

United Business Media

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

04.07.09 £4.85



KING OF POP

MICHAEL JACKSON
29TH AUGUST 1958 - 25TH JUNE 2009

R.I.P.

 SONY MUSIC



United Business Media

MusicWeek

THE BUSINESS OF MUSIC www.musicweek.com

04.07.09 £4.85

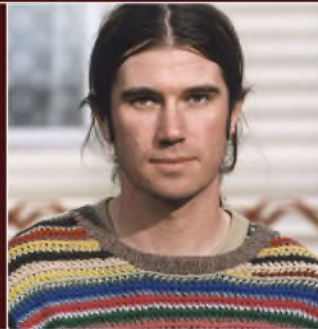
SPECIAL MICHAEL JACKSON – REACTION

Music world in shock
at death of a legend



NEWS GOING FOR GOLD

Industry stakes claim for
centre-stage involvement
in 2012 London Olympics



FEATURES BANKING ON SUCCESS

MW talks to
DJ, festival head and label
promoter Rob da Bank



The music industry goes into shock following the death of an icon just two weeks before he was due to resurrect a remarkable career at The O2

Michael Jackson 1958–2009

By Paul Williams

LEADING MUSIC INDUSTRY FIGURES have spoken of their shock and sadness about the sudden death of Michael Jackson on the eve of what was being billed as one of the greatest live comebacks of all time.

Jackson, who passed away last Thursday following a suspected heart attack, was due two weeks from today (Monday) to play the first of what would have been a record-breaking 50-date residency at The O2 arena in London in front of 750,000 people.

“It’s very sad,” says artist manager Richard Griffiths who worked closely with Jackson on *Dangerous* and *HIStory* in the 1990s while he was president of Epic Records US. “He

“An incredible recording artist, an insightful businessman, an unmatched performer and a true icon...”

**MARTY BANDIER,
SONY/ATV**

was only 50 and he was going to make this tremendous return.”

Former Sony Music executive Jonathan Morrish, who spent two decades working alongside Jackson, describes the news as “such a shock. It’s just extraordinary,” he says. “I spoke to someone [involved in the concerts] after I heard the news and it appeared all the rehearsals were going okay.”

Speaking on the morning after Jackson’s death, one-time Sony Music UK chairman and CEO Paul Burger described it as “a sad day, a momentous day”. He adds, “My reaction is one of sadness, though I have to say in many ways we lost Michael Jackson more than 10 years ago.”

Sony Corporation chairman, CEO and president Sir Howard Stringer paid tribute to Jackson as “a brilliant troubadour for his generation, a genius whose music reflected the passion and creativity of an era”. Sony/ATV chairman and CEO Marty Bandier saluted him as “an incredible recording artist, an insightful businessman, an unmatched performer and a true icon”.

The impact of Jackson’s death reached the circles of government with Culture Secretary Ben Bradshaw hailing him as “a superb artist and musician who inspired and brought joy to millions around the world”.

Jackson’s death is being put in the same context as those of Elvis Presley and John Lennon and it was being anticipated as Music Week went to press last Friday that it would provoke a mass buying of his records. As early as last Friday morning the entire Top 10 of Amazon UK’s rolling albums chart was made up of his albums, while his presence on iTunes’ albums and singles charts was also rapidly growing.

Ahead of the singer’s death, it had been anticipated that the planned O2 residency would at long

last put the spotlight back on Jackson’s immense talents as a music artist and live performer and away from a private life dogged in recent years by controversy. But the run-up to the concerts has been plagued by health stories and questions about whether the dates would actually happen.

However, for those who worked with Jackson and knew him, their thoughts have largely been about the unprecedented influence Jackson had both musically and on the business itself.

“He was undoubtedly in my mind the most creative, innovative and revolutionary artist whose collaborations with Quincy Jones created the most complete pop star ever,” suggests Burger, who believes the events of Jackson’s life over the past decade should not distract from the real story about him as an artist. “He made three sensational albums in *Off The Wall*, *Thriller* and *Bad* and for me this is a time to go beyond the tabloidisation of Michael Jackson and get back to what was so great about him.”

Morrish, who first got to know Jackson in the Seventies when the Jacksons signed to Epic and toured the UK, says, “My view is that *Thriller* created the modern music industry. It came at the time MTV was exploding and that was one of the factors that propelled the record to stratospheric levels.”

Songwriter Don Black, who became close to Jackson when he co-wrote the song *Ben*, puts him up there with the very greats. “It depends on what generation you are from,” says Black. “For my generation it was Frank Sinatra, the next generation Elvis and then it was Michael Jackson. They were the big three,” says Black.

Griffiths remembers finding himself in the strange position of trying to offer advice to someone so incredibly successful.

“I always liked him a lot,” he recalls. “He was always very polite and funny and charming and always very interested in everything, particularly what was going on at radio. He was obsessed about charts and I always felt when I was giving him ‘words of wisdom’ there he was thinking, ‘I’ve sold 100m records and you’re the eighth president of Epic Records I’ve had to deal with’ and that was fair enough.”

Among many anecdotes Burger recalls flying out to St Louis to meet Jackson and his then manager Frank DiLeo to discuss a forthcoming European tour. “I remember sitting in a hotel lobby just waiting for DiLeo and sitting across from me was Bubbles and I’m sitting there thinking, ‘This bloody chimp is dressed better than I am’.”

Griffiths also observes the huge influence Jackson has had on a current generation of artists, including those among Griffiths’ own roster of artists at his company Modest Management. Alexandra Burke, Lemar and JLS were among the many who sent him texts in the wake of the news about the singer’s death in Los Angeles breaking late last Thursday night.

“There’s a new generation of artists who are inspired by him,” he says. “For JLS, Michael is their absolute hero and there are a lot of younger artists influenced by him, too. I can tell you about the number of acts who perform a Michael Jackson song at X Factor auditions, the number of Jackson songs on American Idol or X Factor live shows. Everybody was hoping he was going to be incredible in those live shows.”

paul@musicweek.com

● See pages 2–3 for more reaction.



News

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

Sponsored by Mbopdigital.com

The Playlist



THE XX

Young Turks
Remember when you first heard Dummy by Portishead or Tricky's Maxinquaye? Listening to xx is a bit like that; inspired, broken and uplifting. (album, August 17)



ANIMAL KINGDOM

Tin Man
Warner Bros
Debut single from 2009 Warner Bros signing Animal Kingdom, Tin Man is a hauntingly beautiful pop song with a fragility that is utterly infectious. (single, July 6)



ELLIE GOULDING

Starry Eyed
unsigned
The subject of growing A&R interest, Goulding makes the current drop of synthesizing females sound altogether throw-away. A fresh, exciting sound. (demo)



NOAH AND THE WHALE

Blue Skies
Vertigo
Hottest record in the world on Zane Lowe last week, first taste of the new Noah and The Whale album is a mid-tempo, wonderfully produced song. (single, tbc)



JULIAN PLENTI

Only If You Run
Matador
A jaw-droppingly brilliant start to this album campaign from Interpol's Plenti, this has a lazy pop charm you can only pull off with an American accent. (single, tbc)



BASHY

Your Wish
GGI
Second single from the Kensal Rise native's debut album, Your Wish is a big catchy slice of commercial pop with an urban underbelly. (single August 17)



COLBIE CAILLAT

Fallin' For You
Island
First single from Caillat's second album, Fallin' For You doesn't stray from her cutesy pop formula, and oozes radio potential. (single, September 7)



EMMY THE GREAT

Edward EP
Close Harbour
Prolific songwriter Emmy The Great keeps the music coming with this emotive four-track EP. Its release comes ahead of an active summer schedule. (EP, August 10)



NOUVELLE VAGUE

3
Peace Frog
Third covers album from Nouvelle Vague and the guest stars are plentiful; Martin Gore, Ian McCulloch and Marina Celeste are among those featured. (album, July 6)



SIGN HERE

Island Records has signed Mumford & Sons. The group's debut album will be released by the major later this year with production by Markus Dravs (Arcade Fire). The band are managed by Adam Dunhope (Keane) – see *Unearthed* on page 15

Sony/ATV has signed the publishing rights for Yusuf Islam's latest album, *Roadsinger* (see publishing news on page 12)

Unsigned Peterborough duo The Candle Thieves have appointed new management in the shape of Big Life



GIG OF THE WEEK

Who: Rachel Furner
When: Tuesday, June 30
Where: The Fly, London
Why: Signed to Mercury earlier this year and currently working on her debut for the major, it is still early days for Furner but the material is getting better every time we hear it. This is a chance to hear her early on.

Jackson death could leave large hole in promoter and

Live London counts the

Live

By Robert Ashton

MICHAEL JACKSON'S DEATH COULD COST THE LONDON ECONOMY as much as hundreds of millions of pounds – not counting the £300m promoter AEG Live is thought to have been left exposed to following the collapse of the singer's tour.

With around 750,000 fans expected to see their idol on one of the 50 O2 dates of the *This Is It* tour starting July 13 (and running to March next year), one ticketing expert believes that hotel bookings, travel, restaurant reservations and spending at the shows themselves could easily have eclipsed £1bn.

Suppliers to The O2, such as drinks and catering companies, merchandisers and others will also be hit in the pocket. "I think those people going to the concerts would easily spend hundreds of pounds a piece, but now that's not going to happen," he says. "It's a massive loss."

But London's hospitality industry is not the only big loser. Tour promoter AEG Live will be counting the cost of the O2 residency for months, if not years to come. And ticket sellers are also being deluged by anxious fans, some of whom paid £75 through the official ticketing agency Ticketmaster and anywhere up to £1,000 and beyond on the secondary ticketing market.

The tour had been personally put together by Randy Phillips, the Los Angeles-based president and CEO of the US entertainment group. He was not available for comment as *MW*



Looking forward: Michael Jackson announces his O2 residency in March this year

went to press, nor was his European chief David Campbell. But sources suggest there was no contingency plan in place. "No one expects these things to happen," says one insider. "He was doing 50 dates. Now that is not going to happen. It is not as if there was a huge back-up."

It is now expected Campbell and Phillips will sit down over the next few days in an attempt to sort out the ticketing and also how they will fill the 50 dates now left empty. Last Friday AEG stated, "We will announce ticketing details in due course" while in another statement Phillips added that Jackson "was my friend".

However, it is expected the group will reimburse the estimated 500,000 tickets they have already released to the market (some 250,000 are thought to have been held back for later shows) worth around £30m.

On top of this 10,000 tickets were sold through the secondary ticketing company Seatwave and a further 50,000 through the agency Viagogo.

Viewpoint: Michael Jackson – nothing left to prove Paul Williams



“AS SOON AS MICHAEL JACKSON'S RECORD-BREAKING O2 RESIDENCY was announced in March there were

immediately doubts as to whether it would actually happen. However, no one could ever have imagined events would turn out as they have.

His death at 50 really can be comparable to those of Elvis Presley and John Lennon because, like them, he changed the face of music beyond just having a run of hits and making some successful albums. Without the contribution of Michael Jackson the world of music would now be a very different place.

The King of Pop title might have been a self-styled one but it was no less true. Across four-fifths of his life he was one of the planet's most famous people, too often in later

years for the wrong reasons, but it is his extraordinary abilities as a singer, songwriter (an aspect of his talents often overlooked, despite him writing the likes of Billie Jean and Don't Stop 'Til You Get Enough) and live performer that will ensure his place in the music history books forever.

It is no exaggeration to say that a good part of the music landscape and how the industry itself operates is down to Michael Jackson. While his earlier hits with the Jackson 5 included some of the greatest singles ever made, not least the perfectly-executed debut *I Want You Back*, his work with Quincy Jones had an impact that changed how records sounded and how the music business promoted them.

Given its huge sales and the fact blockbuster albums no longer sell anywhere near as many copies as they used to, *Thriller* – barring a miracle – will remain the world's all-time number

one seller forever. But beyond its 40m sales and some outstanding tracks, it achieved much more.

For starters, it showed how music could be promoted via the art of the video at a level that had never happened before. And in Jackson's case it really was an art. In this respect he broke down cultural and racial barriers becoming the first black artist to be played by MTV at a time in the early Eighties when the broadcaster's rock credentials had meant only white acts were ever screened.

Additionally, *Thriller's* incredible series of singles – six in the UK, seven in the US – influenced the way labels mined albums for singles, a crucial factor in helping to take sales of the biggest albums to levels that had rarely been seen before.

And as a live performer he set a standard for his contemporaries and for all those who followed him.

About Mbopdigital.com

Mbopdigital is a full service music digital services include Mbopglobal Distribution, Mbopmegastore.com music retail Downloads and full promotions and marketing.
www.mbopmegastore.com • e mbop@mbopdigital.co.uk

ticketing finances The cost

Seatwave CEO and founder Joe Cohen says his insurer Mondial Assistance will cover the cost of tickets bought through his company and booking fees and postage. "All customers who purchased tickets for Jackson's O2 shows from Seatwave are covered by our TicketCover, which guarantees they will get a full refund," says Cohen, who adds the average price paid by customers of his service for Jackson tickets was £300. "They'll get every penny back."

Deloitte media partner Charles Bradbrook says other secondary ticket buyers might not be so lucky. "Refunds from promoters will only be made to original purchasers, highlighting the potential risk to consumers of buying through the secondary market."

AEG Live, which also operates The O2, will face a massive challenge in recouping costs because it will be very difficult to find replacement acts to fill in many of the dates. "It's going to be really difficult to fill those dates straight away," says another source.

Worse, AEG Live had reportedly only managed to secure insurance for a limited number of dates and Phillips has gone on record to say AEG Live would "self-insure" some of the dates should there be a shortfall in coverage. The whole policy had been shopped for around £300m with just £80m of that thought to have eventually been covered by the London insurance market.

The deal is understood to have been brokered by Robertson Taylor, but a director of the company would only offer a "no comment" to questions.

robert@musicweek.com

ams Music Week editor

It was in the live performance arena where it looked like he was on the verge of making a great comeback, perhaps the greatest comeback there had ever been in music. Although he had not performed a concert in a decade, no one had done a residency on the scale of this before and despite concerns about his well-being, it was still expected that just a fortnight from today he would be performing on the O2 stage for the first time.

Those shows really were the last throw of the dice, a way of salvaging his artistic reputation and helping to ease his financial woes. It is hard to imagine just what kind of pressure that must have put him under – perhaps, it seems, too great a pressure.

But while the concerts were widely billed as a comeback, the reality is that Michael Jackson's legacy is such that he really had nothing else to prove."

Charts sent into a frenzy in just 50 hours of MJ sales

The man in the mirror smashes more chart records

Retail

By Alan Jones

IT MAY COME AS A SURPRISE to some readers that the sales analysis pieces which appear in *Music Week* every Monday are not written in their entirety until after the chart is made available the previous afternoon. Putting together such detailed information requires this writer to draft and tweak portions of the copy from Wednesday onwards.

Last Thursday morning, one of the smaller paragraphs I had prepared welcomed Michael Jackson's Number Ones album back into the Top 75 for the first time since May 2007, citing mounting media attention and consumer excitement ahead of his O2 residency for the fact that the album had doubled its sales week-on-week and was on schedule to end up at around number 60.

The tragic events that unfolded later that day have sadly rendered that justification for Number Ones' revival null and void. Despite the fact that less than 50 hours elapsed between the announcement of his death and the end of the chart week, the frenzy that followed Jackson's death means that he posthumously has no fewer than 11 of the Top 200 albums and 43 of the Top 200 singles, with Number Ones returning to the top of the album chart for the first time since 2003, with sales of 46,403 copies, including 10,083 downloads.

Also in the Top 75: Thriller (number seven, 14,939 sales); King Of Pop (number 14, 12,165 sales); Off The Wall (number 17, 10,719 sales); The Essential (number 20, 10,664 sales); Thriller 25 (number 45, 4,930 sales);

Bad (number 59, 3,934 sales).

The record for most



The boy who would be king of pop



simultaneous Top 75 album chart entries is held, ironically, by Elvis Presley – father of his first wife, Lisa Marie. Following his equally untimely demise in 1977, Presley had 10 albums in the Top 75.

Jackson's catalogue generated more than 124,000 album sales last week. More than 196,000 Jackson singles were also sold – the overwhelming majority in the form of downloads. Although none of his singles made as big an impression as Number Ones, 20 of them (16 solo and four with The Jacksons/ Jackson Five) re-entered the Top 75. That is the most simultaneous hits by one act in chart history.

Traditional wisdom would suggest that his biggest UK seller, Earth Song, or Billie Jean – which attracted more radio and TV airplay than any other following his death – would emerge as the top-ranked Jackson song – but the poignancy and personal nature of its lyrics made Man In The Mirror the runaway winner, with

sales of 22,145 copies earning it a return to the chart at number 11, well clear of runner-up Thriller (number 23, 13,505 sales).

Man In The Mirror was hitherto one of Jackson's least successful singles, peaking at number 21 in 1988, to rank 42nd in his overall popularity list, with just 116,590 sales. It is not only in the UK it is striking a chord either – in the US it tops the download chart at the time of writing heading a mass influx of 49 songs by Jackson into the Top 100 on iTunes. It also leads the rankings in Canada, France and many other major territories.

Jackson is the UK's sixth biggest-selling singles artist, with sales to date of nearly 12m, a total beaten only by Cliff Richard, The Beatles, Elvis Presley, Madonna and Elton John. His all-time biggest-seller is Earth Song, which has sold 1,092,596 copies in the UK, and re-enters the chart at number 38 this week on sales of 7,588 downloads. Three other Jackson tracks have sold more than 500,000 copies: One Day In Your Life (801,823), Billie Jean (752,766) and You Are Not Alone (587,722), with Don't Stop Till You Get Enough (494,675) likely to join them this week.

Jackson's singles sales both in the UK and worldwide are dwarfed by his album sales, with his 1982 blockbuster Thriller judged to be the world's biggest-selling album of all-time, with sales variously reported at between 75m and 109m.

In the US, it is certainly the all-time number two album, with sales certified by the RIAA at 28m, a million below the Eagles' Their Greatest Hits 1971-1975 compilation. In the UK, the regular edition of Thriller is also Jackson's biggest seller, with sales of 3,666,994 copies – enough for it to rank eight in the overall table of biggest sellers by any act. Thriller 25 has sold a further 252,840 copies.

Thriller follow up Bad, which hit the streets in 1987, is Jackson's second biggest seller here, with sales of 3,609,592 copies, and ranks immediately behind Thriller in the all-time UK table in ninth place. The only other album by Jackson to sell upwards of 2m copies in the UK is Dangerous, the 1991 release selling 2,010,069 copies.

alan@musicweek.com

IN THIS ISSUE



NEWS

VIRGIN HOPES TO LAUNCH WITH INDIE REPERTOIRE 4

Merlin agreement could see digital launch with full indie complement

GOING FOR GOLD 6

Industry stakes claim for centre-stage involvement in 2012 Olympics

MEDIA NEWS

SISTER STATIONS TAKE FIRST FESTIVAL STEPS 8

BBC Radio 2 and 6 Music announce broadcasting debuts at festivals

LIVE NEWS

UK LIVE REVENUES TOP £400M FOR FIRST TIME 12

Veterans steal the show as appetite for superstar gigs generates revenue

PUBLISHING

EMI REFUSES 'UNAGREED' PRS STREAMING RATES 14

First major publisher comes out against PRS for Music's streaming rates

DIGITAL NEWS

EUROPE'S DIGITAL MINDSET TOO DISCORDANT 15

Irish music industry action highlights disparate digital policies across Europe

UNEARTHED

MUMFORD & SONS 17



Island clinches signing of the much-pursued foursome; plus Dookey's Diary

FEATURES

MASTERCLASS: ROBIN MILLAR 18

The award-winning producer on keeping your pants off Sade and Catherine Deneuve!

BANKING ON SUCCESS 20

Having added the Association of Independent Festivals to his burgeoning portfolio, Rob da Bank speaks to *Music Week*

News

Editorial Paul Williams



OTHER THAN GORDON BROWN SPRAY-PAINTING THE WALLS of the Palace of Westminster with "We love the music business" it would be harder for the UK Government to make a clearer statement about how it recognises the importance of this industry than by hosting a garden party for it at 10 Downing Street.

Last week's gathering of politicians, including new Culture Secretary Ben Bradshaw, and top music executives illustrated just how far the relationship between the two sides has come since the days when one MP infamously dismissed the industry's output as producing "thump thump" music.

The reality is, though, both parties need each other more than ever.

The UK music industry has been a world leader since the Pan Am 707 plane containing the Fab Four touched down on the tarmac of Kennedy Airport in early 1964. But it prospered very happily for decades without any help or intervention from the political ruling classes, unless you count the likes of Harold Wilson and

Will the music industry come up smelling of roses after the Number 10 garden party?

others down the years using it for photo opportunities and for their own PR benefits.

However, as clearly demonstrated by some of the content of the Digital Britain report published a fortnight ago, the industry's future prospects now heavily weigh on it getting the right legislative support. Those in the industry can only do so much alone to fight the likes of online piracy and the continuing threats to the business's copyrights.

In turn, the Government recognises just how vital the contribution of the music industry and other creative sectors is to the economic well-being of the UK. These industries already make up around 8% of GDP each year and if Britain wants to remain one of the world's leading nations economically they must be allowed to continue to blossom.

Long gone are the days when the financial contributions rock stars and the like make to the Exchequer can be ignored or taken for granted by those in political power. Their contributions and those from across the creative landscape are now crucial in an age when the likes of UK manufacturing continue to shrink and even the nation's banking dominance going into the future is far from being a certainty. In short, the creative industries have become an essential part of the UK economy.

As for that garden party, it is hard not to be left in awe walking through that famous black door in SW1, past the bust of Disraeli and with the image of Winston Churchill staring back at you from one of the walls as you head through the surprisingly spacious building into the garden of 10 Downing Street.

For many executives used to experiencing everything and who are ever harder to impress, it was refreshing last week to see them genuinely thrilled to be in a place where world leaders and other important figures had also stood down the decades. On exiting some even got the police officers out side to take pictures of them with their mobile phones standing by that door, just as fans of their bands would want to be photographed next to their favourite star.

But the canapés, booze and chats with some of the political elite will count for nothing if they are not accompanied by action. It is in both the interests of the industry and the Government, whatever colour that may be, that the music business gets all the legislative support it needs to ensure it continues to prosper and is therefore worthy of another Downing Street garden party in the future.

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

Universal label launches publishing division and promises to

Geffen to follow Merry Star by pushing its label credentials

Labels

By Stuart Clarke



'I become even more indulged in these creative processes which I love' - Geffen UK president Colin Barlow



GEFFEN®

GEFFEN UK HAS MOVED A STEP CLOSER to president Colin Barlow's vision of the label as a 360-degree entertainment company, with the launch of a publishing division.

The Universal label has signed a joint venture deal with Universal Publishing to facilitate the publishing arm, which will sit under the Merry Star banner alongside other non-recorded music interests. The new division will give Barlow the freedom to sign and develop artists and songwriters in tandem with his label responsibilities.

The publishing division will be run by former creative manager Willi Morrison, and will tap directly into the Universal infrastructure, with the major providing all back-end admin and sync support to Merry Star.

"I've always worked with great songwriters but have always felt that from a publishing point of view it would be great to set up something that could really develop songwriters as well," says Barlow, who is to work closely with Morrison on developing the publishing roster.

"At Geffen, I'm probably more hands on from an A&R perspective than I have ever been and the creation of Merry Star means I become even more indulged in those creative processes, which I love. From a publishing perspective specifically we're just really excited about finding new writers and developing them."

Barlow says the creation of Merry Star is a response to the changing nature of the business and a move to benefit from the new income streams coming to music outside of tradi-

tional music sales and revenue. "I felt that music has never been more popular, but the way music is being exploited means the income stream is going to change, particularly in the next few years," he explains.

