIN)
25	34	686	<b>ABBA</b> <i>Gold - Greatest Hits 13★</i> (Andersson/Ullvaeus) / Polydor 5170074 (ARV)
26	30	6	<b>FAYRL SMITH</b> <i>Faryl</i> (Cohen) / Decca 1793546 (ARV)
27	23	59	<b>DUFFY</b> <i>Rockferry 5★3★</i> (Butler/Hugart/Booker) / ABM 1756423 (ARV)
28	54	17	<b>AC/DC</b> <i>Black Ice ★2★</i> (O'Brien) / Columbia 88697383771 (ARV) <span style="float:right">HIGHEST CLIMBER</span>
29	25	21	<b>THE KILLERS</b> <i>Day &amp; Age 3★★</i> (Price) / Vertigo 1785121 (ARV)
30	32	10	<b>LADYHAWKE</b> <i>Ladyhawke</i> (Gabriele/Ladyhawke) / Modular MODCD098 (ARV)
31	14	2	<b>EOGHAN QUIGG</b> <i>Eoghan Quigg</i> (Tbc) / RCA 88697501832 (ARV)
32	37	24	<b>ENRIQUE IGLESÍAS</b> <i>Greatest Hits ★</i> (Merikus) / Interscope 1788453 (ARV)
33	28	36	<b>THE SCRIPT</b> <i>The Script 2★</i> (The Script) / Phonogenic 88697361942 (ARV)
34	24	7	<b>U2</b> <i>No Line On The Horizon ★</i> (Eno/Lanoue/Lilywhite) / Mercury 1796028 (ARV)
35	21	73	<b>JAMES MORRISON</b> <i>Undiscovered 2★</i> (Terefe/Rubson/Hugart/White) / Polydor 1702905 (ARV)
36	26	5	<b>THE SPECIALS</b> <i>The Best Of</i> (Custell/Variou) / Chrysalis CHR TV20082 (£)
37	46	14	<b>NICKELBACK</b> <i>Dark Horse</i> (Lange/Mull/Nickelback) / Roadrunner CG36314LP (LIN)
38	36	71	<b>KINGS OF LEON</b> <i>Because Of The Times ★</i> (Juhus) / Hand Me Down 88697037762 (ARV)

This wk	Last wk	Wks in chart	Artist / Title (Producer) / Label / Catalogue number (Distributor)
39	40	15	<b>JASON MRAZ</b> <i>We Sing We Dance We Steal Things 1●</i> (Terefe) / Atlantic 7567897179 (LIN)
40	29	19	<b>LIONEL RICHIE &amp; THE COMMODORES</b> <i>The Definitive Collection</i> (Merikus) / Island 9861394 (ARV)
41	41	20	<b>ALESHA DIXON</b> <i>The Alesha Show ●</i> (Baker/Higgins/Sullivan/Karim/The Underdogs/Mar) / Asylum 5186510332 (LIN)
42	33	44	<b>THE TING TINGS</b> <i>We Started Nothing 2★</i> (De Martin) / Columbia 88697313342 (ARV)
43	35	2	<b>UITRAVOX</b> <i>The Very Best Of</i> (Merikus) / Chrysalis CHR TV20091 (£)
44	42	26	<b>U2</b> <i>U218 Singles</i> (Lillywhite/Eno/Lanoue/Lowman/Thomas/Rubin) / Mercury 1713541 (ARV)
45	New		<b>TWISTED WHEEL</b> <i>Twisted Wheel</i> (Sardy) / Columbia 88697492161 (ARV)
46	31	20	<b>THE SATURDAYS</b> <i>Chasing Lights ●</i> (Rehma/Cliff/Lather/Quill/Larss/Ecksen/Wonnfried/N) / Fascination 1785979 (ARV)
47	48	50	<b>MGMT</b> <i>Oracular Spectacular ★</i> (Friedman/Mgmt) / Columbia 8869713121 (ARV)
48	64	65	<b>LEONA LEWIS</b> <i>Spirit 9★2★</i> (Mac/Rotem/Stargate/Tedder/Sain/Seig/Variou) / Syco 88697025542 (ARV) <span style="float:right">SALES INCREASE</span>
49	44	3	<b>METRO STATION</b> <i>Metro Station</i> (Sluggins/A*MI/Pierrepain) / Columbia 88697491352 (ARV)
50	38	13	<b>WHITE LIES</b> <i>To Lose My Life</i> (Muller/Dingel) / Fiction 1793239 (ARV)
51	39	30	<b>BETTE MIDLER</b> <i>The Best Of Bette ★</i> (Merikus) / Rhino 8122798931 (LIN)
52	52	24	<b>GIRLS ALOUD</b> <i>Out Of Control 2★</i> (Higgins/Xenomania) / Fascination 1790073 (ARV)
53	50	36	<b>KINGS OF LEON</b> <i>Aha Shake Heartbreak ★</i> (Johns/Angelo) / Hand Me Down 82876764102 (ARV)
54	45	34	<b>GIRLS ALOUD</b> <i>The Sound Of - Greatest Hits 3★★</i> (Higgins/Xenomania) / Fascination 1717310 (ARV)
55	51	11	<b>FRANZ FERDINAND</b> <i>Tonight: Franz Ferdinand</i> (Carey/Franz Ferdinand) / Domino WIG205X (PIAS)
56	53	30	<b>NE-YO</b> <i>Year Of The Gentleman ★</i> (Stargate/Harmony/Polow Da Don/Taylor/Merikus) / Def Jam 1774984 (ARV)
57	43	4	<b>PET SHOP BOYS</b> <i>Yes</i> (Kerrenan/Pet Shop Boys) / Parlophone 6953452 (£)
58	55	23	<b>MICHAEL JACKSON</b> <i>King Of Pop</i> (Merikus) / Epic 88697356512 (ARV)
59	59	18	<b>KANYE WEST</b> <i>808s &amp; Heartbreaks ●</i> (West/No I.D./Bhasker/Plain Pat/Merikus) / Roc-a-fella 1791341 (ARV)
60	62	6	<b>GUNS N' ROSES</b> <i>Appetite For Destruction 2★</i> (Clink) / Geffen GEF24148 (ARV)
61	22	2	<b>NEIL YOUNG</b> <i>Fork In The Road</i> (Young) / Reprise 9362497872 (LIN)
62	56	25	<b>SNOW PATROL</b> <i>A Hundred Million Suns★</i> (Lee) / Fiction 1785255 (ARV)
63	Re-entry		<b>MICHAEL BALL</b> <i>The Very Best Of - Past &amp; Present</i> (Merikus) / UMTV 531719 (ARV)
64	49	3	<b>LEONARD COHEN</b> <i>Live In London</i> (N/A) / Columbia 88697405022 (ARV)
65	67	37	<b>KINGS OF LEON</b> <i>Youth &amp; Young Manhood ●</i> (Johns/Angelo) / Hand Me Down HMD27 (ARV)
66	63	29	<b>MILEY CYRUS</b> <i>Breakout ●</i> (Fields/Armatu/James/Pievan/Cutler/Wilder) / Hollywood 8712893 (£)
67	74	18	<b>N-DUBZ</b> <i>Uncle B ★</i> (Fitzsim/N-Dubz) / AATW 1790382 (ARV)
68	New		<b>MADNESS</b> <i>Complete Madness</i> (Tbc) / Union Square USMCD016 <span style="float:right">+50% SALES INCREASE</span>
69	73	105	<b>TAKE THAT</b> <i>Never Forget - The Ultimate Collection 3★</i> (Merikus) / RCA 82876748522 (ARV)
70	Re-entry		<b>BASSHUNTER</b> <i>Now You're Gone</i> (Basshunter) / HardBeat HB2CD04 (ARV)
71	75	92	<b>AMY WINEHOUSE</b> <i>Back To Black 6★6★</i> (Ronson/Salaamremmi/Com) / Island 1713041 (ARV)
72	69	45	<b>COLDPLAY</b> <i>Viva La Vida 3★2★</i> (Eno/Diary/Simpson) / Parlophone 2121143 (£)
73	58	30	<b>KATY PERRY</b> <i>One Of The Boys ★</i> (Wells/Dr. Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP042492 (£)
74	Re-entry		<b>MELODY GARDOT</b> <i>My One And Only Thrill</i> (Klein) / UCI 1793351 (ARV)
75	61	13	<b>OST</b> <i>Slumdog Millionaire</i> (Variou) / Interscope 1796863 (ARV)