Beyond the publishing division, Barlow says that he would like to develop more branches to the company and has his eye on television, theatre and other interests as potential sectors that could benefit Geffen and its artists.

"With Merry Star, what I wanted to do was create an entertain-

Jazz trio to mark British Music Experience

THE BRITISH MUSIC EXPERIENCE IS MOVING INTO STAGING FULL-SCALE CONCERTS, kicking off with the first gig in a decade by legendary British trad jazz trio Kenny Ball, Chris Barber and Acker Bilk.

The inaugural BME presents... performance will take place at The O2's IndigO2 venue on July 23 and will tie in with a new best-of by the threesome being released by Decca, which will include a money-off voucher for the exhibition within the CD.

It is the latest example of how the BME, which launched within the Bubble area of The O2 in north Greenwich in March, is linking up with record companies to promote catalogue releases. In April it staged a Dusty Day to mark the 70th anniversary of her birth, while earlier this month it held events to mark the re issue of Mike Oldfield's Tubular Bells album.

However, the BME's curator Paul Lilley is keen for labels to more actively use the visitor attraction to market their releases.

"Universal have been great so far and they're the only ones that have seen the value of doing things like the Dusty Day and Tubular Bells. We're working with their catalogue people and also with Universal for our futures area. We put up a La Roux video from them three weeks before anything had started," he says.

"The BME is a brilliant marketing promotional tool for catalogue projects and also a great promotional tool for up-and-coming acts and Universal have grasped that pretty quickly."

The Dusty, Mike Oldfield and other special events have been very successful in generating PR and, in turn, attracting visitors to the BME and more are being

planned as it looks to capitalise on the fast-approaching school summer holidays.

BME commercial director Matt Glover concedes visitor numbers to the Experience during its first three months of operation are below what was originally projected, but they have been steady and notably high around the event days. But what is most encouraging is the feedback from those who have made it to the exhibition. This has delivered a 99% satisfaction rating, while the average visit is longer than had been envisaged: two hours rather than 90 minutes.

"We've only had about three complaints," says Lilley whose visitor grievances have questioned why apparently the BME does not have any music to listen to, why there are no music videos and why it cannot find space for anything on either Throbbing Gristle or The

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Does Digital Britain go far enough in helping to stem piracy?

YES 16% NO 84%

THIS WEEK WE ASK:

Which is Michael Jackson's greatest single: (a) Billie Jean; (b) Thriller; (c) Man In The Mirror; (d) Don't Stop Til You Get Enough; (e) You Are Not Alone; (f) Black & White

To vote, visit www.musicweek.com

to 'really deliver' r creation ntials

ment company that could earn from all walks of the business; whether that be songwriting, a production company that can create television shows with music within them, or theatre – all things that led to Geffen and can create income streams that could come into the pot that is Geffen Records.”

For the time being, however, the focus is on establishing Geffen itself as a renowned operating label within the UK.

“We’ve signed the publishing deal and my immediate goal now is to really deliver Geffen toward the end of the year, so that people can see that we are a real label, and next we’ll start to exploit some of the ideas for those companies, too. These are all great ideas and opportunities that we can explore over the next few years.”

Universal launched Geffen in the UK in October 2008 under the leadership of former Polydor co-president Barlow.

The label’s signings include Vagabond and Jade Ewen, the UK’s entry for the 2009 Eurovision Song Contest.

Geffen was originally founded in the US by record executive and film producer David Geffen. Universal bought the label in 1990.

stuart@musicweek.com

Digital deal ensures indies will be on, not forgotten

Licensing

By Robert Ashton

VIRGIN MEDIA IS HOPING TO LAUNCH with a full complement of independent repertoire after initiating negotiations with global rights licensing agency Merlin.

The two sides are believed to have been in talks for several weeks, meaning there is a good chance the independent record sector can cut a deal with the new service in time for its launch later this year.

Merlin CEO Charles Caldas would not be drawn into details about negotiations but confirms he is in contact with the ISP, which revealed earlier this month it would be launching an “all-you-can-eat” streaming and DRM-free download service with partner Universal.

Caldas says, “I can confirm we are talking to them. Obviously I am encouraged they are engaging with the independent community in advance of their launch. We are pleased to be at the table because it shows Virgin Media recognises the value of what we represent.”

Although Caldas concedes the discussions are still at an advanced stage, he adds, “You have to think that if they have made contact this early on then they want to make a comprehensive offering.”

The move is significant because the indie community has often found itself frozen out at the birth of some of the big digital offerings,



Merlin board member and AIM chairman/CEO Alison Wenham and (inset, right) Merlin CEO Charles Caldas

including iTunes and MySpace Music, which has so far resisted dealing with the indie community.

Last year MySpace Music signed a deal with indie distributor IODA but, despite assurances from co-founder and CEO Chris DeWolfe about his commitment to indie music, the company has not signed a deal with Merlin.

At the same time Merlin, which is holding a board meeting in New York this week, is beginning the process of electing a new board.

The new board will start sitting when Merlin’s inaugural 15-strong board – it includes Beggars Group chairman Martin Mills, Epitaph Europe managing director Hein van der Ree and WIN president and Aim chairman and CEO Alison Wenham – sees its two-year term comes to an end in late August.

Caldas says, “The interim board put the organisation together, but it

is good to refresh the board every so often.”

The new board will be elected from within the ranks of Merlin’s global membership, which represents the largest basket of rights outside of those held by the majors. And Caldas says that existing board members can reapply.

Caldas adds, “We have been extremely fortunate to have such an experienced, passionate and dedicated inaugural board in forming this organisation. It is now time for the members to elect a new set of representatives and I am confident that we will see another remarkable set of people ready to contribute to Merlin’s ever-growing importance in the market.”

Merlin member labels include Beggars Group, Epitaph Records, Domino, Warp and Naïve. Any owner, CEO or senior executive of a Merlin member company is eligible to stand for election, with the board likely to be split equally between companies based in North America, Europe and the rest of the world.

A final list of nominees and voting instructions will be confirmed by July 31, with the election running until August 14. The new board will sit for a two-year period starting August 27.

robert@musicweek.com



News in brief

● The **BBC Trust** has warned the Corporation’s music radio stations that they must be particularly careful with their output at times of the day when different generations may be listening together, as part of new guidance on “tastes and standards”. The new report, issued in the wake of the Sachsgate scandal involving Radio 2 presenters Jonathan Ross and Russell Brand, makes a sweeping range of recommendations, based on “the most exhaustive piece of audience research the BBC has ever undertaken” on tastes and standards.

● The **Intellectual Property Office** has demonstrated that intelligence sharing is one of the most effective ways of tackling IP crime in its latest Intellectual Property Crime Group 2009 IP Crime Report, published last week. Minister of State for Intellectual Property David Lammy says the report “makes clear that IP crime affects us all. It attacks the prosperity of our businesses and communities. It is economic and cultural vandalism that undermines our creators’ and innovators’ efforts”.

● A 33-year-old man has been arrested in Portsmouth as part of an investigation into **leaking pre-release music** on filesharing networks. The arrest follows a joint investigation by the BPI and IFPI in conjunction with the City of London Police and the Intellectual Property Office.



● **Midem** has announced that South Africa will be the Country of Honour for its 2010 event. The country focus is organised in partnership with the South African Department of Arts and Culture and will inaugurate a year of events promoting South African culture worldwide, culminating in its hosting of the World Cup next year.

● EMI Music Publishing has given **Jo Smith** the role of leading its business affairs team in the UK. Smith, who started working for the publisher in October 1996 as a legal consultant, will be responsible for business affairs matters concerning sales, licensing and A&R and will report into EMI Music Publishing general counsel for Europe Antony Bebawi.

Experience's first foray into full-scale concerts



BME presents... its first live show with the first gig in a decade by (pictured below, from left) Chris Barber, Acker Bilk and Kenny Ball

Underground and the Guardian Guide, while it utilises access to The O2 arena’s database by carefully targeting ticket buyers via email with marketing plugs for the BME. As Lilley explains, “With bands like Spandau Ballet, for instance, who are coming to The O2 that email says, ‘If you come to the BME you’ll see Gary Kemp’s guitar, handwritten lyrics and videos.’ When Cliff Richard & The Shadows play we’ll say you can see an interview with Cliff Richard and see Brian Bennett’s drums.”

The attraction is also proving a hit with “pretty much all the major museums”, whose representatives have visited the BME only to follow up with questions about its technology works, while enquiries have come from both France and the Netherlands about launching equivalent exhibitions in both countries.

Scorpions. He can only plead guilty to the last one.

“What’s not to love about it?” interjects Glover. “It’s celebrating all the great artists you’ve grown up with.”

But the pair acknowledge one of the challenges facing them is to demonstrate that the Experience is not a traditional museum but an interactive space that includes the latest technology and the likes of a

music room where you can play instruments. This it aims to reflect in a new creative that will include images from the BME itself.

Marketing is expected to include the likes of the London

News

Chess moves back into labels

Tri-Sound Records to specialise in new and heritage contemporary soul

Labels

By Ben Cardeu

FORMER CHESS RECORDS PRESIDENT MARSHALL CHESS and Acid Jazz founder Eddie Piller are teaming up to launch a record label that will specialise in contemporary soul music.

They will be joined in the newly-launched Tri-Sound label by Fredrik Ekander, CEO of the Bonnier Amigo Music Group, the biggest independent music company in the Nordic region.

The label will devote itself to signing new acts as well as placing heritage acts in a contemporary setting. Chess will concentrate on the latter goal, while Ekander will look after the day-to-day running of the label from the Bonnier Amigo headquarters and Piller will oversee A&R. The label will base its recording around residential Stockholm studio Cosmos.

Marshall Chess, the son of Chess founder Leonard Chess, whose own tenure at the legendary label included producing Rotary Connection, explains that Tri-Sound will combine the old (for example, being based around a studio) with the new

(such as an openness to the ad-funded model) in its approach to business.

"It's like the old and the new, especially if you reflect on the old independent record business," he says. "There are different ways of exposure now and new ways to make money from music once you have an artist there, like merch, which is a key driver, and advertising-driven."

Tri-Sound's debut release, The Third Degree's re-working of Duffy's *Mercy*, released on July 27, typifies the label's openness to new ways of working, having been given away as a free download for UK users of Spotify.

"It is a new era to launch a label. You don't need millions of dollars now," says Chess, who celebrates his 50th year in the music



Marshall Chess



Eddie Piller

industry in 2009. "The thinking with using Spotify was using something new to expose them."

The release of *Mercy* will be followed by an album from Noel McKoy, former vocalist with the James Taylor Quartet. Shellshock will look after the label's physical distribution in the UK and IODA will handle digital.

Chess says he plans to return to Chicago, where Chess Records was based, to look for artists both new and old to sign. He has already talked to legendary soul act The Dells about recording for the label, explaining that

"Marshall and Eddie are true characters and their careers speak volumes"

FREDRIK EKANDER, TRI-SOUND

he would like to take them to Cosmos studios and record with them to find new ways of using their vocals.

Ekander, who was responsible for bringing the three men together, explains how the label came about. "Not only have I been good friends with Marshall and Eddie for over 10 years but in the short time since I introduced them, they too have become equally good friends," he says. "They are true characters, great innovators and their careers speak volumes. I'm delighted we're working together."

"Marshall is a bona fide legend – one of the last great record men. I can't wait to get stuck into his phone book and see who we can make some music with" adds Piller.

ben@musicweek.com

Digital Store-penned

ERA to d

Retail

By Robert Ashton

ERA DIRECTOR GENERAL KIM BAYLEY has sent a new "survival plan" for physical music retail to the organisation's entire list of independent stores, after being impressed by the advice it offered.

The guide, written by Digital Stores product director Simon Coates, includes a three-part plan to try and put a brake on closures among music retailers, which have accelerated in recent years. *Music Week* recently reported that more than a quarter of the UK's independent music stores went out of business in 2008, leaving the sector with only around 300 outlets.

Coates has experience in high-street retailing – he started as a Christmas temp at Our Price, working his way up to department manager at HMV's flagship Oxford Street stores – and believes both physical and digital retailing have similar challenges.

"It is easy to translate what we do online and apply it offline, like looking after customers," says Coates, who has distilled all his experience into the Recordstore

Grainge takes to stage at digital-themed BPI AGM



Rare appearance: Lucian Grainge

UNIVERSAL MUSIC GROUP INTERNATIONAL chairman and CEO Lucian Grainge is to give a rare public speech in July when he addresses the 2009 BPI AGM.

Grainge will deliver a keynote speech at the event, which takes place on the afternoon of July 7 at the May Fair Hotel in London.

BPI chief executive Geoff Taylor and chairman Tony Wadsworth will also address the AGM. Taylor is expected to mention the work of the BPI secretariat in times of rapid political and economic change and against the backdrop of "industry-

defining" events such as the recent Virgin Media/Universal deal and Digital Britain.

Preceding the AGM will be the BPI's Annual Conference for Members, whose primary focus this year will be creating value for labels out of the "digital space".

To reflect this theme, the AGM will feature a number of guest speakers from the digital sphere, including Spotify UK managing director Paul Brown, Virgin Media head of music Richard Wheeler, Universal Music UK commercial director digital Francis Keeling and MMF chairman and Radiohead co-manager Brian Message.

BPI director of member services Julian Wall explains that, with digital music services launching all the time and the growing mobile music market, the AGM will provide a valuable update for BPI members.

"The AGM is an opportunity to engage directly with the membership and the digital environment is right at the top of the agenda for

many, if not all, of our independent labels and developing artists," he says.

"I'm very pleased that we have managed to gather together some of the sharpest minds currently working in this area in the UK and – with the input of our members on the day – look forward to what should be a very lively and interesting event."

As well as the speaker line-up, the independent candidates for the BPI Council elections will be addressing the delegates with a five-minute hustings speech, outlining their pitch for election.

Voting for the Council will take place in the afternoon session and the results will be announced on the day. There are three council places available and five candidates standing: Dramatico chairman Mike Batt, The Orchard co-founder and vice president Scott Cohen, First Night Records co-founder John Craig, Pure Mint Recordings owner Anthony Hall, and Infectious managing director Korda Marshall.

UK Music gets set for



Photo: Zoe Norfolk

Challenge: Ben Bradshaw and Feargal Sharkey at last week's UK Music reception

THE MUSIC INDUSTRY HAS STAKED AN EARLY CLAIM to soundtrack the forthcoming Olympics with the new Culture Secretary promising to sit down with UK Music in the next few weeks to discuss a range of ideas.

The move was signposted last week at UK Music's reception at 10 Downing Street when the group's CEO Feargal Sharkey asked Ben Bradshaw to discuss how the business can best represent the country

at the Olympics and during the Cultural Olympiad – a series of cultural projects in the run up to the games – with songs and artists.

At the reception Sharkey said, "I'm throwing down a bit of a challenge to the new minister and signalling the huge opportunity that the music industry feels there is to engage with the Cultural Olympiad and its nationwide legacy. Music can uniquely represent what this country is about."

document lays out tips for the UK's 300 independent record shops

Lespatch store survival guide

Survival Guide. "There are some obvious things to do, such as give the shop a lick of paint if it hasn't been done up in 20-odd years."

Coates' plan falls under three main headings: improvise, diversify and community.

He then develops each point with a number of key suggestions illustrated through questions. Thus, for "improvise", Coates suggests updating the image of the store and amplifies that by asking questions of the retailer such as "When was the last time you took a step back and looked at your store as if through a customer's eyes?" and "Should your logo be modernised?"

He also suggests that retailers should experiment with pre-orders, to check out new suppliers and look at bundling new release and catalogue albums with band T-shirts and other merchandise.

For "diversify", Coates suggests another range of possible strategies, such as becoming a specialist in the local market, selling tickets to gigs (possibly bundled with albums and merch) and selling vinyl. "Get a second-hand section," he argues. "These days more



"I want to try and help. I don't want to sound like Bob Geldof, but there is a lot of stuff we can do"

SIMON COATES, DIGITAL STORES

and more people are happy to buy their music second-hand as long as it's reasonably priced and in good condition."

He also believes that retailers need to do a lot more to find out about their customers, which is part of the "community" section of his guide. One obvious starting

point is gathering email addresses at the counter and introducing loyalty schemes and support for local music. "There's a lot to be said for supporting your local bands and artists," he adds.

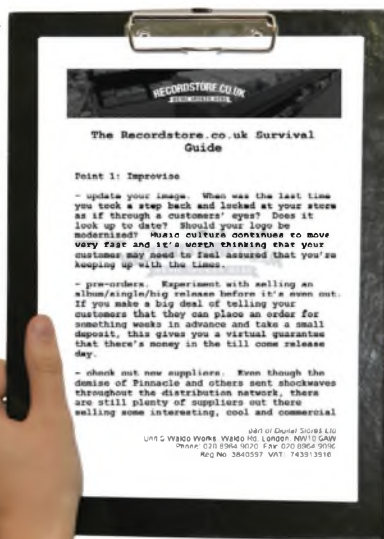
Coates' work comes on the heels of Graham Jones's book on the independent retail sector, *Last Shop Standing*, which tells the story of how shops are fighting to stay open against a backdrop of statistics which show 540 stores have closed in the last four years.

"I read the book as part of my research," adds Coates, who says there is a real community among retailers – both independent and high-street specialists. "I want to try and help. I don't want to sound like

Bob Geldof, but there is a lot of stuff we can do." Bayley says, "Succinct and to-the-point, Simon Coates' Survival Guide for indie retailers is well worth a read. Independent retailers are at the

sharp end of a fast-changing business, but they still engender a huge warmth and affection in the hearts of music fans. It is the indie sector's ability to move quickly, to respond to local preferences and pick up on new trends which is their secret weapon in the battle for survival."

robert@musicweek.com



or Olympic events

Bradshaw, who was meeting the music industry en masse for the first time since being promoted in the Government's recent Cabinet reshuffle, said he was happy to accept the challenge and wants to engage with the industry as soon as possible "so we can capitalise on that opportunity".

A meeting between Sharkey and Bradshaw and his advisors has been pencilled in for next month. "Alongside everything else it is something Bradshaw is keen to pick up on and work on with us over the coming months," says a UK Music spokesman, whose operation has now established a precedent for Government hosting a major reception for the industry.

The Olympic organising committee Locog is also promising to ensure music takes centre stage between now and 2012 and during the Olympic opening and closing ceremonies. One of Locog's major Cultural Olympiad projects is called Sounds, planned in collaboration with the BBC, Serious and Youth Music.

A London 2012 spokesman says, "Music is already a key ele-

ment of the London 2012 Cultural Olympiad with Sounds. Beyond that, there has been broader engagement with the industry as a whole about the opportunities between now and 2012. Any discussions are at an early stage and ongoing."

Sharkey said, "The Olympiad would be a fantastic opportunity to showcase the best of British music and highlight the sheer diversity of talent that we produce."

British music played a big role in the closing ceremony of the Beijing Olympics – handing the baton over to the UK – with Leona Lewis and Jimmy Page combining for a duet of Whole Lotta Love. However, the music industry will want to ensure that more artists and songs are given prominence in 2012.

Meanwhile, Minister for Communications, Technology and Broadcasting Lord Carter, who recently announced he was quitting the Government, is being replaced at the Department for Business Innovation & Skills by Birmingham MP Sion Simon.

Music Week Unearthed Hassle in Hoxton



ISLAND'S ERIK HASSLE and unsigned four-piece Young Hearts performed the latest instalment of *Music Week's Unearthed* series last Monday night, taking the stage for a night of live music and networking at East London's The Queen Of Hoxton. Hassle performed a stripped-down set with keyboard and guitar accompaniment, closing with a cover of Bob Marley's *Redemption Song*. Rising stars

Young Hearts performed a full set for the industry-heavy crowd, which packed the basement venue.

Hassle recently signed to Island Records and has put the finishing touches to his debut album, due for release in October this year.

Previous *Unearthed* events have featured Hockey, Kurran & The Wolf Notes and Max Tuohy. The night will return in July.

News in brief



● Songs by the likes of Kanye West (pictured), Super Furry Animals and Sinead O'Connor are part of a new sub-publishing deal struck by **Fintage Music** and **Netwerk**. Under the agreement, Fintage will handle the administration of Netwerk's publishing operations: Netwerk One, Artwek Music, Netwerk Songs Publishing and Manett Publishing in Benelux, Italy, Spain, Australia, Asia and South America.

● **Monocle magazine's** new venture into the music world kicked off last Friday. The *Monocle Weekly Summer Series* will run for eight weeks throughout the summer, delivering the latest on international music, culture, arts and design.

● **Sky** has joined the Industry Trust for IP Awareness, in a move it says shows its commitment to combating copyright theft. Sky will support the Trust's communications campaign, which aims to reach consumers who engage in copyright theft using cinema and television advertising, PR, radio and online communications.

● **TDC Play**, the bundled music subscription service launched in Denmark by ISP TDC and powered by 24-7, won the music service award at last week's Meffys. The awards, organised by the Mobile Entertainment Forum (MEF), are intended to provide a snapshot of "the range of products, services, apps and projects, from the newly launched to the tried-and-tested, which are driving the mobile entertainment industry forward".

● The organisers of Cologne's **c/o pop** convention are scaling up this year's event to include more international delegates following the cancellation of Popkomm 2009.

● Following our story last week about Guy Chambers re-signing to EMI Music Publishing, we have been asked to point out Kobalt administrators Chambers' early back catalogue, including his share of Robbie Williams co-writes such as *Angels*. EMI looks after catalogue including most of his share of Robbie Williams' *Escapology* album, while also representing his new work written after January 1 this year. Meanwhile, Universal Music Publishing has asked us to make clear Dave Stewart's new deal with Kobalt reported last week does not include his Eurythmics work and other back catalogue, which it continues to handle.

News media



TV Airplay chart Top 40

nielsen Music Control

Highest climber: Lazee ascends 13 places

This Wk	Last Wk	Artist Title Label	Plays
1	1	BLACK EYED PEAS Boom Boom Pow / Interscope	571
2	3	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Urtee Stank	461
3	2	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	458
4	4	AGNES Release Me / 3 Beat	437
5	6	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Interscope	428
6	5	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Polydor	390
7	8	DAVID GUETTA FEAT. KELIY ROWLAND When Love Takes Over / Positiva	389
8	7	JLS Beat Again / Epic	363
9	5	PIXIE LOTT Mama Do / Mercury	358
10	10	PUSSYCAT DOLLS Hush Hush / Interscope	353
11	12	JORDIN SPARKS Battlefield / Jive	351
12	12	EMINEM We Made You / Interscope	287
13	24	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak / Loaded	285
14	27	LAZEE FEAT. NEVERSTORE Hold On / Hard2beat	273
15	15	LADY GAGA Paparazzi / Interscope	271
16	15	CASCADA Evacuate The Dancefloor / AATW	269
17	16	LADY GAGA Poker Face / Interscope	264
18	10	FLO-RIDA Suga / Atlantic	262
19	14	BEYONCE Halo / Columbia	258
20	23	KINGS OF LEON Notion / Columbia	248
21	18	DANIEL MERRIWEATHER Red / J	239
22	31	TAKE THAT Said It All / Polydor	234
23	22	THE PRODIGY Warrior's Dance / Take Me To The Hospital	231
24	17	THE SATURDAYS Work / Polydor	227
25	NEW	LINKIN PARK New Divide / Warner Brothers	212
26	25	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Zomba	196
27	35	LA ROUX Bulletproof / Polydor	195
28	NEW	GREEN DAY 21 Guns / Warner Brothers	192
29	29	LETHAL BIZZLE Go Hard / Search & Destroy	183
30	21	LILY ALLEN Not Fair / Regal	179
31	32	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	178
32	28	KASABIAN Fire / Columbia	177
33	26	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! / Polydor	171
33	39	CHIPMUNK Diamond Rings / Columbia	171
35	NEW	MICHAEL JACKSON Billie Jean / Epic	163
36	NEW	MICHAEL JACKSON Bac / Epic	162
37	29	LITTLE BOOTS New In Town / sixsevenine	159
37	RE	N-DUBZ Wouldn't You / AATW	159
39	20	THE VERONICAS Untouched / Sire	158
40	NEW	MICHAEL JACKSON Don't Stop 'Til You Get Enough / Epic	156

© 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, Kierangi! TV, Kiss TV, Magic TV, MIV Base, MIV Dance, MIV Hits, MIV UK & Ireland, MIVz, NME TV Ç, TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH and VH2

BBC Radio 2 and 6 Music to make debuts at festivals

Sister stations take first steps in festival coverage

Radio

By Ben Cardew

RADIO 2 AND 6 MUSIC will be "dipping a toe" into the UK's vibrant festival scene this summer, as the stations work out how best to cover the booming live sector.

The two sister stations will be making their debut appearances at the Latitude Festival in July, with various DJs broadcasting live from the event as part of a busy summer of festival coverage.

Radio 2 will, for example, be airing highlights from the Cambridge Folk Festival, while 6 Music led the BBC's coverage of Glastonbury last weekend, offering 24 hour a day coverage from the event.

This is on top of the two stations' regular live music coverage, including recent Radio 2 gigs from Diana Krall and U2.

Radio 2 and 6 Music head of music Jeff Smith explains that there is an opportunity for both stations to "cover the range of festivals across the UK. People have been brought up with rock music for so many years. Live is such a big part of music that it is important to reflect that".

"This is our way of sticking a toe in the water and working out how best to cover the summer festivals. It is a real opportunity to look at the tremendous range of live music out there, particularly in summer."

Smith explains that the stations will use their experiences this year to work out how best to reflect the festival scene in the future - whether this is through broadcasting live from the events or covering festivals in their news output.

And he says that covering Glastonbury - arguably the world's biggest festival - gives 6 Music an opportunity to raise its profile among the general public.



'A real opportunity' says Radio 2/6 Music head of music Jeff Smith. Clockwise from top left: Smith and Latitude broadcasters Stuart Maconie, Dermot O'Leary and Claudia Winkleman

"What Glastonbury will do is grow awareness [of 6 Music]. It will bring 6 to the top of the mind for many people," he says. "When they get to 6 and listen to Glastonbury, they will also get an idea of what makes the station great."

What is more, Smith says that Latitude is a perfect match for the two stations he oversees. "Of all the festivals that I had seen, this was the one that seemed to fit us the best," he says.

Radio 2's coverage of Latitude will include:

- Stuart Maconie broadcasting live from the festival on Thursday, July 16;
- Claudia Winkleman broadcasting her weekly arts show live from the BBC Radio Arena, with a live audience of 300 festivalgoers;
- Dermot O'Leary recording a

special Radio 2 Introduces performance from Elvin on Friday, July 17. This will then be broadcast on his show on Saturday, along with performances from some of the biggest acts at the festival; and

● a special edition of The Great British Songbook Masterclass, featuring songwriter and solo artist Eg White, will be recorded on Saturday evening from the Literary Arena for broadcast on Janice Long's show.

At 6 Music, Steve Lamacq will broadcast live from the festival on the Friday and the station's Music Week programme on Sunday will be presented by Julie Cullen live from the site and Matt Everitt in the London studio.

Radio 4 is also broadcasting from Latitude

ben@musicweek.com

Media news in brief



● **Conor McNicholas** (above) has resigned as editor of *NME* after seven years. He is leaving the title to edit *Top Gear* magazine. An announcement will be made about his successor in due course. McNicholas made the

announcement via Twitter, writing, "I have resigned. Seven years as *NME* editor coming to an end. It's been a fucking privilege. New job racing towards me!" *NME* publishing director Paul Cheal adds, "Conor has made a great contribution to the ongoing development of the *NME*. Over the last seven years he and his talented team have garnered plaudits and awards in equal measure, consistently creating the most innovative and compelling new music magazine on the newsstand today." *NME* and fellow IPC title *Uncut* also have a new publisher in

the shape of former *Hair*, *Weedie* and *Weedie Flowers* publisher Faith Hill.

● **Magic 105.4** has launched its biggest marketing campaign to date, with the aim of celebrating London. The multi-platform Magic Loves London campaign will use on-air, outdoor, online, experiential activity and PR in an attempt to capture the mood of London this summer, with images submitted by listeners showing what they love most about their part of the city. A five-week TV ad campaign will launch the activity today (Monday).

...always listening

nielsen Music Control

Global airplay tracking

For information contact Helena Kosinski
t: +44 (0)20 7420 9296
e: h.kosinski@nielsenmusiccontrol.com
w: www.nielsenmusiccontrol.com

Charts: colour code

Highest new entry
Highest climber

Audience increase
Audience increase +50%

Airplay analysis Alan Jones

Billie Jean leads Jackson chart charge



TOPPING THE RADIO AIRPLAY CHART for the third week in a row, Pixie Lott's *Mama Do* is only the second song to secure more than 3,000 plays in a week this year. Beyoncé's *Halo* set the benchmark by securing 3,085 spins eight weeks ago. *Mama Do* soars to 3,055 plays this week – up 140 on a week ago – even though reduced rotation at Radio 1 and Radio 2 means it is an increase which is accompanied by a fall in its audience, which dips by more than 5m to 69.51m. Even that, however, is enough to give it a 26.06% larger audience than Agnes' *Release Me*, which continues at number two.

The airplay charts, like the sales charts, have been massively affected by the death of Michael Jackson. A week ago, the only Jackson-related title in the Top 200 was *Can You Feel It*, the 1981 hit credited to The Jacksons, which was ranked number 164. That track climbs to 153 this week but is joined on the list by 18 further tracks cut by Jackson solo and with his brothers. Leading the influx, *Billie Jean* – ranked 241 a week ago – rockets to number 26, with 877 plays securing it an

audience of 21.04m. The chart's highest climber with a bigger increase in plays of any track new or old, it was most favoured by Heart, with 22 stations in the network airing it between 15 and 13 times. *Marcher Sound* also played it 13 times, while London's *Capital FM* and sister station *Choice* both aired it 12 times. TV was far from immune to the Jackson frenzy with, for example, several of MTV's stations airing the same quickly assembled package of videos featuring Jacko. Eighteen of them ended up in the list of the 100 most-aired videos for the week, with *Billie Jean* leading the way here too. Some 163 airings – one more than *Bad* – earn it a re-entry to the chart at number 35.

Despite the disruption said influx of Jackson-related tracks caused at the lower end of the TV airplay chart, the Top 10 is at its calmest so far this year, with no new entries, and no track moving more than one place. In this placid climate, *Black Eyed Peas* triumph for the second straight week with *Boom Boom Pow* securing a tally of 571 plays, while the top three have had those places to themselves for the last six weeks.

Campaign focus



JLS

With their debut single B-listed at Radio 1, the campaign for 2008 X Factor finalists *JLS* is off to very bright start. But for Epic the key to the band's long-term success lies in turning down more offers than it accepts in these early stages of the group's career.

So far the label has avoided the traditional pop launch of school tours and Butlins shows, but *JLS* have nevertheless managed to reach more than half a million people over the past few months through X Factor Live performances and other dates, including the Radio 1 Big Weekend and Capital's

Summertime Ball live event.

Looking ahead to their debut album release in October, Epic plans to release a second single before the LP drops and already has lofty ambitions for the band.

"This is the first time I've seen real boy-band hysteria in a very long time," says Epic president Nick Raphael. "We've been inundated with requests for the group. For us, the strategy is simple. We want to have a huge first single and we want to do at least as well on the second single."

JLS are managed by the team at Modest Management, home to Leona Lewis, Lemar and other signed X Factor artists. Director Richard Griffiths says the potential for *JLS* is huge.

"Everyone in the business has been saying there is a gap in the market for a new boy band and with primetime television behind them, they have had a very good launch platform."

JLS's debut single, *Beat Again*, is released on July 13, with the second single, *Forever*, scheduled for a September release.

UK radio airplay chart Top 50

This week	last week	Weeks on chart	Sales chart	Artist	Title	Label	Total plays	Plays % +0-	Total Aud (m)	Aud % +0-
1	1	8	7	PIXIE LOTT	Mama Do	Mercury	3055	4.8	69.5	-6.72
2	2	7	6	AGNES	Release Me	Beat	1909	11.1R	55.14	1.4
3	4	8	2	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva	2081	26.5	53.2	11.81
4	3	6	22	TAKE THAT	Said It All	Polydor	2509	10.87	51.85	0.7R
5	5	9	3	BLACK EYED PEAS	Boom Boom Pow	Interscope	1223	4.24	41.24	0.32
6	6	6	27	PALOMA FAITH	Stone Cold Sober	Epic	639	29.63	40.76	6.67
7	16	5	53	THE YEAH YEAH'S	15 Minutes	Island	744	11.3R	36.26	15.59
8	8	4	5	KERI HILSON FEAT KANYE WEST & NE-YO	Knock You Down	Interscope	1043	3.05	36.1R	0.3
9	10	5	1	LA ROUX	Bulletproof	Polydor	1205	2.3	35.66	0.56
10	9	17	24	LADY GAGA	Poker Face	Interscope	2014	-14.4R	33.04	-8.09
11	14	2	15	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Polydor	901	-0.22	32.99	1.95
12	12	10	8	DANIEL MERRIWEATHER	Red J		2580	0.47	32.26	-4.33
13	13	4	31	NOISETTES	Never Forget You	Vertigo	1059	24.3	30.05	-8.47
14	25	4	10	THE VERONICAS	Untouched	Sire	725	13.1	29.81	17.55
15	11	14	62	PINK	Please Don't Leave Me	RCA	2175	-9.75	29.0R	-14.97
16	7	16	36	BEYONCÉ	Halo	Columbia	2068	-13.81	28.57	-22.93
17	17	13	56	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope	2001	-7.19	28.2R	-2.65
18	27	3	4	LADY GAGA	Paparazzi	Interscope	1563	-34.74	28.03	16.8R
19	24	3	14	JORDIN SPARKS	Battlefield	Jive	1114	45.97	28	8.57
20	20	4		JLS	Beat Again	Epic	845	37.53	27.97	5.59
21	15	13	33	LILY ALLEN	Not Fair	Regal	1947	-13.89	26.54	-17.8R
22	41	3	1R	PUSSYCAT DOLLS	Hush Hush	Interscope	810	3.31	25.06	42.63
23	21	3	29	THE SATURDAYS	Work	Polydor	1182	11.83	23.6	-10.64
24	29	6	20	KASABIAN	Fire	Columbia	333	-21.21	22.94	10.55
25	NEW	1		KINGS OF LEON	Notion	Columbia	405	0	21.27	0
26	RE	1	25	MICHAEL JACKSON	Billie Jean	Epic	877	0	21.04	0
27	30	28	82	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	Polydor	1229	-11.58	20.87	2.1
28	34	2		JAMES MORRISON	Nothing Ever Hurt Like You	Polydor	608	22.83	20.14	5.2R
29	2R	14	17	TINCHY STRYDER FEAT. N-DUBZ	Number 1	qtn & Broadway	875	5.45	20.11	6.9
30	NEW	1		MPHO	Box N Locks	Parlophone	193	0	19.74	0
31	37	2		BENNY ANDERSSON BAND	Story Of A Heart	Polydor	79	75.55	19.73	6.94
32	49	3		BAT FOR LASHES	Pearl's Dream	Parlophone	110	15.73	19.49	33.5R
33	43	2		A-HA	Foot Of The Mountain	UMI	115	45	19.9	14.34
34	50	2		CASCADA	Evacuate The Dancefloor	AATW	432	22.03	19.22	33.33
35	RE	1	25	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak (Make Me A Dancer)	London	740	0	17.86	0
36	1R	13	42	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho!	Polydor	1210	-23.51	17.63	-3R.03
37	45	4	32	KATY PERRY	Waking Up In Vegas	Virgin	997	-1.23	17.59	8.5R
38	3R	2		CHIPMUNK	Diamond Rings	Columbia	227	97.33	16.9R	5.3
39	39	16	34	CALVIN HARRIS	I'm Not Alone	Columbia	798	-8.49	16.61	6.16
40	44	1R	35	JASON MRAZ	I'm Yours	Elektra	1165	-0.43	16.6	1.2R
41	RE	1	23	MICHAEL JACKSON	Thriller	Epic	560	0	16.45	0
42	48	2	12	FLORENCE & THE MACHINE	Rabbit Heart (Raise It Up)	Island	275	15.95	16.07	4.15
43	33	15	64	METRO STATION	Shake It	Columbia	853	-14.01	15.92	-19.39
44	32	6	94	KELLY CLARKSON	Do Not Hook Up	RCA	994	-4.24	15.8R	-23.4R
45	19	14	59	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	Columbia	1075	-29.43	15.75	-43.24
46	46	30	51	LADY GAGA	Just Dance	Interscope	839	-17.99	15.66	-3.03
47	31	4		MIKA	Blue Eyes	Casablanca/Island	48	54.84	15.18	-24.14
48	NEW	1	52	JACK PENATE	Be The One	XL	175	0	14.95	0
49	RE	1	4R	MICHAEL JACKSON	Man In The Mirror	Epic	574	0	14.84	0
50	RE	1	4R	MICHAEL JACKSON	Don't Stop 'Til You Get Enough	Epic	650	0	14.74	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1Xtra, 102.4, 102.6, 103.3, 103.9, 104.9, 106.1, 106.4, 106.6, 106.8, 107.1, 107.5, 107.9, 108.1, 108.4, 108.7, 109.1, 109.4, 109.7, 110.1, 110.4, 110.7, 111.1, 111.4, 111.7, 112.1, 112.4, 112.7, 113.1, 113.4, 113.7, 114.1, 114.4, 114.7, 115.1, 115.4, 115.7, 116.1, 116.4, 116.7, 117.1, 117.4, 117.7, 118.1, 118.4, 118.7, 119.1, 119.4, 119.7, 120.1, 120.4, 120.7, 121.1, 121.4, 121.7, 122.1, 122.4, 122.7, 123.1, 123.4, 123.7, 124.1, 124.4, 124.7, 125.1, 125.4, 125.7, 126.1, 126.4, 126.7, 127.1, 127.4, 127.7, 128.1, 128.4, 128.7, 129.1, 129.4, 129.7, 130.1, 130.4, 130.7, 131.1, 131.4, 131.7, 132.1, 132.4, 132.7, 133.1, 133.4, 133.7, 134.1, 134.4, 134.7, 135.1, 135.4, 135.7, 136.1, 136.4, 136.7, 137.1, 137.4, 137.7, 138.1, 138.4, 138.7, 139.1, 139.4, 139.7, 140.1, 140.4, 140.7, 141.1, 141.4, 141.7, 142.1, 142.4, 142.7, 143.1, 143.4, 143.7, 144.1, 144.4, 144.7, 145.1, 145.4, 145.7, 146.1, 146.4, 146.7, 147.1, 147.4, 147.7, 148.1, 148.4, 148.7, 149.1, 149.4, 149.7, 150.1, 150.4, 150.7, 151.1, 151.4, 151.7, 152.1, 152.4, 152.7, 153.1, 153.4, 153.7, 154.1, 154.4, 154.7, 155.1, 155.4, 155.7, 156.1, 156.4, 156.7, 157.1, 157.4, 157.7, 158.1, 158.4, 158.7, 159.1, 159.4, 159.7, 160.1, 160.4, 160.7, 161.1, 161.4, 161.7, 162.1, 162.4, 162.7, 163.1, 163.4, 163.7, 164.1, 164.4, 164.7, 165.1, 165.4, 165.7, 166.1, 166.4, 166.7, 167.1, 167.4, 167.7, 168.1, 168.4, 168.7, 169.1, 169.4, 169.7, 170.1, 170.4, 170.7, 171.1, 171.4, 171.7, 172.1, 172.4, 172.7, 173.1, 173.4, 173.7, 174.1, 174.4, 174.7, 175.1, 175.4, 175.7, 176.1, 176.4, 176.7, 177.1, 177.4, 177.7, 178.1, 178.4, 178.7, 179.1, 179.4, 179.7, 180.1, 180.4, 180.7, 181.1, 181.4, 181.7, 182.1, 182.4, 182.7, 183.1, 183.4, 183.7, 184.1, 184.4, 184.7, 185.1, 185.4, 185.7, 186.1, 186.4, 186.7, 187.1, 187.4, 187.7, 188.1, 188.4, 188.7, 189.1, 189.4, 189.7, 190.1, 190.4, 190.7, 191.1, 191.4, 191.7, 192.1, 192.4, 192.7, 193.1, 193.4, 193.7, 194.1, 194.4, 194.7, 195.1, 195.4, 195.7, 196.1, 196.4, 196.7, 197.1, 197.4, 197.7, 198.1, 198.4, 198.7, 199.1, 199.4, 199.7, 200.1, 200.4, 200.7, 201.1, 201.4, 201.7, 202.1, 202.4, 202.7, 203.1, 203.4, 203.7, 204.1, 204.4, 204.7, 205.1, 205.4, 205.7, 206.1, 206.4, 206.7, 207.1, 207.4, 207.7, 208.1, 208.4, 208.7, 209.1, 209.4, 209.7, 210.1, 210.4, 210.7, 211.1, 211.4, 211.7, 212.1, 212.4, 212.7, 213.1, 213.4, 213.7, 214.1, 214.4, 214.7, 215.1, 215.4, 215.7, 216.1, 216.4, 216.7, 217.1, 217.4, 217.7, 218.1, 218.4, 218.7, 219.1, 219.4, 219.7, 220.1, 220.4, 220.7, 221.1, 221.4, 221.7, 222.1, 222.4, 222.7, 223.1, 223.4, 223.7, 224.1, 224.4, 224.7, 225.1, 225.4, 225.7, 226.1, 226.4, 226.7, 227.1, 227.4, 227.7, 228.1, 228.4, 228.7, 229.1, 229.4, 229.7, 230.1, 230.4, 230.7, 231.1, 231.4, 231.7, 232.1, 232.4, 232.7, 233.1, 233.4, 233.7, 234.1, 234.4, 234.7, 235.1, 235.4, 235.7, 236.1, 236.4, 236.7, 237.1, 237.4, 237.7, 238.1, 238.4, 238.7, 239.1, 239.4, 239.7, 240.1, 240.4, 240.7, 241.1, 241.4, 241.7, 242.1, 242.4, 242.7, 243.1, 243.4, 243.7, 244.1, 244.4, 244.7, 245.1, 245.4, 245.7, 246.1, 246.4, 246.7, 247.1, 247.4, 247.7, 248.1, 248.4, 248.7, 249.1, 249.4, 249.7, 250.1, 250.4, 250.7, 251.1, 251.4, 251.7, 252.1, 252.4, 252.7, 253.1, 253.4, 253.7, 254.1, 254.4, 254.7, 255.1, 255.4, 255.7, 256.1, 256.4, 256.7, 257.1, 257.4, 257.7, 258.1, 258.4, 258.7, 259.1, 259.4, 259.7, 260.1, 260.4, 260.7, 261.1, 261.4, 261.7, 262.1, 262.4, 262.7, 263.1, 263.4, 263.7, 264.1, 264.4, 264.7, 265.1, 265.4, 265.7, 266.1, 266.4, 266.7, 267.1, 267.4, 267.7, 268.1, 268.4, 268.7, 269.1, 269.4, 269.7, 270.1, 270.4, 270.7, 271.1, 271.4, 271.7, 272.1, 272.4, 272.7, 273.1, 273.4, 273.7, 274.1, 274.4, 274.7, 275.1, 275.4, 275.7, 276.1, 276.4, 276.7, 277.1, 277.4, 277.7, 278.1, 278.4, 278.7, 279.1, 279.4, 279.7, 280.1, 280.4, 280.7, 281.1, 281.4, 281.7, 282.1, 282.4, 282.7, 283.1, 283.4, 283.7, 284.1, 284.4, 284.7, 285.1, 285.4, 285.7, 286.1, 286.4, 286.7, 287.1, 287.4, 287.7, 288.1, 288.4, 288.7, 289.1, 289.4, 289.7, 290.1, 290.4, 290.7, 291.1, 291.4, 291.7, 292.1, 292.4, 292.7, 293.1, 293.4, 293.7, 294.1, 294.4, 294.7, 295.1, 295.4, 295.7, 296.1, 296.4, 296.7, 297.1, 297.4, 297.7, 298.1, 298.4, 298.7, 299.1, 299.4, 299.7, 300.1, 300.4, 300.7, 301.1, 301.4, 301.7, 302.1, 302.4, 302.7, 303.1, 303.4, 303.7, 304.1, 304.4, 304.7, 305.1, 305.4, 305.7, 306.1, 306.4, 306.7, 307.1, 307.4, 307.7, 308.1, 308.4, 308.7, 309.1, 309.4, 309.7, 310.1, 310.4, 310.7, 311.1, 311.4, 311.7, 312.1, 312.4, 312.7, 313.1, 313.4, 313.7, 314.1, 314.4, 314.7, 315.1, 315.4, 315.7, 316.1, 316.4, 316.7, 317.1, 317.4, 317.7, 318.1, 318.4, 318.7, 319.1, 319.4, 319.7, 320.1, 320.4, 320.7, 321.1, 321.4, 321.7, 322.1, 322.4, 322.7, 323.1, 323.4, 323.7, 324.1, 324.4, 324.7, 325.1, 325.4, 325.7, 326.1, 326.4, 326.7, 327.1, 327.4, 327.7, 328.1, 328.4, 328.7, 329.1, 329.4, 329.7, 330.1, 330.4, 330.7, 331.1, 331.4, 331.7, 332.1, 332.4, 332.7, 333.1, 333.4, 333.7, 334.1, 334.4, 334.7, 335.1, 335.4, 335.7, 336.1, 336.4, 336.7, 337

News media

Radio playlists

Radio 1

A list:

Agnes Release Me; Basement Jaxx Raindrops; Black Eyed Peas Boom Boom Pow; Cascada Evacuate The Dancefloor; Chipmunk Diamond Rings; David Guetta Feat. Kelly Rowland When Love Takes Over; Florence & The Machine Rabbit Heart (Raise It Up); Jamie T Sticks N Stones; Jls Beat Again; Kasabian Fire; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Kings Of Leon Notion; La Roux Bulletproof; Lady Gaga Paparazzi; Linkin Park New Divide; Nickelback If Today Was Your Last Day; Take That Said It All; The Saturdays Work; The Veronicas Untouched

B list:

3OH!3 Don't Trust Me; Akon We Don't Care; Chicane Poppiholla; Frankmusik Confusion Girl; Franz Ferdinand Can't Stop Feeling; Freemasons Feat. Sophie Ellis Bextor Heartbreak (Make Me A Dancer); Green Day 21 Guns; Jordin Sparks Battlefield; Kid British Our House Is Dadless; Marmaduke Duke Silhouettes; Master Shortie Dead End; Metro Station Seventeen Forever; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); The Maccabees Can You Give It; White Lies Death

C list:

Danny Byrd Red Mist; Fightstar Never Change; Hollywood Undead Young; James Morrison Nothing Ever Hurt Like You; Mpho Box N Locks; Mstrkrft Heartbreaker; Pussycat Dolls Hush Hush; Skint & Demoralised Red Lipstick; Tinchy Stryder Never Leave You

6Music

A list:

Animal Collective Summertime Clothes; Doves Winter Hill; Florence & The Machine Rabbit Heart (Raise It Up); Franz Ferdinand Can't Stop Feeling; Kings Of Leon Notion; La Roux Bulletproof; The Dead Weather Treat Me Like Your Mother; The Low Anthem To Ohio; The Maccabees Can You Give It; Yeah Yeah Yeahs Heads Will Roll

Capital

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Daniel Merriweather Red; David Guetta Feat. Kelly Rowland When Love Takes Over; Enrique Iglesias Feat. Ciara Takin' Back My Love; Jls Beat Again; Katy Perry Waking Up In Vegas; Kelly Clarkson I Do Not Hook Up; La Roux Bulletproof; Lady Gaga Paparazzi; Lily Allen Not Fair; Metro Station Shake It; Pitbull I Know You Want Me (Calle Ocho); Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Beyonce Sweet Dreams; Cascada Evacuate The Dancefloor; Freemasons Feat. Sophie Ellis Bextor Heartbreak (Make Me A Dancer); James Morrison Nothing Ever Hurt Like You; Jordin Sparks Battlefield; Keri Hilson Feat Kanye West & Ne-Yo (Knock You Down); Melanie Fiona Give It To Me Right; Noisettes Never Forget You; Pussycat Dolls Hush Hush; Take That Said It All; Taylor Swift Teardrops On My Guitar; The Saturdays Work; The Veronicas Untouched

Galaxy

A list:

Agnes Release Me; Beyonce Halo; Beyonce

Sweet Dreams; Black Eyed Peas Boom Boom Pow; Calvin Harris I'm Not Alone; David Guetta Feat. Kelly Rowland When Love Takes Over; Enrique Iglesias Feat. Ciara Takin' Back My Love; Freemasons Feat.