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Abba 25  
AC/DC 28  
Akon 6  
Allen, Lily 5  
Ball, Michael 63  
Basshunter 70  
Bat For Lashes 11  
Beyoncé 7  
Clarkson, Kelly 22  
Cohen, Leonard 64  
Coldplay 72  
Cyrus, Miley 66  
De Burgh, Chris 4

Dixon, Alesha 41  
Doves 3  
Duffy 27  
Elbow 17  
Fleet Foxes 16  
Flo-Rida 24  
Franz Ferdinand 55  
Gardot, Melody 74  
Girls Aloud 52, 54  
Guns N' Roses 60  
Iglesias, Enrique 32  
Jackson, Michael 58  
Keating, Ronan 19

Killers, The 29  
King, Carole 15  
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Ladyhawke 30  
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Lewis, Leona 48  
Madness 68  
MGM 49  
MGMT 47  
Midler, Bette 51  
Morrison, James 9, 35

Mraz, Jason 39  
N-Dubz 67  
Ne-Yo 56  
Nickelback 37  
OST 75  
Perry, Katy 73  
Pet Shop Boys 57  
Peyroux, Madeleine 12  
Pink 21  
Prodigy, The 10  
Quigg, Eoghan 31  
Richie, Lionel & The Commodores 40

Saturdays, The 46  
Script, The 33  
Smith, Faryl 26  
Snow Patrol 62  
Specials, The 36  
Springfield, Dusty 18  
Super Furry Animals 23  
Take That 14, 69  
Taylor Swift 13  
Ting Tings, The 42  
Twisted Wheel 45  
U2 34, 44  
Ultravox 43

West, Kanye 59  
White Lies 50  
Winehouse, Amy 71  
Yeah Yeah Yeahs 20  
Young, Neil 61

Key  
★ Platinum (300,000)  
● Gold (100,000)  
○ Silver (50,000)  
★ 1m European sales

BPI Awards  
Laura Marling: A13, I Carnal Swim (silver); Lionel Richie: Just Go (silver); Pet Shop Boys: Yes (silver); Various: The Boat That Rocked (silver); Various: Pure Urban Essentials Spring (silver); Doves: Kingdom Of Rust (gold); Ladyhawke: Ladyhawke (gold); Taylor Swift: Fearless (gold);

Akon: Freedom (platinum); Lily Allen: It's Not Me, It's You (platinum); The Prodigy: Invaders Must Die (platinum); Chris Isaak: Wicked Game (2 x platinum).

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