Sophie Ellis Bextor Heartbreak (Make Me A Dancer); Jls Beat Again; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; La Roux Bulletproof; La Roux In For The Kill; Lady Gaga Paparazzi; Lady Gaga Poker Face; Metro Station Shake It; Pink Please Don't Leave Me; Pitbull I Know You Want Me (Calle Ocho); Pixie Lott Mama Do; Pussycat Dolls Hush Hush; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Black Eyed Peas I Gotta Feeling; Britney Spears Radar; Calvin Harris Ready For The Weekend; Daniel Merriweather Red; Eminem We Made You; Flo-Rida Suga; Melanie Fiona Give It To Me Right; Shontelle Feat. Akon Stuck With Each Other; Steve Angello Feat Robin S Show Me Love; The Saturdays Work

Xfm

Daytime list:

3OH!3 Don't Trust Me; Bat For Lashes Pearl's Dream; Carolina Liar Show Me What I'm Looking For; Empire Of The Sun We Are The People; Fightstar Never Change; Florence & The Machine Rabbit Heart (Raise It Up); Franz Ferdinand Can't Stop Feeling; Golden Silvers Arrows Of Eros; Gossip Heavy Cross; Green Day 21 Guns; Jack Penate Be The One; Jamie T Sticks N Stones; Kasabian Fire; Kid British Our House Is Dadless; Kings Of Leon Notion; La Roux Bulletproof; Linkin Park New Divide; Marmaduke Duke Rubber Lover; Marmaduke Duke Silhouettes; Maximo Park Questioning, Not Coasting; Mpho Box N Locks; Noisettes Never Forget You; Oasis I Believe In All; Oasis The Boy With The Blues; Red Light Company Meccano; Reverend & The Makers Silence Is Talking; Shinedown Second Chance; The Enemy Sing When You're In Love; The Gaslight Anthem The '59 Sound; The Killers A Dustland Fairytale; The Maccabees Can You Give It; The Rifles The Great Escape; The Rumble Strips Not The Only Person; The Twang Barney Rubble; White Lies Death; Yeah Yeah Yeahs Heads Will Roll

Evening list:

Alan Pownall Clara; Animal Kingdom Tin Man; Billy Talent Rusted From The Rain; Bloc Party One More Chance; Bombay Bicycle Club Dust On The Ground; Boy Crisis Dressed To Digress; Doves Winter Hill; Fight Like Apes Something Global; Fleet Foxes Your Protector; Jocasta Sleeps Crayfish Cocktail; Johnny Foreigner Feels Like Summer; Lissy Trullie She Said; Me My Head Tumbling Down; Mirrors Look At Me; New Education Another Miracle; Sam Isaac Sideways; Silversun Pickups Panic Switch; Skint & Demoralised Red Lipstick; Spinnerette Baptized By Fire; Starsailor All The Plans; Teitur The Girl I Don't Know; The Big Pink Stop The World; The Dead Weather Treat Me Like Your Mother; The Temper Trap Sweet Disposition

Shadow Culture Secretary to reveal intentions for radio

Radio Academy to gain insight into Tory plans

Radio

By Ben Cardew

Shadow Culture Secretary Jeremy Hunt will explain the Conservative party's plans for the radio industry should it win the next General Election when he addresses the Radio Academy's Radio Festival this Wednesday.

In addition, Hunt, who accused the Government of "digital dithering" in response to Digital Britain last month, echoing BPI chief executive Geoff Taylor's own assessment, will also further outline his party's views on the controversial paper in his keynote session.

"There will be people in commercial radio thinking, 'Oh this is great, the Tories are back in, we can do what we like,'" says Radio Academy chief executive Trevor Dann of the widespread belief that the Conservative party will win the next election. "People should keep their ears open – the Conservatives could be in government in less than a year."

Also speaking at the event, which takes place from today (Monday) until Wednesday, July 1, at the Nottingham Playhouse, is Commercial Radio Australia CEO Joan Warner, who will tell delegates of the advantages of the DAB+ format. This format has recently launched in Australia and many observers believe it to be superior to DAB.

"DAB+ has more efficient audio coding so is two to three times more spectrum efficient than DAB – always of interest when spectrum is scarce and/or there are a lot of radio stations to migrate to digital," explains Warner. "It is a more



DAB+
Digital Audio Broadcasting

Delegates will hear Jeremy Hunt (above) and learn more about DAB+

powerful technology in terms of what it can offer as a result. More efficient use of spectrum will enable stations to multi-channel at reasonable bitrates to give listeners a good experience of new services, as well as broadcast a variety of multimedia, data and interactive programming – all free to air."

"They [Australia] are very late in getting into digital radio," adds Dann. "On the other hand, they would argue that they have got it right. They have gone for DAB+, which pumps greater signal down smaller bandwidth. From the point of view of the music business DAB hasn't really liberated lots of new formats, whereas DAB+, were Britain to adopt it, would."

Indeed, Warner will argue at the event of the advantages to the UK of converting to DAB+. "The UK has a legacy problem with the success of the sale of millions of DAB receivers in recent years. This would need to be addressed before the UK could contemplate moving to the more

efficient version of DAB as listeners cannot be disadvantaged," she explains.

"I am going to talk about the introduction of DAB+ in Australia and how it offers listeners a better listening experience with features like clearer sound and improved reception; extra channels, pause and rewind radio, more details about the advertised product, slideshows, scrolling text, Electronic Programme Guides, updated news, sports and racing information. Plus I will talk about why we chose DAB and our work with retailers and manufacturers and our marketing campaign all to ensure a successful rollout."

Other speakers include Radio 2 and 6 Music controller Bob Shennan, BBC audio and music director Tim Davie, Radio Centre chief executive Andrew Harrison and former Guardian Media Group radio chief executive John Myers, who was commissioned by Communications Minister and Digital Britain author Lord Carter to undertake a review into the future of local digital radio.

"It's going to be a fascinating debate this year. Radio has never had such a turbulent year. There is a lot of gloom around but now is the time to think about exciting possibilities," says Dann.

As well as the speaker line up, there will be a number of music-focused events as part of the event, including a BBC Introducing showcase at Nottingham's Rescue Rooms and Mistajam Comes Home, where the 1Xtra DJ will broadcast live from his hometown of Nottingham with live PAs, including local acts.

ben@musicweek.com

Media news in brief

● **Global Radio** last week completed the third and final phase of its Heart rollout, with Invicta FM, Southern FM, Ocean FM, 2CR Essex FM, Marcher Sound, Coast 96.3, Buzz 97.1 and Champion 103 joining the 21 stations that launched across Anglia and the west of England earlier this year. This takes the number of Heart stations to 33. The launch of the new stations is being supported by a major marketing campaign for the entire Heart network.

● **Original Sinners** are to record a session at Abbey Road studios after winning Absolute Radio's One Last Dream competition (pictured right with Christian O'Connell). As part of the

deal, the band will also be mentored by Pink Floyd guitarist Guy Pratt and Henry Priestman, a previous member of The Christians and current member of Echo And The Bunnymen.



● **Simon Cowell** is reportedly joining forces with British retailer Sir Philip Green to create a new global entertainment company. The new company will create television content

in both the UK and the US acting as a holding company for Cowell's entertainment interests. It is currently unclear what impact, if any, this would have on his Sony record label with Sony Music.

● The **BBC Introducing** stage makes its debut at T In The Park this year, with acts including Broken Records, Seal Cus Clucking Cub and Danananakroyd all making appearances. The stage, which also has a presence at festivals such as Glastonbury and Reading/Leeds, is intended to support unsigned and under the radar new acts. T In The Park takes place in Balado, Kinrosshire, from July 10 to 12.



THE EXCHANGE

LONDON'S LONGEST RUNNING INDEPENDENT MASTERING STUDIO

MUSIC IS A DRUG -
WE CAN IMPROVE
THE EXPERIENCE

FOR ARTISTS WE HAVE WORKED
WITH, GO TO:
www.exchangemastering.co.uk



WE CATER FOR CLIENTS WHO APPRECIATE
GOOD SOUND QUALITY

WE ARE AWARE OF THE PROBLEMS AND
DISTORTIONS MANY PEOPLE HAVE WITH
CERTAIN TECHNOLOGIES IN RECORDING MUSIC

WE CAN GIVE LIFE AND DYNAMICS
TO YOUR MUSIC

WE USE THE BEST EQUIPMENT - PULTEC, RCA,
EMI, EAR, NEUMAN, McINTOSH, TANNOY -
AND WE FILTER OUR MAINS

WE HAVE ENGINEERS WHO CARE ABOUT
WHAT THEY ARE DOING TO THE RECORDINGS
AND THE PEOPLE WHO MADE THEM

Tel: 0207 485 0530
Email: studio@exchangemastering.co.uk

THE EXCHANGE MASTERING STUDIOS. 42 BRUGES PLACE, RANDOLPH STREET, LONDON, NW1 0TX

How do you guarantee your marketing ROI?

MusicWeek

W02JCM66K

is used by **70,000 music industry professionals** each month

ABC 6,771 Music Week weekly print subscribers

ABC ELECTRONIC 63,904 monthly unique users of musicweek.com

...do we need to spell it out?

The ABC and ABCE is an independent industry-recognised standard of print sales and website reach.
Delivering Trust and Accountability

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£801,450	METALLICA The O2, London	17,810	Kilimanjaro Live
£486,680	METALLICA Birmingham LG Arena	12,167	Kilimanjaro Live
£457,765	SIMPLY RED Birmingham LG Arena	11,115	Kilimanjaro Live
£397,400	METALLICA Glasgow SECC	9,935	Kilimanjaro Live
£385,500	SIMPLY RED Sheffield Arena	10,280	Kilimanjaro Live
£198,080	SIMPLY RED Cardiff Arena	4,769	Kilimanjaro Live
£147,840	SIMPLY RED Braehead Arena, Glasgow	3,696	Kilimanjaro Live
£68,960	JACKSON BROWNE Sheffield City Hall	1,854	JA Entertainment
£60,730	JACKSON BROWNE Liverpool Philharmonic Theatre	1,615	JA Entertainment
£41,625	KASABIAN Winter Gardens, Margate	1,850	Live Nation
£9,500	THE DYKEENIES Fat Sams Live, Dundee	1,000	UF Concerts
£6,250	GOJIRA Underworld, London	500	Live Nation
£5,700	THE DYKEENIES Studio 24, Edinburgh	600	UF Concerts
£5,426	THE DYKEENIES Mohulu, Aberdeen	560	UF Concerts
£4,627	RUMBLE STRIPS Dingwalls, London	487	Live Nation
£3,500	THE SOUNDS ABC2, Glasgow	350	UF Concerts
£3,348	STONE GODS King Tuts, Glasgow	279	UF Concerts
£2,264	RUMBLE STRIPS Komedia, Brighton	283	Live Nation
£2,123	THE BOY LEAST LIKELY TO Cargo, London	283	Live Nation
£1,776	RUMBLE STRIPS Arts Centre, Norwich	222	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 22-28 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

Appetite for superstar gigs generates record figures

Veterans steal the show as PRS live revenues top £400m

Revenue

By Gordon Masson

KYLIE MINOGUE, MADONNA, ELTON JOHN and a raft of fellow live megastars ensured that UK concert revenues topped the £400m mark for the first time last year.

The figures were compiled by collection society PRS for Music, which has a live performance tariff for contemporary music of 3% – one of the lowest in Europe.

Using the £12.09m they earned in live performance fees during 2008, the organisation was able to calculate a total figure of £403m for concerts and tours during 2008.

The figures also reveal that the actual number of tours fell from 812 in 2007 to 734 last year. But with 2007's live performance revenues generating a total of £310m, big ticket price increases helped PRS for Music fees rise by 30% year-on-year.

"It has already been noted that recorded music's share of consumers' disposable income is going down, while the share for live music is going up. The latest data from PRS data suggests that the longevity of the top acts is a



Still in vogue: Madonna was among the top five touring acts in 2008

factor in this," says PRS for Music head of public relations Barney Hooper.

The top five touring acts last year were the Spice Girls, Kylie Minogue, Elton John, Bon Jovi and Neil Diamond. "Between them, the top acts in 2008 have around 200 years of touring experience," says Hooper. "More than ever, consumers want to see the legends of the industry in the flesh. This suggests that the value of touring will only continue to grow."

The organisation's data reports that the value of live music in the UK has increased steadily in the past four years, from £251m in 2005, to £297m (2006), £310m (2007) and £403m last year.

PRS for Music chief executive Steve Porter comments, "Live music is more popular than ever and therefore it is a great UK success story, generating huge revenues for UK PLC. In particular, older talent is driving demand. While these trends continue, PRS for Music will continue to make sure that this income is collected."

The society's data also reveals that, while acts such as Take That, Girls Aloud and Westlife have topped the touring charts between 2005-08, the busiest PRS for Music members on the circuit include Jools Holland and his Rhythm & Blues Orchestra, Joe Brown, McFly, The Searchers and Dominic Kirwan.

gordon@musicweek.com

Body to give smaller venues a bigger voice



PLANS ARE ADVANCING TO LAUNCH an industry trade body to give small venues and promoters a voice in the music business and better represent their needs to government and local authorities.

We:Live is the brainchild of Surrey-based artist manager and venue owner Dominique Czopor who, despite being a relative newcomer to the business, is determined to strengthen the position for those working at the grass-roots end of the live sector.

"The idea came about because I'm used to working in music companies and knew of associations such as AIM and AIF, but when I became a venue owner I suddenly found out that there was no equivalent organisation for me to turn to," says Czopor.

"As the owner of a venue I have to be aware of the Licensing Act,



but as a promoter as well there are no guidelines or information that is easily accessible to help you, so that's how I came up with the concept of We:Live."

Czopor opened Guilford's The Boilerroom three years ago, transforming an old public house into a 150-capacity venue to fill the gap in the town's lack of live outlets.

The club has successfully attracted acts to play in the Surrey town, but Czopor contends it would have been easier had there been an organisation to get advice

from to deal with certain issues.

"We had issues with noise problems when we first opened and I had to do lots of research on the thresholds of audibility so I could go up against the council to fight our cause," she recalls.

"We'd followed what environmental health had told us to do to soundproof the venue – at a cost of £150,000 – so when the council knocked us back I had to threaten to sue environmental health.

"The Point in Cardiff had been shut down in similar circumstances

and that could have been avoided if they'd had more support and guidance, which is what will happen with other venues when We:Live is up and running."

But the organisation will strive to avoid such confrontations with authority. "We want to work in consultation with councils and the police so that everyone ends up benefiting," continues Czopor.

As manager of the band Subsource, she reports that when she travels to other venues in the UK she can see where club owners or promoters are getting things wrong and this is something she is convinced We:Live can help to change.

And it will not just be for newcomers. "As well as helping young promoters to deal with things like agents asking for too much money for an act to viably play a small club, we're reaching out to people who have maybe been in the business for 30 years so that they can learn new ways to promote using viral marketing and the internet – it's all

about a transfer of knowledge," enthuses Czopor.

"It's an exciting time to be involved in the business and big-name brands have budgets to spend on sponsorship, so another idea is to have a database of members so we can best match venues with campaigns for companies such as Gaymers."

Czopor is currently assembling a 12- to 15-member board for We:Live with the hope that the organisation will launch later this year.

"We are in talks with the likes of Business Link and regional development agencies to find out about all the free courses that are available throughout the country. From those conversations I can see opportunities to create more specialised courses for promoters and small-venue owners.

"The bottom line is that as one venue you just do not have a voice," she adds. "But as a group of venues that can change and will help to make the grass-roots side of live music stronger."

Rock Ness security a monster success

THE SECURITY TASK FORCE set up by the Association Of Independent Festivals (AIF) has had an immediate impact, with organisers of Rock Ness reporting a staggering 95% drop in thefts on-site.

The task force made its debut at the Scottish festival earlier this month and ensured there were only five reported thefts during the whole three days – down from 95 in 2008.

Festival co-founder Jim King says, “Whilst we initially made small steps with this new initiative, this is a massive success and demonstrates the importance of a cohesive preventative strategy between event organisers, security and police.”

AIF co-founder Ben Turner adds, “Though it would be wrong to claim complete responsibility for the dramatic decrease in crime, it is a very positive step forward in the festival markets’ attempt to curb crime of this nature. AIF is very pleased with how the task force worked at our first festival of the season and it fills us with great positivity going forward.”

Information and intelligence gathered from Rock Ness is now being shared among fellow AIF members and, as the festival season progresses, more intelligence will be gathered to help the new task force become even more effective.

The security task force will be in action next at Camp Festival in July and, while its creators admit that it may be impossible to completely

eliminate all opportunistic thefts, they believe that cracking down on organised crime and sending a clear message to the gangs who have previously viewed such outdoor events as soft targets can only improve the festival experience for all involved.

Working closely together, the event’s management, security company G4S and senior management from Showsec were able to closely monitor the crowds as they arrived at the Rock Ness site near Loch Ness and were able to identify and prevent potential troublemakers from entering the festival site.

AIF says a key element to the operation’s success was the pre-event briefing held between security teams and the local police, which allowed a more focused approach to on-site security.

Zoned off areas were utilised within the campsite, while Northern Constabulary’s community policing approach meant the respective teams had less ground to patrol and were able to provide a more consistent monitoring of the audience throughout the weekend.

In addition, secondary searching of people leaving the site was carried out earlier than would be normally expected. This was aimed at catching out the criminal gangs who have in the past tended to arrive, strike and leave after the first night when people are more likely to have cash in their tents.



ASSOCIATION OF
INDEPENDENT
FESTIVALS

Extra stages to help fledgling Park acts



T IN THE PARK IS INCREASING its level of support for new and emerging acts by adding two stages for fledgling talent at this year’s festival.

The July 10-12 event has attracted energy drink giant Red Bull as sponsor of the Futures stage, where around 30 acts have already been added to the bill. Among those appearing on the Red Bull Bedroom Jam Futures Stage will be Crystal Castles, The Twang, Go:Audio, Florence and The Machine, Of Montreal, Twin Atlantic, The Airborne Toxic Event, Ladyhawke and Jack Peñate.

This year’s festival will also mark the introduction of the BBC Three Intimate Stage, which will feature acoustic performances and unique collaborations by some of the bands on the bill from backstage at T in the Park.

The broadcaster will also debut the BBC Introducing Stage at the festival, which promises to bring unsigned and undiscovered music from across the UK to the festival site in Balado, Scotland.

More than 20 acts have been booked for the Introducing stage, including Orphans & Vandals, The Locals, Dally King, The Law, Findo Gask, Leni Ward, Twilight Sad and Erza Bang.

The BBC will also present live coverage from the festival, with various television and radio slots featuring music and interviews from the weekend.

BBC3 is devoting more than 10 hours of air time to the event, while BBC1 Scotland and BBC 2 Scotland will also incorporate T in the Park programming to their schedules.



Open House for teens

LONDON’S SOMERSET HOUSE is increasing its live music programming this year with a major new project for teenagers.

Building on nearly a decade of producing large-scale music events, the Somerset House Trust has expanded its brief to open up the world of music to under-18s in a new venture called What Next.

The project, which launches in July, has the support of leading figures in the music industry with a number of professional musicians committed to running a series of workshops with 30 teenagers. This will lead to them participating in an all-star under-18s gig in the venue’s famous courtyard.

“What Next is the result of extensive consultation and discussion with the industry,” says Somerset House Trust’s head of public events Linda Bernhardt. “We are providing

not only a structured opportunity to learn alongside the best in the business but also a major platform for young talent on the Somerset House main stage.”

The gig will take place on July 19 and the youngsters will share the stage with acts including The Wombats and Chipmunk, a collaboration between Lion Club and Ghetts, and Ms Dynamite.

Course participants will have the opportunity to take to the stage as support acts to showcase the work achieved on the course.

What Next has been developed in partnership with promoters Metropolis, youth social enterprise outfit Bigga Fish and Rockscool, the UK’s only dedicated rock and pop exams board. The project is also supported by Westminster University’s Commercial Music Course and the Roland Academies.

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	MICHAEL JACKSON	50
2	2	TAKE THAT	14
3	7	SPANDAU BALLET	10
4	3	MADONNA	3
5	9	CLIFF RICHARD & THE SHADOWS	15
6	5	U2	8
7	10	DEPECHE MODE	5
8	4	OASIS	7
9	6	KINGS OF LEON	8
10	8	MUSE	7
11	11	BEYONCE	8
12	13	AC/DC	3
13	18	TOM JONES	8
14	15	FLEETWOOD MAC	6
15	19	BLUR	5
16	NEW	MILEY CYRUS	7
17	14	PINK	15
18	17	THE KILLERS	6
19	NEW	JONAS BROTHERS	7
20	NEW	EAGLES	7

tixdaq.com – Live entertainment intelligence
the ticket comparison website

Hitwise Secondary ticketing chart

pos	prev	artist
1	1	TAKE THAT
2	8	KINGS OF LEON
3	2	MUSE
4	3	BEYONCE
5	18	U2
6	NEW	THE SPECIALS
7	5	MILEY CYRUS
8	4	OASIS
9	6	PINK
10	NEW	READING FESTIVAL
11	10	V FESTIVAL
12	16	WILL YOUNG
13	14	GREEN DAY
14	13	MICHAEL JACKSON
15	11	KASABIAN
16	20	COLDPLAY
17	7	FLEETWOOD MAC
18	NEW	AC/DC
19	NEW	PET SHOP BOYS
20	NEW	LEEDS FESTIVAL

hitwise
the ticket comparison website

Live news in brief

● The music industry’s commitment to **green issues** is underlined by the numbers flocking to festivals this year by car pooling. Around 20,000 people have now joined liftshare’s festival website, www.FestivalBUDI.com. The site helps music fans find others travelling the same journey so they can share transport to any of 25 festivals around the UK. “According to the (environmental group) Julie’s Bicycle report, 60% of cars travelling to festivals have two or less people travelling in them,” said Ali Claburn, founder of liftshare. “So it is really encouraging to see the industry take its environmental responsibility seriously, and put in place ways to help festivalgoers share their journey and genuinely cut their CO2 emissions. The fact that, by car-sharing, they often save a considerable amount of money and make great new friends into the bargain is just the icing on the cake.”



● Ticketmaster Scotland general manager Colette Grufferty last week presented a cheque for £11,000 to Donald Macleod, chairman of Nordoff-Robbins Music Therapy in Scotland. The money was raised by donations from music fans. Customers for Ticketmaster-ticketed events in Scotland are presented with the option to make a donation to the charity, should they wish, before finalising their purchase of tickets.

● The Millennium Stadium’s impact on the Welsh economy has crossed the £1bn mark, according to the Cardiff venue’s operators the Welsh Rugby Union Group. Research has estimated that the national stadium, which celebrated its 10th birthday on last weekend, contributes £105m annually to the economy.

● The Royal National Institute for Deaf People (RNID) is setting up shop at a number of festivals this summer to warn against the dangers of hearing loss. Research by RNID’s Don’t Lose the Music campaign reveals that 61% of festivalgoers believe they have damaged their hearing by listening to loud music, but fewer than one in five ever wear earplugs despite sound levels often exceeding 110dB – the equivalent of an aircraft taking off. Staff from the charity will be manning the Don’t Lose the Music stands at Glade, Womad, V festivals, Cambridge Folk Festival, Summer Sundae, Green Man Festival, and Creamfields.

News publishing

Dissatisfaction leads to first major publisher action

EMI refuses 'unagreed' PRS streaming rates

Royalties

By Paul Williams

EMI MUSIC PUBLISHING SAYS IT WILL NOT be making its Anglo-American repertoire available for licensing at the new PRS for Music streaming rates, which have been subject to widespread criticism from the major publishers.

PRS for Music announced last month it was heavily cutting the minimum rate to stream a track from 0.22p to 0.085p from this coming Wednesday in a bid to grow the market. At the same time the higher royalty rate for streaming will rise from 8% to 10.5% with both rates set to run until June 30 2012.

However, the major publishers, including EMI, were excluded from final PRS for Music board discussions about what the new rates should be because they have all withdrawn their mechanical rights from PRS for online and mobile usage and instead have pan-European set ups in place.

For example, EMI runs through CELAS, which is jointly owned by PRS for Music and its German equivalent GEMA and can offer a single licence for EMI Anglo-American repertoire for across Europe. The performing right for the majors is still handled by PRS.

Despite EMI having withdrawn its mechanical rights in this way

from PRS, the publisher has been prepared to offer its Anglo-American repertoire for streaming in the UK at the present rate of 0.22p per track. But in line with other major publishers it is unhappy with the significant reduction in the minima rate, which it says it has not approved or agreed. As such, when the new rates come into effect later this week its Anglo-American catalogue will not be made available to license at these rates.

"We are not currently satisfied that the new rates – in particular the minima – proposed by PRS for Music for streaming services are appropriate," says EMI Music Publishing's general counsel for Europe Antony Bebawi. "The rights in our Anglo-American repertoire are not available for licensing through PRS for Music at these rates."

The reduction in the rate has been broadly welcomed by licensees, but sources within the majors say the cut made is far too big.

Universal Music Publishing is currently considering its position on the rates and all its options are open, while Sony/ATV executive vice president of business and legal affairs Peter Brodsky says his company is presently also evaluating its options as to how it proceeds. "We are not happy with the new rate and are particularly discouraged by the way in which it was set," he adds.

PRS for Music has taken the view that the market for streaming music has not grown as fast in recent years as had been hoped and a significant cut is needed to grow it. In reaching this decision it undertook widespread consultation with relevant parties, including all the majors.

PRS for Music broadcast and online managing director Andrew Shaw says existing licensees are very happy with a reduction in the minima, while adding, "The acid test for us will be looking back in a year's time and asking, 'Are there significantly more players in the market? Has the amount of revenue that we've been able to return to our members significantly increased as a result of this change? Or is it just growth of the businesses that are currently in the market that would have grown anyway?'"

Shaw says it will take about a year before it can be determined whether they have made the right move, but notes the cut was a "fact-based decision, rather than an opinion based decision" following consultation with licensees and other stake holders. He adds, "We're confident it's the right thing to do. Looking back a year from now if we don't have a number of new players in the market and a substantially larger royalty revenue pool in aggregate then I'll be quite disappointed," he says.

paul@musicweek.com

Machine man in the frame

THE A&R PUBLISHING EXECUTIVE responsible for signing Florence + The Machine has won a promotion in the lead-up to the release of the act's debut album.

Frank Tope, whose other signings include Franz Ferdinand, Klaxons, Foals, Courteeners, Black Kids and Röyksopp, has been elevated at Universal Music Publishing from senior A&R manager to director of A&R with immediate effect.

Tope says the coming weeks will be about making the transition as smooth as possible.

"Working here with Paul Connolly, Mike McCormack and now Caroline Elleray is without doubt the best job I have ever had and I think my role now is to continue and hopefully expand on finding, signing and help develop the best new artists out there."

Tope, who has been with the

publisher since 2001, will continue to report into head of A&R Caroline Elleray, who says, "Frank is a stylish, erudite and unique individual. His contribution and commitment to the UK A&R team is invaluable and he is enormously well respected in the British music industry."

Universal Publishing UK and Europe president Paul Connolly describes Tope's elevation as a "well-deserved promotion for a much-valued senior member" of the A&R team.



Tope has secured a string of high-profile signings at Universal Publishing

Connolly adds, "Frank has great instincts and a proven ability to spot and nurture talent and I'm sure he will approach his new role with the same levels of enthusiasm and creativity that have already served him so well."

"Publishing faces all the same challenges as the rest of the music industry but it is a great time to be involved with Universal Music Publishing right now," says Tope. "We have a great team and a roster we're all very proud of."

Florence + The Machine's first album Lungs will be released on July 6 through Island Records.

Sony/ATV turns to Islam for new deal

SONY/ATV MUSIC PUBLISHING has concluded a deal to administer Yusuf Islam's new album *Roadsinger (To Warm You Through The Night)*.

The worldwide exclusive deal was signed last week by the publisher's managing director Rak Sanghvi, who says the addition is a huge coup for the roster.

"Yusuf is quite simply an icon and, albeit a new album, *Roadsinger* is full of timeless classics. I am absolutely thrilled that Sony/ATV is representing one of the world's best singer/songwriters."

Roadsinger (To Warm You Through The Night) is the artist's second mainstream release since his return to popular music and was released by Island Records in May this year.

The album peaked at number 10 in the UK and peaked at 41 on the Billboard 200 in the US, where it was released on Hip-O Records, the label responsible for reissues of



(l-r) Guy Henderson (Sony/ATV), Yusuf Islam, and Rak Sanghvi (Sony/ATV)

Cat Stevens' A&M catalogue.

Islam sold more than 60 million albums as Cat Stevens before converting to Islam at the height of his fame in 1977 and adopting the new name. He subsequently left his music career to devote himself to educational and philanthropic causes in the Muslim community.

He returned to pop music in 2006 with *An Other Cup*, his first new album in 28 years.

Yusuf is managed by Robert Horsfall at Sound Advice.



SUMMER OF SPRINGSTEEN

PRS for Music Top 10: Most-played Springsteen songs

Pos. SONG / Winter / Publisher

- 1 **DANCING IN THE DARK** Springsteen Sony/ATV
- 2 **BORN IN THE USA** Springsteen Sony/ATV
- 3 **BORN TO RUN** Springsteen Sony/ATV
- 4 **I'M ON FIRE** Springsteen Sony/ATV
- 5 **STREETS OF PHILADELPHIA** Springsteen Sony/ATV
- 6 **HUNGRY HEART** Springsteen Sony/ATV
- 7 **GLORY DAYS** Springsteen Sony/ATV
- 8 **RADIO NOWHERE** Springsteen Sony/ATV
- 9 **THE RIVER** Springsteen Sony/ATV
- 10 **THUNDER ROAD** Springsteen Sony/ATV

To coincide with The Boss headlining both Glastonbury and Hyde Park Calling over the last weekend, PRS for Music has taken a look back over the past 12 months to find out the most-performed Bruce Springsteen songs in the UK.

No surprises about number one: *Dancing In The Dark* was released in 1984, becoming Springsteen's biggest hit to date at the time and getting the ball rolling for *Born In The USA*, the biggest album of his career. The track was penned after Springsteen's manager Jon Landau told him that the album was lacking a surefire first hit single. It went on to spend four weeks at number two on the US charts and reached number four in the UK.

Coming a close second is the same album's title track which, despite being released after *Dancing In The Dark*, was actually written back in 1981. The song peaked at number nine in the US.

News digital

Irish music industry action highlights different digital mindsets across Europe

European countries lack cohesive and consistent approach to P2P

Piracy

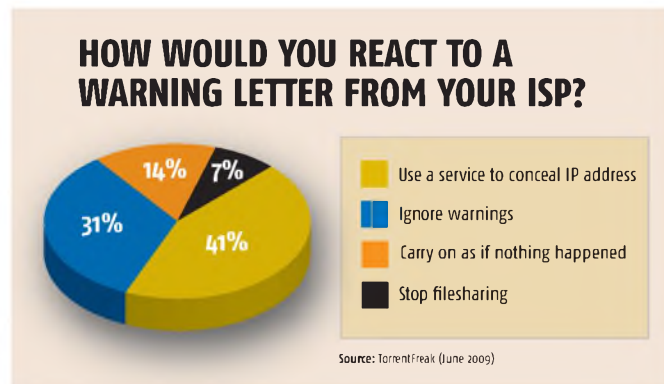
By Eamonn Forde

LEGAL ACTION BY THE IRISH MUSIC INDUSTRY against two ISPs over their reluctance to stem online piracy has exposed a massive disparity in how different countries in Europe are tackling the issue of filesharing.

Led by the Irish Recorded Music Association (IRMA), the major labels are litigating against two of the country's largest ISPs, UPC Ireland and BT Ireland. They are looking to force the ISPs to agree to an internet disconnection scheme.

Earlier in the year, Eircom – the biggest ISP in Ireland – bowed to IRMA's demands and implemented a "graduated response programme" which, in effect, is a "three strikes" policy. Eircom has, however, stated that it would prefer to delay disconnections until other ISPs confirm they will take similar measures. IRMA was unavailable for comment when approached by *Music Week*.

This hard-line approach reflects the views of many industry organisations like the BPI and the IFPI. The latter's chairman and chief executive John Kennedy says, "The music industry spends more than



any other industry on research and development. The only way we are going to be able to keep this investment is through proper monetisation."

However, other organisations like the Music Managers Forum and the Featured Artist Coalition are against punishing consumers. What is more, the UK Government shied away from recommending disconnection in the recent Digital Britain paper, although it did set ISPs strict targets for filesharing being reduced by 80% in the next year otherwise media regulator Ofcom will step in.

This coincided with Virgin Media announcing its ISP music service and a commitment to stem-

ming piracy, including temporary disconnection for persistent infringers.

Meanwhile, in France, President Nicolas Sarkozy has come back out on the defensive and stated he will push through the "three strikes" policy for the country's ISPs.

His proposed legislation had been recently batted back and watered down by the Constitutional Council after the French Parliament approved it. Sarkozy has reasserted this has not derailed his efforts and he remains committed to pushing the policy through into French law.

And in Spain it appears that copyright holders are accepting the Spanish government will not push

through a "three strikes" policy. They are now refocusing their efforts on the implementation of technical measures such as internet throttling to stem filesharing. Spain has one of the highest piracy rates in Europe, according to the IFPI, with up to 62% of consumers online downloading music illegally.

Finally, in Germany collection society GFMA has secured a legal breakthrough in its dealings with file-hosting site RapidShare. The Regional Court has fined RapidShare €24m (£20m) and placed the legal onus on it to ensure that 5,000 specific songs are not posted on its servers for distribution.

The pirates themselves are proving to be unfazed by the legislative moves. In a survey of 19,000 torrent users, TorrentFreak found that only 7% would stop filesharing if warned by their ISP. Almost half (41%) said they would take technical steps to conceal their IP address. This is something that, following its legal defeat, Pirate Bay is facilitating, with the recent beta launch of its VPN (virtual private network), which promises anonymity online so users can trade files without detection.

eamonn.forde@me.com

Viewpoint: behavioural targeting Neil Cartwright MD, Media Junction Digital



REMEMBER THE FAMOUS SKETCH in Life Of Brian where Brian shouts to the massed crowd outside his window, "You're all different!" to which they reply in perfect unison, "Yes, we are all different," apart from one lone voice who wryly shouts, "Well, I'm not". In digital marketing, the life of advertising is beginning to mimic art.

Marketing companies love telling us how unique we are and how their products and our decision to use them reflect our individuality. Except, behind the scenes, advertisers have realised that our web

browsing behaviour, and the actions of millions like us, provide a very accurate way to identify people. By closely monitoring consumers' internet use, a modern, intelligent advertising network can pick out discernible patterns and habits. It can then make a realistic prediction who you are – your age, gender, likes, interests and income.

What is more, using a cookie, it can track your movement throughout the web, since 85% of the comScore 500 (that is, the UK's 500 most popular websites representing 90% of web traffic) is now mapped and tracked. In practical terms this could mean that if you visit the website, or even a page, of an artist, later in the day when you visit your regular shopping portal or football team site, a banner ad for the artist's latest album could appear in the leaderboard.

Furthermore, if you decide to click on the advert but decide not to buy, in what is called 're-targeting' you could later see another advert informing you the album is now 10% cheaper if you buy right now.

At the core of behavioural targeting (BT) is the belief that advertising should target the person and not the media owner. So, rather than place adverts on sites that write about music, it targets individuals who, through their browsing habits, show an interest in music. Analysis of click-through rates (CTR) amply demonstrates the effectiveness, with campaigns often showing a 300% increase.

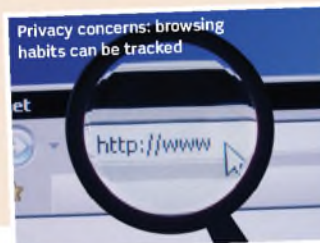
This could have further implications for current 'free' models like We7, Spotify and Last.fm. Better effectiveness can lead to higher cost per thousand rates (CPM), meaning more revenue to the labels and artists. Eventually BT will begin to identify personality traits based upon the range of artists you listen to, which would be extremely valuable data for other industries such as mobile operators, fashion and finance. They could push, for example, product recommendations based upon your recent playlists.

Furthermore, BT is not limited to online – the technology is being tested by Sky, so sometime around

2012 expect to see TV advertising targeted according to your viewing habits tracked by the digital box.

Some of the largest indie labels and concert promoters in the UK are beginning to harness BT to place their advertising more precisely. What is more, this is cumulative since results are stored and the system gradually learns to weight the ad towards more successful sites.

BT, relying as it does on cookies and IP addresses, is not without controversy and some concerns have been raised about privacy. However, it must be stressed that personally identifiable information is not collected. Ultimately, the system merely makes predictions based on the patterns of millions of browsing habits and the fact that we are all different, just like everybody else."



Digital news in brief

- The NPD Group in the US has found that **Twitter users** buy 77% more music downloads than non-users. Some 33% of people on Twitter have bought a CD recently while 34% bought a download. This compares to, respectively, 23% and 16% of general web users.
- Meanwhile, a **Nielsen study** has found that Twitter attracted 18.2m unique visitors in May 2009, up 1,448% from a year earlier. Facebook is the leading social network globally, with 144.3m unique visitors in May. MySpace leads in video streaming via a social network, racking up 116.1m streams in May.
- Apple has confirmed that the **iPhone 3G S** sold more than 1m units in its opening weekend. More than 6m people also downloaded the iPhone 3.0 software upgrade over the same weekend.
- **MySpace** is cutting its international workforce from 450 to 150 employees. London, Sydney and Berlin will serve as its main international hubs. This follows job cuts at MySpace in the US.
- **Virtual Sheet Music** is making more than 12,000 MP3s available as audio accompaniments for musicians downloading digital sheet music.
- The NPD Group reports that the main reasons people are not planning to buy an **iPhone** were "a lack of interest" (55%) and its "high price" (42%). Meanwhile, Crowd Science found that 82% of iPhone owners would buy one again.



- **The Flaming Lips** (above) are offering a tour bundle, which rolls a concert ticket in with a three-track digital EP for their August US tour.
- Futuresource Consulting has found that 8% of consumers in the UK, the US and France admit to illegally downloading **video content** from P2Ps.
- **SPPF**, the French collecting society, is suing YouTube for €10m (£8.5m), claiming that 100 music videos it asked to be removed from the site have been uploaded again.
- Apple reports that **iTunes** revenues rose by 12% in the six weeks following the introduction of variable pricing. It admits, however, that volume sales were down.
- BlackBerry manufacturer **RIN** has reported profits of \$643m (£388m) for the three months to May 30, a 53% rise from the same period a year ago.
- Consumer electronics firm **Vizio** has signed a deal with Rhapsody to allow purchasers of its new line of HD TVs to access 7m tracks on Rhapsody through their TV.



The Silver Clef Committee for
Nordoff-Robbins Music Therapy

requests the pleasure of your company at the
O₂ Silver Clef Awards Luncheon

Friday 3rd July 2009 at The London Hilton,

Award winners this year include

TAKE THAT

Tickets cost £295

Table of 10 £2,950



Call Rachel Willmott on 0207 371 8404

Email rachel.willmott@nrfr.co.uk

for more information on the lunch please visit
www.nordoff-robbins.org.uk



“NRMT promotes health, well-being and social inclusion through the skilled use of music with individuals, groups and communities who are challenged by disability, illness or injustice.”

Registered Charity No: 280960



News diary

ON THE WEB THIS WEEK

MAIL ON SUNDAY COOLS COVERMOUNTS ENTHUSIASM

Bob: "Interesting story, and guess what? MoS are giving a Roxy Music Greatest Hits next Sunday (another freebie of EMI material)."

POPKOMM CANCELLED

Giles: "That's right because the format has totally changed now. Gone are the days of pointless meetings with people you can reach via Skype or email with an MP3 of your latest artist. Conferences must learn to offer real value that's relevant at competitive prices and in co-operation with non-money grabbing hotels. Midem! Get out of Carnes! Make 2010 a new city with co-operative hotel prices and affordable entrance fee or face extinction!"

US WOMAN HIT WITH MASSIVE FINE IN FILESHARING CASE

Vidura Barrios: "I am the founder of a small record company in the US and it is, of course, preposterous fining the woman with such a large amount. I believe there are more effective methods to encourage people to download legally. Follow the example of the UK and give notice from the ISP"

Island secures favourite Sons

UNEARTHED

TWO YEARS AFTER THEY BEGAN WINNING FANS around the UK with their catchy folk-pop, Mumford & Sons have put pen to paper with Island Records, which has signed the group ahead of their debut album release later this year.

The band have been the subject of much A&R interest of late, with several majors making a last-minute dash for their signatures, and the group's publishing remains unsigned.

Emerging from the same scene that gave birth to Laura Marling, Noah & The Whale and Jay Jay Pistolet, the group have amassed a loyal following through steady touring and a series of EP releases over the past 12 months. In 2008, the group recorded two EPs – Lend Me Your Eyes and Love Your Ground – while this year saw the release of *The Cave And The Open Sea* which is available now exclusively via RAWRIP.com

Island A&R manager Annie Christensen and head of A&R Louis Bloom secured the collective signature of the group, and Bloom says they are now looking toward a September release. "We're very, very excited about this band," he says.

MUMFORD & SONS



Cast list

A&R	Annie Christensen and Louis Bloom, Island	RADIO	Guillermo Ramas, Anorak
PRESS	Jon Lawrence, Wasted Youth	AGENT	Lucy Dickens, ITB
ONLINE	Matt Brown, Stay Loose	MANAGEMENT	Adam Tudhope
TV	Emily Cooper, Anorak	LEGAL	John Benedict

"The idea is I think to release the album in September and just work it through into next year."

The group's debut album will be produced by Markus Dravs.

Following festival appearances at Hard Rock Calling, Oxegen, T In The Park and Field Day festivals, the band start their biggest UK tour to date this August. Following two performances

at The Edge festival in Edinburgh, the group will be on the road until October 11, with a date at The Scala in London on September 15.

stuart@musicweek.com

Dooley's Diary



Local rag gets a little prickly as Glasto revellers descend

AND SO IT WAS THAT NEARLY 200,000 PEOPLE descended on Glastonbury over the weekend. Pretty big news you might think. Although apparently not big enough for the *Central Somerset Gazette*, which ran with the following headline as lead story on Thursday:

"**Hedgehog used as football**". Hold the front page!... Should Peter Jenner and John Kennedy ever consider quitting, respectively, management and the IFPI, could a **career in stand-up** beckon? The two made an engaging double act at International Music Industry Week last Thursday as part of their keynote speech, with Kennedy acting the straight man to Jenner's **wisecracking persona**.

Highlights included Jenner's rambling speech on how he got into the industry: "I got involved in music because being an accountant was boring. I could **take a lot more drugs** in music," he explained. "Pink Floyd did rather well so I thought, 'This is an easy game.' Then next band was Tyrannosaurus Rex, so I thought, 'This is really easy.' Then it got harder"... What do Scissor Sisters, Take That, Snow Patrol and Kaiser Chiefs all have in common, apart from the same record label? Answer: they've all **contributed new songs** to an album set to drop this Christmas on Geffen, performed by one of Wales' leading heritage acts. And here's a clue – it's **not Tom Jones**. Answers on

a postcard please.... Julie's Bicycle founder Al Tickell proved her bike is for life, not just her job, when she turned up at last week's UK Music reception at **10 Downing Street**. After Tickell pushed her folding Brompton through the security gates, one of the cops on duty told her there was no need to lock it. UK Music's impressively well-connected Jo Dipple also managed to **sail straight past security** with a merry wave to her police friends... Everyone who was anyone was there, including Feargal Sharkey, Andy Heath, Jonathan Shalit, Steve Lewis, Ged Doherty, Tony Wadsworth, Jeremy Silver, Dominic McGonigal and Geoff Taylor. Many were keen to have snaps of themselves with **Gordon Brown's wife** Sarah or outside the PM's front door, but were thwarted when security asked everyone to bank their mobiles in a special cabinet. However, EMI's crew of Amanda Conroy, Miles Leonard, Andria Vidler – who officially takes up the reins full time as president of EMI Music UK and Ireland on September 1 – and Nick Gatfield managed to get one...



Music Publishers Association chief executive **Stephen Navin** surpassed even himself at his organisation's AGM last Thursday, delivering his own version of the **Gettysburg Address** (complete with an American accent), then putting on **Spock ears** and a lawyer's wig in a session in which the audience had to determine which six of 12 executives representing different sections of the music industry should be allowed to **board a space-ship** heading into a new music universe. Navin has set the entertainment standard, but can you match it Geoff Taylor and Alison Wenham at your own organisations' forthcoming AGMs?... Dooley returned from Barcelona last week where he'd been **hitting the Spanish wine** with the Red Bull Academy team for the annual Sonar festival. Mark Jones from Wall Of Sound was in fine spirits (and dressed in pink) for the event, which saw one of his charges – **Grace Jones** – delivering a landmark performance on the Sonar By Night stage... Singer/songwriter turned vocal coach **David Grant** went down memory lane at a recent session held as part of Black Music Congress's British Black Music Month. Grant recalled how his **Eighties Brit funk band Linx** got a deal with Chrysalis and made their Top 10 album *Intuition* as part of a

session entitled *Anatomy Of A Trailblazing British Black Music Album*... Sony Music is putting a team of 24 people together for **The London 10k run**, which takes place on Sunday, July 12, all running on behalf of their staff charity of the year, Cancer Research UK. The team includes plenty of senior staff to see everyone along including SVP commercial sales Nicola Tuer, Columbia MD Mike Smith, RCA general manager John Holborow, VP industry relations Emma Pike and head of HR Simon Woolf. They're already past **several thousand pounds in sponsorships** but have just started a new site in case anyone wants to support them www.justgiving.com/sonymusic10k...

And finally, our thoughts go to the families of The Orb member **Andy Hughes** and former **NME** journalist **Steven Wells** (pictured left), who have both died. Hughes' funeral will take place at West Norwood Crematorium, Norwood Road today (Monday) at 11.45am. The service will be open to anyone wishing to attend. Any floral tributes to Funeral Directors W Uden & Sons, 265 Southampton Way, Camberwell, London SE9 7EN or donations to the Liver Intensive Therapy Unit, Kings College Hospital via <http://www.justgiving.com/andyphughes>.



Features

'THE RIGHT ARTIST AND PRO

A producer responsible for 55m sales worldwide, the award-winning Robin Millar knows a thing or two about making music. The Thames Valley University Honorary Professor tells Music Week how to get on in the trade... and why you should keep your hands to yourself when locked in a room with Sade or Catherine Deneuve

Masterclass

By Robert Ashton and Christopher Barrett

THE STORY OF ROBIN MILLAR is one of triumph over adversity; the story of an irrepressible talent.

It is the story of a north London boy who began to go blind with retinitis pigmentosa at the age of eight, but whose confidence and ability would see him go on to become one of the world's most successful and respected producers.

Despite the challenges his failing eyesight presented him with, Millar managed to spend his formative years reaching both the heights of academia and musical adventure, by gaining both an MA in law at Cambridge and an insight into life on tour with the biggest band in the world when, at the age of 17, he hit the road with The Rolling Stones.

With experience as a performer, writer and producer behind him, the Eighties found Millar launching the recording studio The Power Plant in London's Ladbroke Grove. Here he produced platinum-awarded debut albums for artists including Sade, Fine Young Cannibals and Everything But The Girl.

He would go on to form the Scarlett Group of five studios, lending his deft production skills to the likes of Eric Clapton, Elvis Costello, Sting, Kate Bush and Catherine Deneuve. His productions have accumulated more than 55m copies worldwide, including 44 number one hits and have been awarded 150 platinum, gold and silver discs.

Not exclusively motivated by music, Miller's political leanings have seen him become music patron to the United Nations High Commission for Refugees while he has also produced events and records in support of organisations including Oxfam and Artists Against Apartheid. He has been elected chairman of the worldwide record producers and engineers guild Re-Pro three times and was recently sponsored by the music industry to be considered for a place in the House Of Lords.

Here in this exclusive masterclass Robin Millar reveals 10 key factors behind his continued success.

Nothing is important

“This is a relative statement to do with our privileged place in the world. When Neil Young was asked about ‘the disaster’ of his first band breaking up he laughed, ‘The famine in Africa is a disaster, not a rock band breaking up.’ None of us have anything to worry about so I am reasonably intolerant of people who make a lot of fuss about guitar parts, mixes or Radio 1 playlists. That doesn't mean I am not ambitious for me and for my artists – I really am very ambitious – it just means I keep perspective and don't get nasty.

Trust the team

All the hit records I've been involved in were a team



“I have more faith in Madonna making a success of a mediocre record than I have in an artist who creates a masterpiece and then won't come out of their room...”

effort based on trust. The A&R trust what they signed and trust the producer they have chosen. The producer trusts the artist and the band. The artist trusts the producer, the engineer, the musicians and the record company. The sales and marketing team trust the product and the creative team trust the sales and marketing people to know what will work. I don't like it when A&R get precious about their project and refuse to let the sales people hear work in progress. I have an open-door policy at the studio and I encourage anyone who will be involved later on to get involved there and then. A shared vision works.

Hit records are not art, but art may become hit records

An artist who signs a deal with a major company must be prepared to ‘play the game’. Signing a deal is voluntary. You don't have to do it. The commercial record deal, like any deal, has two sides, and for the artist making the record and then working, the record is their part. So I look for artists who have a real zeal and commitment to promoting the messages in their music around the world.

I have more faith in Madonna making a success of a mediocre record than I have in an artist who creates a masterpiece and then won't come out of their room. I'm in the commercial record business, which as far as I am concerned is judged purely on popularity. That doesn't mean I'm not trying to make great art – of course I am – but great art can be popular as well.

Putting money into fragile, delicate, introverted artists is and always has been vital but it must be viewed as patronage in the old-fashioned sense. These artists are usually best served by the support of a passionate indie. Such artists should be protected species and little or nothing should be asked of them. Put them in

PRODUCER FIND EACH OTHER'

their comfort zone and hope they come up with a record which will change a generation's thinking. Put them in a commercial record deal and you get Nick Drake or Amy Winehouse.

Make a great record and then make a great big noise

To me, the priorities in commercial music are as follows: a) Make the best record you possibly can, and then b) Do everything imaginable to draw attention to yourself and to the record.

If you don't get the first bit right you may get short-term success but you won't create a timeless classic. If you don't do the second, others (like The Beatles, Prince, The Police, Madonna and, more recently, Arctic Monkeys) certainly will. Dress up, go down Oxford Street naked, dye your hair blonde, wear collarless jackets, swear at a stuffy BBC interviewer – all legit in my book.

Producing is like sports coaching

If my 'player' does not have natural talent I can't turn them into a champion for long. If they have that talent then I'm there to bring out their potential. Artists can show you what they are; a producer is there to show you what an artist could be. Artists who produce themselves usually fail to make classic records (the RIAA list of the 80 biggest albums ever contains only four which did not involve a recognised record producer). The dif-

ficulty for A&R and artists is that, since there is no barrier to entry for producers, there is no objective yardstick to judge them by. I think the right artist and producer find each other.

Go where things are going

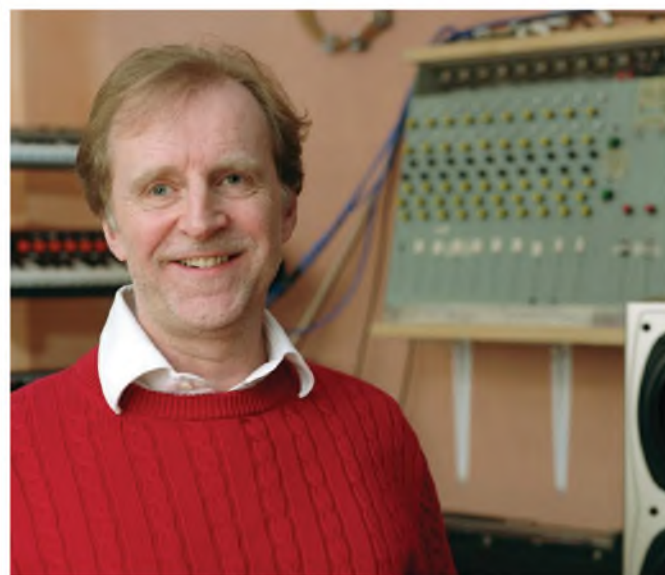
This does not mean following the market, which is definitely a terrible idea. It means not obstinately saying what you are doing is great when it just doesn't reflect likely current tastes or trends and isn't looking to move popular culture along just a little. That's why I like working with bands and artists who have a young following. You can count on the fingers of one hand the great enduring artists who did not start by appealing to teenagers.

Don't get involved in a relationship with your artist

Fancy them, adore them, flirt with them, love them, be frank and dirty with them, imagine them naked and gasping but don't sleep with them... not that easy if, like me, you have been shut away with Sade, Catherine Deneuve and the like for days!

Keep it simple

If you listen to all great records they rarely have more than one truly great idea in a song and they rarely have more than two things to listen to at the same time. The overall structure can be complex (Kate Bush's



"If I had all the money in the world would I still do what I'm doing now? And when I do it does time stand still? If the answers to these is 'yes', then you're successful..."

Wuthering Heights or Pink Floyd's Dark Side Of The Moon, for example), but the content should be simple. I remember thinking when I heard Kate Bush's The Red Shoes that there were enough ideas in each song to split up and use for a 12-track album and that it was just too dense and complex to be likeable by many.

Don't do it for the money

Producing is what I do. That means going to the rehearsal room or studio every day and making records. That's what I enjoy. Enduring eight weeks of hell either because you have accepted a big fee or because you think the artist will make it even though you hate the music is both philosophically bankrupt and morally unsound. You need to be honest when answering three questions: a) do I love this artist and think they are truly great? b) will the sessions be fun and will we still be friends at the end? c) am I a great choice of producer for this record?

If the answer to any of these questions is no, then don't do it. The philosophy behind this is the definition of success. Ask these two questions: a) if I had all the money in the world would I still do what I'm doing now? b) When I do it does time stand still?

If the answers to both these is 'yes' then you are successful.

Respect the artist, their manager, the A&R and the marketing team at all times

Consider them all the time and be open with them all the time. Try to get the artist to have the ideas rather than assume you know best... and never underestimate the artist's feelings because they are the ones who will spend the next two years getting up at five in the morning to get on a plane to talk about/mime to/perform the record live. They have the most to lose by the record being wrong and if they don't believe in it and if they don't own it the public will see it in their eyes or hear it in their voice and just won't buy into it.

robort/chris@musicweek.com

PICTURED LEFT (l-r) Sade, Keisha White and Everything But The Girl have all benefited from Millar's production style



From the Power Plant Selected Robin Millar productions

Big Country	Look Away/The Seer
Black	Feel Like Change/Learning How To Hate
The Bluebells	Forever More
Jocelyn Brown	Every Time We Say Goodbye
Randy Crawford	Every Kind Of People/Rich And Poor/Wrap-U-Up
Electra	Demented/Miracle/Strawberry Sunrise
Everything But The Girl	Bitter Sweet/Each And Every One
Fine Young Cannibals	Funny How Love Is/Suspicious Minds
David Gray	Ain't No Love
Mick Hucknall	I've Got You Under My Skin/Love For Sale
Chrissie Hynde	I Concentrate On You
Yusuf Islam	The Little Ones
Patricia Kaas	Ceux Qui N'ont Rien/Entrer Dans La Lumiere/Fatiguee D'attendre
Malcolm McLaren	Paris Paris/Revenge Of The Flowers
John Mayall feat. Eric Clapton	Have You Heard About My Baby/Hoochie Coochie Man
Alison Moyet	Alfie
Sade	Is It A Crime/Smooth Operator/The Sweetest Taboo/Why Can't We Live Together/Your Love Is King
Strawberry Switchblade	Poor Hearts/Secrets
Keisha White	Don't Mistake Me



Features

BANKING ON SUCCESS

Multi-tasking DJ, festival promoter and label head Rob da Bank last year added the Association of Independent Festivals to his array of activities. Now, with the AIF's efforts reaping rewards, *Music Week* examines the career of its founder and what affect the AIF is having on the festival community

Profile: Rob da Bank

By Christopher Barrett

CONSIDERING ROBERT GORHAM'S CAREER kicked off in earnest at Battersea's Tea Rooms Des Artistes it seems appropriate that we converse over a steaming cup of chai latte in a London cafe.

With remarkably long hair and the relaxed demeanour of a man who has successfully built a career out of exercising his imagination and maintaining his ethics, Gorham, otherwise known as Rob da Bank, is quick to emphasise that there has never been any grand plan.

Back in 1995 when he first launched the Sunday Best night at the Tea Rooms Des Artistes on the Wandsworth Road, charging £1 for an evening of eclectic and unpredictable sounds, Da Bank never imagined in his wildest dreams that it would evolve into one of the UK's most successful festivals.

Now with Bestival and Camp Bestival, the Sunday Best Recordings label and two Radio 1 shows under his belt, Rob da Bank has built, willingly or otherwise, an established and thriving entertainment brand.

"I tried to deny it until recently, but accidentally we have become a brand. It was an organic thing that went from a night with 10 people to a 40,000 sell-out show," he insists. "Hopefully, it is a legitimate brand. I am very cautious about what we do and how we do it."

Back in 1995, with a stint of work experience at Wall Of Sound behind him and ongoing editorial commissions from *Muzik* magazine, da Bank was motivated primarily to finding a way to bridge the gap between the thumping dancefloors and the spaced-out ambience of chill-out rooms that dominated UK clubland.

"It was either banging trance or really, really chilled," he recalls. "I was listening to all sorts of music at home and thought, 'Why don't I do a little thing?'. I never thought of it as a night or anything, we just pitched up at the local bar and did what we did. There were never more than 300 people there because you couldn't fit more people in. It was tiny."

But as the music press began to repeatedly recommend Sunday Best as one of London's most interesting and innovative club nights, da Bank gave up journalism and was forced to take his club night a little more seriously, seriously enough to adopt a memorable moniker.

"This slightly mad guy suggested Rob The Bank, then



it got shortened to Rob da Bank. It was a few years before I was doing any kind of serious DJing and by that time it had stuck and my parents had even begun to call themselves Mr and Mrs da Bank," he laughs.

"If I sit down and look at it now I think, 'Ged, that's stupid and embarrassing' but it's kinda stuck. Really I am still just this shy little boy, then there is this persona. I am not a Fat Boy Slim - I don't jump up and down behind the decks, I'm just me."

As Sunday Best began to gather momentum it attracted some of the biggest names in the Nineties dance scene. "It had all the elements that would go on to form Bestival; the fun element, the fact the music was really diverse and anyone could play anything," says da Bank. "You had people like Andy Weatherall, Norman Cook and Basement Jaxx coming down and being really refreshed by playing a pop set or a drum&bass set. Now that's two-a-penny, bars on every corner have DJs playing freestyle eclectic sets but at that point everyone was in their boxes. It wasn't like we were trying to break that down but that's what it did."

With the Sunday Best nightclub bursting at the seams, Sunday Best Records was a natural progression. Launched in 1997, it has evolved to offer a home to the kind of eclectic roster you would expect from a man who has so successfully carved a career path by avoiding categorisation.

While acts including Kitty Daisy & Lewis, Dan Le Sac Vs Screebius Pip and Ebcny Benes! are selling sufficient numbers worldwide to keep the label in healthy shape, da Bank underlines that like everything he is involved in, it has never simply been about the bottom line.

"I've always said we're not doing this for the money, and if we ever started doing it for the money I think it would start to destroy what we have done," he insists. "We have managed to find our niche after 12 years. It's been very slow, the key to everything I do is slow; let people come to us,

don't try and force it on anyone, we don't really advertise and things grow via word of mouth"

In 2004 Sunday Best staged its first festival with Bestival taking place over three days on the Isle Of Wight. The result of da Bank and his creative director and wife Josie's creative vision, Bestival immediately established itself as one of the most individual boutique festivals in the business and now boasts a 40,000 capacity which da Bank says is the event's cap.

In typically modest fashion, da Bank says that timing played a major role in the event's success. "We came into the market when, apart from a few festivals like the Big Chill, there wasn't a plethora of little boutique independent festivals. We were one of the first of the new wave, so we got in at a good time."

He also admits to being heavily influenced by Glastonbury. "A massive part of Bestival's success is that people feel included and that's a big nod to Glastonbury. Josie and I go every year, it's still the best festival by a mile."

Now in its second year, Bestival offshoot, the family-oriented Camp Bestival, has already sold out of its 11,000 adult tickets. With a further 6,500 under 12s expected at the event da Bank, a father himself, says its success is the result of careful programming. "We booked acts like Chuck Berry and Flaming Lips, this year we have FJ Harvey and Mercury Rev - it's not a rave, but even people that came without kids the first time are coming back. It has created this responsible, fun atmosphere."

The desire to maintain a fun atmosphere at his events was one of the key reasons da Bank dreamed up the idea of the Association of Independent Festivals. "I am very sensitive about everything at Bestival. Josie and I and the whole team have built it from the ground up and get very upset if everything isn't just right - we are total control freaks. So to be told on the Saturday morning of the second show that there had been 50 tent thefts was like having your house burgled."

With the AIF celebrating its first birthday this month, and with its membership now close to 30, the news that its Security Task Force contributed to a 95% drop in arrests after debuting at the RockNess festival is proof that da Bank's vision of uniting independent promoters is now bearing fruit.

"It's organised crime. I knew it was happening at places like Glastonbury and The Big Chill. I just thought, 'Why isn't there a way of me communicating with the guys from all these other festivals?'," says da Bank.

On June 19 2008, with 12 founding members, the AIF had its first meeting and da Bank was immediately impressed with the cohesive attitude that was adopted.

"We are all competing, yet we are all helping each other out. It's just become so much bigger than I'd ever imagined. Independent festivals in the UK account for 80% of festival tickets sales which is amazing."

But da Bank is keen to emphasise that the AIF is not a closed shop for independents and that its focus is on progress rather than exclusivity. "Primarily the AIF is for independent festivals, but if you or whoever phone up, the door is completely open. Festivals need to be out there getting heard with a unified voice."

PICTURED BELOW AND RIGHT United front: da Bank's brainchild - the Association of Independent Festivals - is already making strides towards bringing independent promoters together in a spirit of mutual co-operation



"I tried to deny it until recently, but accidentally we have become a brand..."

ROB DA BANK



MW JOBS

MusicWeek

4 Jobs

Find the best professionals in the Music Industry today.


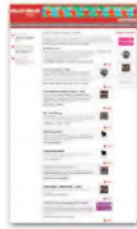

Want your vacancies to be seen by the best in the business?

Welcome to the future of music recruitment.

With over 63,000 visitors to www.musicweek.com every month, make sure your roles are the first to be seen by the best in the business.

Free to access for jobseekers, you can upload a job in minutes with our brand new jobs site www.musicweek4jobs.com, with new features such as advanced search, recruiter browsing, featured jobs and much more.

For a demonstration please contact Rob today on
020 7921 8355
 or email rob@musicweek.com.

*63,904 ABCe Oct 08 - Oct 09

TWO NEW VACANCIES AVAILABLE AT ONE OF THE UK'S PREMIER NIGHTCLUB AND LIVE MUSIC VENUE



The candidates for both roles must be:

- Friendly, passionate, hard working.
- Computer literate, numerate, very strong administrative and organizational skills.
- Strong and positive telephone manner.
- Needs to be extremely flexible in time and outlook - we are a nightclub!
- This person is neither a budding DJ nor a groupie - this is a step into the business of club promotions not a golden ticket to party.
- Needs to have a fairly good understanding of dance music.
- Will have a foundation from which we can build specific knowledge through exposure.

Duty Promotions Manager

The ideal candidate will possess the following attributes:

- Ability to manage promotions team and artists at large events as part of a team and solo.
- Commitment and desire to work the events (weekend nights).
- To assist Head of Promotions in day to day duties (bookings, music policy, marketing, promotions).
- Excellent communication skills to a wide spectrum of internal & external parties.
- A good knowledge of Dance music - experience of booking talent is a benefit.

Promotions Assistant

The ideal candidate will possess the following attributes:

- Very strong admin, proof reading and office skills.
- Highly organized and very diligent.
- Experience or good understanding of a broad range of marketing activities.
- A completer finisher - see's the job through to the end.
- Happy to work in a team but also good working on their own - self motivated, can identify when something needs to be done.

Salaries: commensurate on experience and applicant, private healthcare and other benefits.
 Start dates: immediate.
 Please send CV and a suitable covering letter e-mailed to nicole@matterlondon.com
 Closing date for all applicants: Friday 5pm, 3rd July 2009.



Defected

Defected is a leading independent global dance music brand. We are expanding and currently recruiting for the following positions:

Label Manager

Dynamic Label Manager required to oversee Defected's partner labels, delivering first class release and brand development strategies. Candidates will have a thorough knowledge of dance music and experience in releasing singles, artist albums and compilations with a proven record in digital music exploitation plus expertise across multiple media channels. Minimum four years working within Label Management plus a passion for dance music are essential.

Head of Events

Defected is looking for a Head of Events to drive its Events and Artist Agency business. This opportunity involves the implementation of a global events and artist management strategy for a world-class brand and talent roster. Ability to lead a team and proactively manage relationships at all levels essential. The suitable candidate will have a minimum of four years management experience within the events/artist agency arena.

All salary packages dependent on experience.
 Please send your covering letter and CV to bex@defected.com

Replication
 For Rent
 Packaging
 CD Pressing
 Courses

Accommodation
 Producers
 Events
 Services
 For Sale
 Studios

Whatever it is, advertise it here.

Call Rob on 020 7921 8355 rob@musicweek.com


MW SERVICES

CD Pressing & Digital Distribution Services

"Almost always, the creative dedicated minority has made the world better."

Martin Luther King jr

Unleash your creativity with our innovative CD, DVD & vinyl pressing, creative packaging and global digital distribution platform. Express yourself - your time is now.
 Phone +44 (0)114 255 2460 or Visit www.breed-media.co.uk



Breed Media Group

creativity, unleashed

Chart Record Producers/Remixer's

Will make your music stand out in this highly competitive market

Production/Recording packages to suit all budgets

Also artist development
For more details and quote

Please call 0208 343 9971

Advertise in
 print or online -
 call Rob on
 020 7921 8355
rob@musicweek.com

Contact: **Rob Hanrahan, Music Week United Business Media,**
 8th Floor, Ludgate House,
 245 Blackfriars Road, London SE1 9UY
 T: 020 7921 8355
 F: 020 7921 8372
 E: rob@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (min. 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
 All rates subject to standard VAT

The latest jobs are also available online every Monday at www.musicweek.com
 Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

Out this week

Singles

- **Akon** We Don't Care (Universal)
- Previous single (chart peak): Beautiful (E)



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

Previous single: My Girls (did not chart)

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

Previous single: Velvet (did not chart)

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

Previous single: Turn Your Back (did not chart)

- **Dan Black** Symphonies (Polydor)

Previous single: A One (did not chart)

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

Previous single: A Ways Like This (did not chart)

- **Cascada** Evacuate The Dancefloor (AATW/UMTV)

Previous single: Because The Night (28)

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

Previous single: Long Before Rock 'N' Roll (did not chart)

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

Previous single: Great Expectations (did not chart)

- **Kings Of Leon** Notion (Columbia)

Previous single: Revely (29)

- **Roots Manuva** Do Nah Bodd'a Mi (Big Dada)

Previous single: Let The Spirit (did not chart)

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

Previous single: Happy Up Here (44)

- **The Rumble Strips** Not The Only Person (Fallout)

Previous single: London (did not chart)

- **Bruce Springsteen** My Lucky Day (Columbia)

Previous single: Working On A Dream (did not chart)

- **Jamie T** Sticks N Stones (Virgin)

Previous single: Sheila (16)

- **Rob Thomas** Her Diamonds (Atlantic)

Previous single: Little Wonders (did not chart)

- **The Virgins** Fey Hey Girl (Atlantic)

Previous single: Rich Girls (did not chart)

- **Yeah Yeah Yeahs** Heads Will Roll (Polydor)

Previous single: Zero (49)

Albums

- **The Days** Atlantic Skies (Atlantic)

Debut album

- **La Roux** La Roux (Polydor)

Debut album

- **Sa-Ra Creative Partners** Nuclear Evolution, The Age Of Love (Ubiquity)

Debut album

- **Subway** Subway II (Soul Jazz)

Previous album (first week sales/total sales): Empty Head (26/42)

- **Rob Thomas** Cradlesong (Atlantic)

Previous album: Something To Be (122/65,114)

- **Tinariwen** Imidiwan: Companions (Indpendiente)

Previous album: Aman Iman (15/64)

- **Wilco** Wilco (Nonesuch)

Previous album: Sky Blue Sky (4,889/18,562)

Out next week

Singles

- **30H3** Don't Trust Me (Atlantic)
- **A-Ha** Foot Of The Mountain (UMRL)
- **Animal Kingdom** Tin Man (Warner Brothers)
- **Chipmunk** Diamond Rings (Columbia)
- **Frankmusik** Confusion Girl (Island)
- **Kid British** Our House Is Dadless (Mercury)
- **Lady GaGa** Paparazzi (Interscope)
- **The Maccabees** Can You Give It (Fiction)
- **Lisa Mitchell** Neopolitan Dreams (RCA)
- **PJ Harvey & John Parish** California (Island)
- **The Virgins** One Week Of Danger (Atlantic)
- **WV Brown** Shark In The Water (Island)
- **White Denim** I Start To Run (Full Time Hobby)

Albums

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



- **Dan Black** Un (Polydor)
- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island)
- **Bowerbirds** Upper Air (Dead Oceans)
- **Cascada** Evacuate The Dancefloor (AATW/UMTV)
- **Discovery** LP (XL)
- **Florence + The Machine** Lungs (Island)

“An Island priority and a hugely important record for Universal globally, Lungs is a tremendous debut. Whether it can live up to the commercial hopes and aspirations of Universal is still in question, but the quality of this album is not. Lungs is a record that demands the listener's attention, as the incredible talent that is Florence Welch joins the listener in with her clever lyrical tales and earth-shattering voice. New single Rabbit Heart (Raise It Up) was released last week and the star has announced a string of her biggest dates yet, taking her to Oz Academy venues across the UK throughout September.”

www.musicweek.com/reviews

- **The Legends** Over And Over (Labrador)
- **Maxwell** Blacksummers Night (Sony)
- **Nouvelle Vague** NV3 (Peacefrog)
- **REM** Live At The Olympia (Warner Brothers)
- **Jack Savoretti** Harder Than Easy (De Angelis)
- **Various** Boaters & Bow Ties (UC)

July 13

Singles

- **Alina** When You Leave (Noma Nurra) (Positiva)
- **The Dead Weather** Treat Me Like Your Mother (Columbia)
- **Filthy Dukes** Messages (Fiction)
- **Franz Ferdinand** Can't Stop Feeling (Domino)
- **Green Day** 21 Guns (Reprise)
- **Hollywood Undead** Young (A&M)
- **Maximo Park** Questing, Not Coasting (Warp)
- **Metro Station** 17 Forever (Columbia)
- **Busta Rhymes** World Go Round (Interscope)
- **Skint & Demoralised** Red Lipstick (Mercury)

Albums

- **A-Ha** Foot Of The Mountain (UMTV)
- **Billy Talent** Billy Talent III (Atlantic)



- **Clark** Totems Flare (Warp)
- **The Dead Weather** Horehound (Columbia)
- **Frankmusik** Complete Me (Island)
- **Reverend & The Makers** Silence Is Talking (Wall Of Sound)
- **Lights** Rites (Drag City)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout)
- **Samandtheplants** In The Scare Shed (Twisted Nerve)
- **Edward Sharpe & The Magnetic Zeros** Up From Below (Kojin Trade)
- **Shinedown** The Sound Of Madness (Atlantic)

July 20

Singles

- **Chairlift** Bruises (Columbia)
- **The Fiery Furnaces** The End Is Near (Third Jockey)
- **Fightstar** Never Change (Search & Destroy)
- **Mr Hudson** Supernova (Mercury)
- **Kid Harpoon** Stealing Cars (Young Turks)
- **MPHO** Box N Locks (Parlophone)
- **Simple Minds** Stars Will Lead The Way (UMRL)
- **The Twilight Sad** I Became A Prostitute (FatCat)
- **Wild Beasts** Hooting And Howling (Domino)

Albums

- **Jonsi & Alex** Riceboy Sleeps (Parlophone)
 - **Bent** Best Of Bent (Godlike & Electric)
- After a two-year sabbatical, Bent will make a return to the live stage at the newly-refurbished Garage venue in London, two days after the release of this, the band's best of set. They will be joined on the night by Totally Enormous Extinct Dinosaurs, Sister Bliss (Faithless) and Mighty Mouse.
- **Kid British** It Was This Or Football (Mercury)



- **Lucky Elephant** Star Sign Trampoline (Sunday Best)
- **Jordin Sparks** Battlefield (Sony)
- **W Brown** Travelling Like The Light (Island)
- **Lil' Wayne** Rebirth (Island)
- **Wilco** Ashes Of American Flags (Nonesuch)

July 27

Singles

- **Steve Appleton** City Won't Sleep (RCA)
- **Ciara** Work (Lafayette)
- **Dolly Rockers** Gold Digger (Parlophone)
- **Mz Bratt** Who Do You Think You Are? (AATW/UMTV)
- **Private** My Secret Lover (AATW)
- **Raphael Saadiq** Never Gave You Up (RCA)
- **Britney Spears** Radar (Jive)
- **Taking Back Sunday** New Again (Warner Brothers)
- **The Mission District** So Over You (Virgin)

Albums

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



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

August 3

Singles

- **Absent Elk** Emily (RCA)
- **Beyonce** Sweet Dreams (Columbia)
- **Kasabian** Where Did All The Love Go (Columbia)
- **The Killers** A Dust And Fairytale (Vertigo)
- **Little Boots** Remedy (Sixsevenine)
- **The Lightning Seeds** Don't Walk On By (UMV)

THE PANEL

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



HARRY AMOS (WHO'S JACK)
The Pepsys: Cheers To Baby Harlem (NMG)

This is a gloriously self-analytical, misanthropic ode. Set between a bed of biting, guitars and a languid bassline, it manages to be exhilarating and dark at the same time. Perfect for a start to a heavy-headed morning, it is an uncompromisingly stylised effort from a very exciting new band.



JANICE LONG (RADIO 2)
Square1 feat. Siobhan Donaghy: Styfling (Flingdown)

Listened to it, loved it, playing it on my shows and it's on my iPod. Siobhan should be put on a plinth and revered.



ROB BOFFARD (LTD)
Nneka: No Longer At Ease (Yo Mama's Recordings)

Damn, girl got a voice. The extravagantly-Afroed Nneka, from Nigeria via Germany, blends Afrobeat, drum & bass and good old-fashioned vocals on this second album. It's not always as accessible as it could be, but get past the blend of styles and it's hugely rewarding.



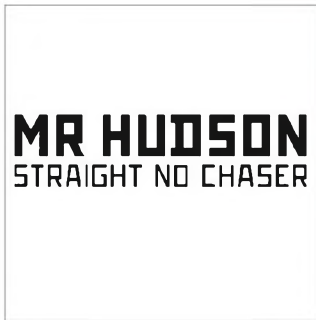
THOMAS H GREEN (DI)
Wild Beasts: Two Dancers (Domino)

Wild Beasts' second album is gently, firmly, refreshingly uncategorisable. Is there a genre that sounds a bit like Antony Hegarty making off-kilter Balearic indie-pop with the Cocteau Twins and Prefab Sprout? There is now, it comes from Kendal and is candyfloss-light yet spiked with sonic tricks'n'treats.

Second single from The Lightning Seeds' new album *Four Winds*, *Don't Walk By* will benefit from an extensive 13-date UK tour that kicks off in Hartlepool this weekend. The *Sunday Times* recently said of the new album, "The melodies fall over one another, one gem ambushing your head and heart before the next arrives to claim squatters' rights."

- Sean Paul *So Fine* (Atlantic/VP)
- Pink *Hunhouse* (RCA)
- Pitbull *I Know You Want Me* (Calle Ocho) (Postiva)
- Raygun *Just Because* (RCA)
- Vagabond *Don't Wanna Run No More* (Ceffen)

Albums



- Mr Hudson *Straight No Chaser* (Mercury)
- Gold Panda *Quitter's Regd* (Make Mine)

“On first listen Gold Panda sounds like many other electronic bedroom producers, but investigate further and a whole world of sonic possibilities are unveiled. The three tracks here flirt from hazy hip hop to minimal techno, but are all covered in a gorgeous layers of fuzz and glitch. The highlight is the sublime *Fifth Avenue*, a gentle bleepy lullaby, which is direct, simple and effortless. Gold Panda's technique has not gone unnoticed: the likes of *Little Boots*, *Bloc Party* and *Simian Mobile Disco* have been queuing up for re-edits, so there seems to be little doubt that he is destined for bigger things. However, right now this feels like a pivotal release, one that will be much imitated in years to come.”

www.musicweek.com/reviews

- Remi Nicole *Lupid Shoot Me* (Island)

- Wild Beasts *Two Dancers* (Domino)

August 10

Singles

- Flo-Rida *Feat. Nelly Furtado* *Jump* (Atlantic)

Albums

- Absent Elk *Absent Elk* (RCA)
- Inme *Herald Moth* (Graphite)



- Tommy Sparks *Tommy Sparks* (Island)

August 17 and beyond

Singles

- Dolly Rockers *Gold Digger* (Parlophone) (31/08)

The first single proper from the Dolly Rockers, *Gold Digger* is a big pop hit in waiting. It arrives on the back of an already impressive start for the girls, with support from *Radio One*, *The Times*, *Observer Music Monthly*, *News of the World*, *Perez Hilton* and *Holy Moly*. Their debut single *Je Suis Une Dolly* sold an impressive 20,000 downloads in the short time it was available.

Albums

- 3OH!3 *Want* (Atlantic) (21/09)
- Amerie *In Love And War* (Mercury) (07/09)
- Steve Appleton *When The Sun Comes Up* (RCA) (24/08)
- Arctic Monkeys *Humburg* (Domino) (24/08)
- Basement Jaxx *Scars* (XL) (07/09)
- Calvin Harris *Ready For The*

Weekend (Columbia) (17/08)

- Mariah Carey *Memoirs Of An Imperfect Angel* (Island) (24/08)
- Caroline Liar *Coming To Terms* (Atlantic) (24/08)
- The Dream *Love Vs Money* (Def Jam) (07/09)
- The Flaming Lips *Embryonic* (Warner Brothers) (14/09)
- Funeral For A Friend *Your History Is Mine 2003-2009* (Join Us-Atlantic) (21/09)
- Girls Album *(Fantasytrashed & Turnstile)* (21/09)

This is the debut album by Girls, who formed in 2008 and have gradually amassed a healthy fanbase since. *NME* recently described the lead single as a “seven minutes of slacker-stoner-psycho-majesty” and this album comes backed with a stunning Aaron Brown-directed video.

- David Gray *Draw The Line* (Polydor) (14/09)
- Hockey Mind *Chaos* (Virgin) (24/08)



- The Fiery Furnaces *I'm Going Away* (The Hill Jockey) (24/08)
- Jamie T *Kings And Queens* (Virgin) (31/08)
- Jeremiah *Jeremiah* (Def Jam) (28/09)
- Just Jack *All Night Cinema* (Mercury) (24/08)
- Sean Kingston *Tomorrow* (RCA) (24/08)
- Mark Knopfler *Get Lucky* (Mercury) (14/09)
- Little Comets *Adultery EP* (Columbia) (17/08)
- Pixie Lott *Turn It Up* (Mercury) (14/09)
- MPH0 *Pop Art* (Parlophone) (19/10)
- Mariachi El Bronx *El Bronx* (Wichita) (17/08)

The follow-up to Mariachi El Bronx's 2008 eponymous release, *El Bronx*, was produced by

John Avila and features guest appearances by Alfredo Ortiz (The Beastie Boys/Money Mark) and Vincent Hidalgo, son of David Hidalgo of Los Lobos. The album will be preceded by lead single *Call Me Mate*.



- Master Shortie *ADHD* (Odd One Out) (31/08)
- Muse *The Resistance* (Helium 3/Warner Bros) (14/09)
- Mute Math *Armistice* (Warner Brothers) (17/08)
- Noah & The Whale *The First Days Of Spring* (Vertigo) (31/08)
- Sean Paul *Imperial Blaze* (Atlantic) (17/08)
- Julian Perretta *Out Of My Mind* (Columbia) (31/08)
- P Diddy *Last Train To Paris* (Bad Boy) (21/09)
- Prefab Sprout *Let's Change The World With Music* (Kitchenware) (07/09)
- Simian Mobile Disco *Temporary Pleasure* (Wichita) (17/08)

“Some may blanch at the tracklisting of SMD's second album, for there lies a worrying plethora of celebrity guests, from Hot Chip's Alexis Taylor to Gossip's Beth Ditto. Call it the Uncle syndrome if you will, but whatever the name, it has become a truism that the sum of guests featured rarely adds up to the quality of album. *Temporary Pleasure* won't exactly restore the name of the guest spot, but nor does it stand to damage the reputation of SMD. Importantly, the duo don't end up sounding like guests on their own album, with the invitees slotting comfortably into SMD's electro techno template. What is more, there are some great tracks on here, such as the opening *Cream Dream*, featuring Super Furry Animals' Snuff

Rhys, or the frankly alarming *Ambulance*.”

www.musicweek.com/reviews

- Slimy *Paint Your Face* (Warner Bros) (24/08)



- Mike Snow *Mike Snow* (Columbia) (17/08)
- Sting *If On A Winter's Night* (JCI) (25/10)
- Barbra Streisand *Love Is The Answer* (Columbia) (28/09)

A new studio album from Barbra Streisand is always a surefire favourite at retail. A collection of jazz classics and standards, *Love Is The Answer* is the stars' first new studio collection since 2005. The album saw Streisand working for the first time with the Grammy-winning Canadian jazz artist Diana Krall (guitar) and her quartet (guitar, bass, drums) while Grammy-winning arranger Johnny Mandel also guest stars.

- T.I. *The Paper Trail* (Atlantic) (31/08)
- Frank Turner *Poetry Of The Dead* (Xtra Mile) (14/09)
- Vagabond *You Don't Know The Half Of It* (Ceffen) (17/08)
- The Veronicas *Hook Me Up* (Sire) (05/10)
- The Very Best *Warm Heart Of Africa* (Moshi Moshi) (14/09)

“An intriguing trio comprising DJ/producer duo Radioclit and Malawian singer Esau Mwamwaya. The Very Best were responsible for the Esau Mwamwaya and Radioclit *Are The Very Best* mixtape, which notched up more than 300,000 downloads last year. This debut album picks up where the mixtape left off, promising more of their sharp Afropop alongside guests MIA and Vampire Weekend's Ezra Koenig. The title track, currently doing the rounds, suggests it will be a rare summer treat.”

www.musicweek.com/reviews

- Zero 7 *Yeah Ghost* (Atlantic) (07/09)

SINGLE OF THE WEEK

Jamie T *Sticks N Stones* EP (Virgin)



This EP marks a confident first step in the campaign for Jamie T's second album. *Sticks N*

Stones is an upbeat, beat-driven song that owes much to its nostalgic lyric that forms an emotive bond with the listener. The accompanying promo video pays homage to his roots with much of the footage shot in his hometown of Wimbledon. His debut album *Panic Prevention* was released in 2007 and reached number four on the UK charts, while its follow-up *Kings And Queens* will follow later this year. The EP's lead track is currently A-listed at Radio 1 and getting healthy ILR play, while the singer will open the iTunes festival on July 1.

ALBUM OF THE WEEK

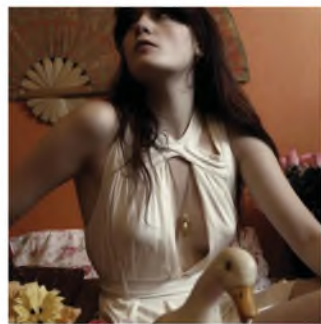
La Roux *La Roux* (Polydor)



Shaping up as one of the biggest breakthrough artists of 2009, La Roux delivers a debut album that will not disappoint the masses being won over by radio hits *Bulletproof*, *In For The Kill* and *Quicksand*. This is a big pop record that does exactly what it says on the tin – the production is tight and clean, and the vocal melody is never far from a big sing-along chorus. If there was a complaint it would be just that; that the cleanliness and sheen of the record takes away from any sense of personality or edge, but maybe that is the idea. Whether there is a career artist here remains to be seen, but with this hit-packed, radio-friendly debut, she has certainly got off to a good start.

Key releases

The Florence machine steps up a gear



WITH SINGLE RABBIT HEART (RAISE IT UP) attracting masses of airplay and enough sales to make the top 20, Florence + The Machine's debut album *Lungs* tops all three of the main pre-release charts

Frankmusik was listed alongside Florence + The Machine on the BBC's Sound Of 2009 list, and is also generating much pre-release activity for his debut album *Complete Me*. His debut hit single,

Better Off As Two, reached number 26 on the OCC sales chart earlier this year and its follow-up *Confusion Girl* is shaping up well, where it is in the Top 10 of *Music Week's* Upfront club chart and attracting plays on Radio 1 and BRMB among others. All of this helps *Complete Me* to debut at number seven at Amazon, 11 at Play and 20 at HMV.

Twenty-four years after first hitting the headlines, Norway's A-Ha

continue to flourish. The band's ninth studio album *Foot Of The Mountain* is off to a fine start, debuting at number three at HMV, five at Amazon, and seven at Play

Pitbull's *I Know You Want Me (Calle Ocho)* continues atop Shazam's list of most-tagged songs despite JLS again snapping at his heels with *Beat Again*. The 28-year-old rapper's single is not released until August but is getting plenty of

support, both in the clubs and on radio.

Last.fm users are still obsessed with Kings Of Leon's *Sex On Fire* - with a couple of exceptions, the track has reigned supreme on the site's chart since last September. At various times along the way, as many as 11 Kings Of Leon tracks have been on the Top 20, but this week the band are down to just three showings

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	FLORENCE + THE MACHINE	<i>Lungs</i>	Island
2	MUSE	<i>The Resistance</i>	Korova
3	DEVILDRIVER	<i>Pray For Villains</i>	Roadrunner
4	VARIOUS	<i>Now! 73</i>	EMI TV/UMTV
5	BILLY TALENT III		Atlantic
6	ARCTIC MONKEYS	<i>Humbug</i>	Dcmno
7	A-HA	<i>Foot Of The Mountain</i>	UMTV
8	RIVERSIDE	<i>Anno Domini</i>	Inside Out
9	DAUGHTRY	<i>Leave This Town</i>	Sony Music
10	CASCADA	<i>Evacuate The Dancefloor</i>	UMTV
11	FRANKMUSIK	<i>Complete Me</i>	Island
12	THE DEAD WEATHER	<i>Horehound</i>	Sony
13	VARIOUS	<i>Baby Loves Disco</i>	UMTV
14	HOCKEY	<i>Mind Chaos</i>	EMI
15	CLUTCH	<i>Strange Cousins...</i>	Weathermaker
16	REVEREND & THE MAKERS	<i>French...</i>	Wall Of Sound
17	PIXIE LOTT	<i>Turn It Up</i>	Mercury
18	DUCKWORTH...	<i>Duckworth...</i>	Divine Comedy
19	V V BROWN	<i>Travelling Like The Light</i>	Island
20	BENNY ANDERSSON BAND	<i>Story Of...</i>	Polycor

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	FLORENCE + THE MACHINE	<i>Lungs</i>	Island
2	THE BEATLES	<i>Stereo Boxset</i>	Parlophone
3	W BROWN	<i>Travelling Like The Light</i>	Island
4	THE BEATLES	<i>The Beatles (Mono)</i>	Parlophone
5	A-HA	<i>Foot Of The Mountain</i>	UMTV
6	DUCKWORTH...	<i>Duckworth...</i>	Divine Comedy
7	FRANKMUSIK	<i>Complete Me</i>	Island
8	DEAD WEATHER	<i>Horehound</i>	Columbia
9	RIVERSIDE	<i>Anno Domini</i>	Inside Out
10	THE STONE ROSES	<i>Stone Roses</i>	Sony Music
11	VAGABOND	<i>You Don't Know...</i>	Geffen
12	BENNY ANDERSSON BAND	<i>Story Of...</i>	Polydor
13	DAVID BOWIE	<i> VH1 Storytellers</i>	Virgin
14	JUST JACK	<i>All Night Cinema</i>	Mercury
15	THE BEATLES	<i>Abbey Road</i>	Parlophone
16	HOCKEY	<i>Mind Chaos</i>	Virgin
17	THE BEATLES	<i>Revolver</i>	Parlophone
18	THE BEATLES	<i>Sgt Pepper's...</i>	Parlophone
19	PIXIE LOTT	<i>Turn It Up</i>	Mercury
20	VARIOUS	<i>Now! 73</i>	EMI TV

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	PITBULL	<i>I Know You Want Me</i>	Positiva
2	JLS	<i>Beat Again</i>	Epic
3	CASCADA	<i>Evacuate The Dancefloor</i>	A&M
4	CHIPMUNK	<i>Diamond Rings</i>	Columbia
5	3OH!3	<i>Don't Trust Me</i>	Atlantic
6	MELANIE FIONA	<i>Give It To Me Right</i>	Island
7	JAMIE T	<i>Sticks N Stones</i>	Virgin
8	KID BRITISH	<i>Our House Is Dadless</i>	Mercury
9	JEREMIH	<i>Birthday Sex</i>	Def Jam
10	CHICANE	<i>Poppiholla</i>	Motena
11	WHITE LIES	<i>Death Fiction</i>	
12	KRISTINIA DEBARGE	<i>Goodbye</i>	Mercury
13	KINGS OF LEON	<i>Notion</i>	Columbia
14	JAY-Z	<i>DOA</i>	Def Jam
15	SERANI	<i>No Games II</i>	876
16	YEAH YEAH YEAHS	<i>Heads Will Roll</i>	Polydor
17	GREEN DAY	<i>21 Guns</i>	Reprise
18	MR HUDSON	<i>Supernova</i>	Mercury
19	DRAKE	<i>Best I Ever Had</i>	ATF
20	SUB FOCUS	<i>Follow The Light</i>	Ram

shazam

Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	KINGS OF LEON	<i>Sex On Fire</i>	Hand Me Down
2	LADY GAGA	<i>Poker Face</i>	Interscope
3	KASABIAN	<i>Fire</i>	Columbia
4	KINGS OF LEON	<i>Use Somebody</i>	Hand Me Down
5	MGMT	<i>Kids</i>	Columbia
6	KASABIAN	<i>Underdog</i>	Columbia
7	LITTLE BOOTS	<i>New In Town</i>	sixsevenine
8	ENTER SHIKARI	<i>Juggernauts</i>	Ambush Reality
9	THE PRODIGY	<i>Omen</i>	Take Me To The Hospital
10	MGMT	<i>Time To Pretend</i>	Columbia
11	LADY GAGA	<i>Paparazzi</i>	Interscope
12	LA ROUX	<i>In For The Kill</i>	kitsune
13	BLUR	<i>Song 2</i>	Parlophone
14	MUSE	<i>Supermassive Black Hole</i>	Helium 3/Warner
15	LITTLE BOOTS	<i>Stuck On Repeat</i>	sixsevenine
16	KASABIAN	<i>Fast Fuse</i>	Columbia
17	KASABIAN	<i>Where Did All The Love Go</i>	Columbia
18	KINGS OF LEON	<i>Closer</i>	Hand Me Down
19	LILY ALLEN	<i>Not Fair</i>	Regal
20	LILY ALLEN	<i>The Fear</i>	Regal

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	FLORENCE + THE MACHINE	<i>Lungs</i>	Island
2	CASCADA	<i>Evacuate The Dancefloor</i>	A&M/UMTV
3	A-HA	<i>Foot Of The Mountain</i>	UMTV
4	DEVILDRIVER	<i>Pray For Villains</i>	Roadrunner
5	ARCTIC MONKEYS	<i>Humbug</i>	Dcmno
6	THE VERONICAS	<i>Hook Me Up</i>	Sire
7	MAXWELL	<i>Blacksummers Night</i>	Sony
8	ADAM LAMBERT	<i>tbc</i>	Sony
9	MARIAH CAREY	<i>Memoirs Of...</i>	Island
10	VARIOUS	<i>Now! 73</i>	EMI TV/UMTV
11	PIXIE LOTT	<i>Turn It Up</i>	Mercury
12	BASEMENT JAXX	<i>Scars XL</i>	
13	MUSE	<i>The Resistance</i>	Telium 3/Warner Bros
14	JLS	<i>tbc</i>	Sony
15	JORDIN SPARKS	<i>Battlefield</i>	Sony
16	JORDIN SPARKS	<i>Battlefield</i>	Sony
17	DEAD WEATHER	<i>Horehound</i>	Columbia
18	W BROWN	<i>Travelling Like The Light</i>	Island
19	HOCKEY	<i>Mind Chaos</i>	Virgin
20	FRANKMUSIK	<i>Complete Me</i>	Island

hmv.com

CATALOGUE REVIEWS

VARIOUS
Chartbusters USA Special
Edition: Sunshine Pop (Ace
CDCHD1228)



The perfect summer album, this is just the fourth set

issued in Ace's occasional Chartbusters USA series in the 10 years since its introduction and, to these ears, the best. The songs here are all Hot 100 hits from the latter half of the Sixties, with optimistic lyrics, full harmonies, lush orchestrations and economic melodies often infused with folk or psychedelic influences - in brief, sunshine pop. Acknowledged standards such as *Happy Together* by The Turtles, *The Beach Boys' Darlin'* and *The Mamas & Papas' I Saw Her Again* are naturally included, alongside lesser-known but equally luminescent tracks such as *Morning Girl* by The Neon Philharmonic, *Spanky & Our Gang's Lazy Day* and

Mercy's Love Can Make You Happy. Ace's diligence means a fully researched and lavishly-annotated 24-page booklet enhances the mood.

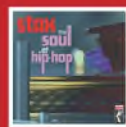
TOM RAPP
Stardancer (Lemon Recordings
CDLEM 128)
Sunforest (CDLEM 129)



Cult singer/songwriter Tom Rapp's last two albums before a lengthy hiatus were recorded for the Blue Thumb label in 1972 and 1973 respectively. They are somewhat perplexing, in that he mixes moments of great lyrical and musical lucidity with lapses into whimsy, such as *Why Should I Care*, which is performed in waltz-time with a sickly 1920s-style arrangement. Of the two albums, *Sunforest* is the more challenging and rewarding, pandering less to commercial concerns and housing excellent tunes such as

Some Place To Belong and the title track.

VARIOUS:
Stax - The Soul Of Hip-Hop
(Stax 88807230811)



Not a collection of Stax's best-known tunes, rather a fascinating collection of classic Sixties and Seventies tunes that have been sampled by latter-day hip-hopers, and are thus much-sought after by cratediggers. The album stands up in its own right as a superb collection of raw and gritty soul, with opening track 24-Carat Black's *Ghetto: Misfortune's Wealth* - which provides the sample for Eric B & Rakim's *In The Ghetto* - setting the bar high. *Hung Up On My Baby* is an Isaac Hayes masterpiece that evokes both The Isley Brothers and MFSB; and William Bell's *I Forgot To Be Your Lover* is a tender, confessional piece.

SPACE
Avenging Angels: The Best Of Space (Music Club Deluxe
MCDLX 104)



Liverpoolians Space came to prominence in the Britpop era with a refreshingly different palate of eclectic songs coloured with witty black humour. Typical of their output, *The Ballad Of Tom Jones* is a tongue-in-cheek tale of a warring couple (played by frontman Tommy Scott and Catatonia's Cerys Matthews) who find salvation for their relationship in a copy of Tom Jones' *Greatest Hits*. Featuring all seven of the band's Top 40 hits - including the sublime title track and the cinematic *Female Of The Species* - this double-disc set deep mines the band's first two albums, and adds hard-to-find tracks from their unreleased third album *Love You More Than Football*.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label
1	2	JOURNEY	<i>Don't Stop Believin'</i> / Columbia (ARV)
2	1	BILL WITHERS	<i>Ain't No Sunshine</i> / Columbia (ARV)
3	10	TAKE THAT	<i>Shine</i> / Polydor (ARV)
4	12	LINKIN PARK	<i>What I've Done</i> / Warner Brothers (CIN)
5	11	DJ SAMMY & YANOU FT DO	<i>Heaven</i> / Data (ARV)
6	4	THE KILLERS	<i>Mr Brightside</i> / Lizard King (ARV)
7	5	SURVIVOR	<i>Eye Of The Tiger</i> / Arista (ARV)
8	19	TAKE THAT	<i>Patience</i> / Polydor (ARV)
9	NEW	BLUR	<i>Song 2</i> / Parlophone (C)
10	8	AEROSMITH	<i>I Don't Want To Miss A Thing</i> / Columbia (ARV)
11	7	SNOW PATROL	<i>Chasing Cars</i> / Fiction (ARV)
12	13	OASIS	<i>Wonderwall</i> / Big Brother (PIAS)
13	6	EMINEM	<i>Lose Yourself</i> / Interscope (ARV)
14	NEW	GEORGE HARRISON	<i>My Sweet Lord</i> / Parlophone (C)
15	3	GOO GOO DOLLS	<i>Iris</i> / Warner Brothers (CIN)
16	20	KASABIAN	<i>Club Foot</i> / RCA (ARV)
17	RE	LYNYRD SKYNYRD	<i>Sweet Home Alabama</i> / MCA (ARV)
18	RE	ISRAEL KAMAKAWIWO'OLE	<i>Somewhere Over The Rainbow</i> / Big Boy (TBC)
19	NEW	USHER FEAT. LIL' JON & LUDACRIS	<i>Yeah</i> / Arista (ARV)
20	RE	ROLLING STONES	<i>Paint It Black</i> / London (CIN)

Official Charts Company 2009

Charts clubs

Brown finds the right formula for Cr2 success

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U	Cr2
2	8	2	CHICANE	Poppiholla	Modena
3	2	19	LOVERUSH UK! FEAT. MOLLY BANCROFT	Fountains Of Youth	Loverush Digital
4	1	4	IAN CAREY	Get Shaky	3 Beat Blue
5	28	2	ANTON POWERS & ROSSKO	Yellow Brick Road	3 Beat
6	30	2	JIMMY D ROBINSON PRESENTS CEEVOX	At Midnight/In The Night	Music Group
7	15	3	GOSSIP	Heavy Cross	Columbia
8	16	3	FRANKMUSIK	Confusion Girl	Island
9	21	2	PLATNUM	Trippin'	Hardbeat
10	12	3	JUST JACK	Doctor Doctor	Mercury
11	17	4	CASCADA	Evacuate The Dancefloor	AATW
12	5	3	FILTHY DUKES	Messages	Fiction
13	6	5	SNEAKY SOUND SYSTEM	It's Not My Problem	14th Floor
14	NEW		JAMES FIY	Nothing Else Seems To Matter	Deependance
15	NEW		THE FULL TIME SUPER STARS	Summer Sampler (Siz/Tft3s)	Can You Feel It Media
16	7	5	BOB SINCLAR	La La Song	AATW
17	4	5	ROYKSOPP	Girl And The Robot	Wall Of Sound
18	NEW		ALAN CONNOR VS. MIKE MELANGE	I Love The Sunshine	Liberty Pop
19	NEW		MR HUDSON	Supernova	Mercury
20	NEW		JASON KARL	Bananas	white label
21	19	8	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva
22	18	6	BASEMENT JAXX	Raindrops	XL
23	10	5	KRISTINE W	Feel What You Want	Champion
24	NEW		BOOTY LUV	Say It	Red Kandi
25	11	7	THE DUBGURU	U Got 2 Know	Mastrom
26	NEW		SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling	Fling Down
27	20	4	PAUL VAN DYK	For An Angel 2009	New State
28	24	7	PIXIE LOTT	Mama Do	Mercury
29	25	7	AXWELL INGRESSO ANGELO LAIDBACK LUKE FEAT. DEBORAH COX	Leave The World	Axtone
30	NEW		GRAND THEFT AUDIO FEAT. CARRIE RYAN	Hand In Hand	AAIW
31	NEW		LAERA	Odissea Mediterranea	Straimentmusic
32	23	8	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak	Loaded
33	NEW		4 STRINGS	Take Me Away	Nebula
34	9	5	ONE ESKIMO	Hometime	Little Pollar
35	13	6	NICK MURRAY	Magnetized	Lovrush Digital
36	22	5	VICTORIA AITKEN	I'll Be Your Bitch	white label
37	NEW		SHANIE	Read My Lips	Nuhope Entertainment
38	34	10	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
39	NEW		PUSSYCAT DOLLS	Hush Hush	Interscope
40	26	5	DON DIABLO & EXAMPLE	Hooligans	Uta

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	8	2	PUSSYCAT DOLLS	Hush Hush	Interscope
2	6	3	SHANIE	Read My Lips	Nuhope Entertainment
3	26	2	JONAS BROTHERS	Paranoid	Hollywood
4	13	3	MZ BRATT	Who Do You Think You Are?	AAIWUMIV
5	14	3	KID BRITISH	Our House Is Dadless	Mercury
6	18	4	CHRIS CORNELL	Long Gone	Interscope
7	16	2	PLATNUM	Trippin'	Hardbeat
8	NEW	1	JLS	Beat Again	Epic
9	30	2	JORDIN SPARKS	Battlefield	Jive
10	17	2	GOSSIP	Heavy Cross	Columbia
11	2	4	SEPTEMBER	Until I Die	Hardbeat
12	24	2	FRANKMUSIK	Confusion Girl	Island
13	1	3	LADY GAGA	Paparazzi	Interscope
14	11	4	HANNAH	Keeping Score	Snowdog
15	28	2	WILL YOUNG	Tell Me The Worst	RCA
16	NEW	1	CHIPMUNK	Diamond Rings	Columbia
17	3	4	BOB SINCLAR	La La Song	AAIW
18	23	2	ROYKSOPP	Girl And The Robot	Wall Of Sound
19	15	5	CASCADA	Evacuate The Dancefloor	AAIW
20	20	4	DOLLY ROCKERS	Je Suis Une Dolly	white label
21	9	5	THE SATURDAYS	Work	Polydor
22	NEW	1	DAVID TAVARE FEAT. ZEVISSA	Hot Summer Nights	AAIW
23	21	7	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva
24	NEW	1	GIRLS CAN'T CATCH	Keep Your Head Up	Fascination
25	NEW	1	METRO STATION	Seventeen Forever	Columbia
26	NEW	1	POLARKREIS ACHTZEHN	Allein Allein	Vertigo
27	27	3	VALERIYA	Wild	white label
28	7	4	LETHAL BIZZLE	Go Hard	Search & Destroy
29	NEW	1	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling	Fling Down
30	25	7	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank



Cr2 label head Mark Brown teams up with Adam Smith for the new Upfront smash hit

NEEDIN' U IS ONE OF THOSE PERENNIALY POPULAR house tracks, which first topped the Upfront club chart 11 years ago this week, in a version credited to David Morales presents The Face. Too good to keep down, it returned to the chart summit at the end of 2000, this time with a new vocal from Juliet Roberts.

Fast forward to 2009, and the track again tops the chart, this time in a remake on Cr2 pairing The Face with the label's head honcho Mark Brown and rising talent Adam Shaw. Tastefully updated with the original riff and piano intact, Needin' U has a very convincing 32% lead over nearest challenger Poppiholla by Chicane, at the top of the chart, and was furnished to DJs in mixes from The Hoxton Whores, DJ Wady and Paul Woodford, as well as the original. It is, by the by,

the busiest week of the year so far on the extended Upfront chart, with no fewer than 19 new entries to the Top 100, while there are a dozen debuts on the Top 40.

The Pussycat Dolls get a "purr-fect" result on the Commercial Pop chart, where their Hush Hush quietly dethrones Lady GaGa's Paparazzi. Keeping at bay a determined challenge from Shanie, whose Read My Lips dashes 6-2, Hush Hush arrives at the summit just 11 weeks after their AR Rahmann collaboration, Jai Ho! peaked at number three.

Hush Hush is also beginning to look a good bet for the Urban chart title. It has moved 26-8-2 on that chart in the last fortnight, and closes to within 15% of leaders Keri Hilson, Kanye West & Ne-Yo's Knock You Down, which has ruled the roost for four weeks. **Alan Jones**



Quietly confident: Pussycat Dolls' Hush Hush climbs seven places to dethrone Lady GaGa on the Commercial Pop chart



Challenger: Shanie's four-place dash to number two just failed to unseat the Pussycat Dolls

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	6	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down	Interscope
2	8	3	PUSSYCAT DOLLS	Hush Hush	Interscope
3	2	13	BLACK EYED PEAS	Boom Boom Pow	Interscope
4	4	5	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope
5	7	3	SEAN PAUL	So Fine	Atlantic/VP
6	23	2	FLO-RIDA FEAT. NELLY FURTADO	Jump	Atlantic
7	20	2	LADY GAGA	Paparazzi	Interscope
8	5	13	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	LaFace
9	3	9	FLO-RIDA	Suga	Atlantic
10	14	3	CHIPMUNK	Diamond Rings	Columbia
11	22	2	JLS	Beat Again	Epic
12	18	4	BEYONCE	Sweet Dreams	Columbia
13	9	4	LETHAL BIZZLE	Go Hard	Search & Destroy
14	10	10	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
15	13	14	JAMIE FOXX	Blame It	J
16	11	3	SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood
17	21	1	CIARA FEAT. MISSY ELLIOTT	Work	RCA
18	6	7	BEYONCE	Diva	Columbia
19	29	2	JORDIN SPARKS	Battlefield	Jive
20	15	16	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
21	24	2	BUSTA RHYMES	World Go Round	Interscope
22	16	14	KERI HILSON FEAT. TIMBALAND	Return The Favor	Interscope
23	12	11	EMINEM	We Made You	Interscope
24	NEW	1	JAY-Z D.O.A	Det Jam	
25	19	14	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho!	Interscope
26	17	6	MELANIE FIONA	Give It To Me Right	Island
27	NEW	1	MZ BRATT	Who Do You Think You Are?	All Around the World
28	28	5	SERANI	No Games	U 8/6
29	26	22	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful	Universal
30	25	14	IRONIK FEAT. CHIPMUNK & ELTON JOHN	Tiny Dancer	Asylum

Cool Cuts Top 20

Pos	ARTIST	Title
1	CAVIN HARRIS	Ready For The Weekend
2	BOOTY LUV	Say It
3	MOBY	Pale Horses
4	SHARAM	She Came Along
5	DANIEL MERRIWEATHER	Impossible
6	REVEREND & THE MAKERS	Silence Is Talking
7	U2	I'll Go Crazy If I Don't Go Crazy Tonight
8	CHICANE	Poppiholla
9	CAROLINA LIAR	Show Me What I'm Looking For
10	BLACK NOISE	Knock You Out
11	FONZERELLI	Dreamin
12	ANTON POWERS & ROSSKO	Yellow Brick Road
13	MAJOR LAZER	Hold The Line
14	DOVES	Jetstream
15	CARL KENNEDY V BABY D	Let Me Be Your Fantasy
16	MEEC	Windmills
17	TOMMY SPARKS	Miracle
18	LITTLE BOOTS	Remedy
19	CAMBOSO FEAT. JOCELYN BROWN	Love Alibi
20	DIPLO & LAIDBACK LUKE	Hey!



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



Kasabian knocked off perch at the 11th hour

IN A WEEK WHEN KASABIAN seemed to be cruising to a third victory on the album chart, and the singles chart reflected little volatility, the firmbook was turned upside down by the dramatic demise of Michael Jackson, whose death occurred late on Thursday evening.

The shock and grief with which the news was met inevitably converted into sales, quickly reshaped the week's charts, with seven of Jackson's albums and 20 of his singles - solo and with his brothers - returning to the Top 75. Although none of the singles managed to secure enough sales to make the Top 10, his 2003 compilation Number Ones storms to the top of the album chart, on sales of 46,403 copies.

A fuller report on Jackson's impact on this week's sales and airplay charts can be found on page 3.

Returning to a happier theme, La Roux set up the release of their self-titled debut album today beautifully, simultaneously debuting atop the singles chart with second hit Bulletproof, and topping the 500,000 sales mark with debut hit In For The Kill.

Simultaneously released digitally, on 7-inch and on CD, Bulletproof races to first week sales of 80,144 - the fifth highest of the year - and enjoys a surprisingly convincing 35.08% victory over David Guetta and Kelly Rowland's When Love Takes Over, which slips to second place on sales of 59,332 copies. La Roux's debut hit, In For

The Kill, spent four weeks at number two but never made it to number one. It racks up its 15th straight week in the Top 20, holding at number 16 on sales of 17,611 copies, taking its career haul to 506,223 - a total beaten in 2009 only by Lady Gaga, who has sold 713,382 copies of Poker Face and 676,613 copies of Just Dance.

And mention of Lady Gaga brings us neatly to Paparazzi. The phenomenon of the year's third consecutive major hit is the only record in the Top 10 to increase sales week-on-week. Paparazzi climbs for the fifth week in a row, moving 8-4 with sales of 36,634 taking its career download tally to 129,169. The track, which has been in the Top 200 continuously for the last 24 weeks, finally gets a physical release in a week (6 July), and is expected to rise still further. There's also better news for Gaga's album, The Fame, which has fallen from five to 18 in the last three weeks but makes a massive correction this week, bouncing back to number five with sales of 15,813 taking its career haul to 559,901.

And then there were two. With Florence + The Machine making their Top 40 debut with Rabbit Heart (Raise It Up) - in at number 12 (21,029 sales) - the first eight of the Top 10 acts in the BBC's prestigious Sound Of 2009 poll have landed a Top 40 hit since the results were announced, with Lady Gaga (sixth) and La Roux (fifth) leading the charge. The only hold-

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,683,008	1,569,373
prev week	2,469,669	1,763,328
% change	+8.6%	-11.0%

Last week	Compilations	Total albums
Sales	384,663	1,954,036
prev week	550,481	2,313,809
% change	-30.1%	-15.5%

Year to date	Singles	Artist albums
Sales	67,561,238	40,536,816
vs prev year	48,942,214	43,440,778
% change	+38.0%	-6.7%

Year to date	Compilations	Total albums
Sales	10,848,037	51,284,853
vs prev year	12,568,334	56,009,112
% change	-13.7%	-8.3%

Compiled from sales data by Music Week

outs now are Passion Pit (ninth) and Dan Black (10th).

Perish the thought that we are heading back towards the dark days when the top of the singles chart was an ever-revolving door, with no fewer than 43 different singles taking turns at number one in 2000, the year of most frenzied activity. However, there has been an increase in turnover of late, with La Roux's Bulletproof the 13th number one so far in 2009. That is three more than at the same stage last year, and the highest tally at this stage of the year since 2005, when a trio of Elvis Presley reissues captured the crown early in the year to boost the tally.

Unexpectedly relegated to second slot on the album chart by Number Ones, Kasabian's third album, West Ryder Pauper Lunatic Asylum sold 30,575 last week, and has become the fastest-selling album yet by the group, with sales of 186,643 copies on its first 20 days in the shops, 2.10% ahead of the 182,808 sales that their 2006 chart-topper Empire sold in the same timeframe, and 185.24% up on the 65,434 copies their self-titled 2004 debut sold in 2004.

Although third single Said It All sinks 9-22 (13,573 sales), Take That's Circus is back in the big top of the Top 10 for the first time in 14 weeks. Not even in the Top 30 just three weeks ago, the album is responding to a heady mixture of airplay for the single, and an ongoing sell-out tour by the band punctuated by TV dates, and has rocketed 31-20-12-4. Sales last week of 19,063 lift the album's career tally to 1,806,231.

The influential All Music Guide adjudged Warner Music to be "poisonously indifferent" to progressive metal band Dream Theater. Having had albums released on the company's East West, Elektra, Atlantic and Rhino imprints, the band now reside with hard rock specialists Roadrunner,

ARTIST ALBUMS



SINGLES



94,000 copies despite peaking at number 53.

London singer/songwriter Jack Penate opened at number seven with 2007 debut set Matinee, on sales of 25,123. Follow-up Everything Is New enters at number 16, with 11,213 sales.

Gossip's Heavy Cross has met with some resistance from record buyers so far, moving only 47-42-40-37 since release, despite being made available physically (on CD) as well as on download. Nevertheless, their second album Music For Men arrives at a more healthy number 18 (10,418 sales) this week. The group's debut album, Standing In The Way Of Control, took six months to chart at all, then debuted at number 59 on its way to a number 22 peak, and sales of 168,755 to date.

Scooter secured a number one album when UMTV issued a double-disc set by the German techno band, one featuring new tracks, the other their greatest hits. UMTV tries the same ploy with Neil Sedaka, including a 22-track best-of CD along with 11 new recordings on the two-CD release Music Of My Life, which debuts at number 15 (11,352 sales). Now 70 years old, Sedaka has possibly the most chronologically disparate singles and albums chart careers of any act. His first hit single came a little over 50 years ago, in April 1959; his 19th and last fell off the chart this very week in 1975, a little over 16 years later. His album chart career did not start until September 1973, when his singles chart career was in its death throes but his latest album is his 10th to chart, and extends his album chart career to nearly 36 years.

With the Father's Day effect working its way out of the figures, even the death of Michael Jackson could not prevent album sales from falling 15.5% week-on-week to 1,954,037 - 10.88% below same week 2008 sales of 2,192,801. Sales of Jackson tracks helped singles to advance 8.6% week-on-week to 2,683,008 - 46.21% up on same week 2008 sales of 1,835,058

and achieve their highest chart placing to date with 10th studio album Black Clouds & Silver Linings, which debuts this week at number 23 (9,183 sales). Their previous best chart placing came when 2007's Systematic Chaos peaked at number 25.

Russian-born, US-based singer/songwriter Regina Spektor likewise hits a new high, debuting at number 30, with 7,148 sales of new album Far. It is Spektor's first album to dent the Top 40, though 2006's Begin To Hope has become a cult favourite, selling more than

International charts coverage Alan Jones

George rolls with it in the US

ALTHOUGH BLACK EYED PEAS AND THE JONAS BROTHERS are the most successful acts on the world's charts at present, Placebo's Battle For The Sun remains the most high-profile international chartmaker from the UK. The album made massive international inroads initially but now slips back in most territories.

Number one in nine countries last week, it has lost its lead in all of them, and its highest placings are now in France and Germany, where it falls 1-2. It slips 1-3 in Belgium, Switzerland

and Austria and 1-9 in Mexico. It also declines 2-7 in Finland, 5-6 in The Netherlands, 5-9 in Italy, 5-23 in Spain, 8-16 in Australia, 8-26 in the USA, 14-21 in New Zealand. Against the trend, it climbs 23-14 in Poland.

Paolo Nutini's Sunny Side Up is also fading, falling 1-3 in Ireland, 3-7 in Switzerland, 25-33 in France, 34-82 in Canada, and falls out of the US chart from a previous position of number 138. In Australia, it remains at number 39.

In the US, the highest charting

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 MICHAEL JACKSON Number Ones	£4.99	£4.99	£5.93	£7.37
2 KASABIAN West Ryder Pauper...	£8.99	£8.95	£8.93	£8.98
3 PAOLO NUTINI Sunny Side Up	£8.99	£8.95	£8.93	£8.98
4 TAKE THAT The Circus	£8.99	£5.99	£8.93	£7.48
5 LADY GAGA The Fame	£6.99	£8.95	£8.93	£8.98

Charts sales

Key
■ Highest new entry ■ Highest climber

Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1		THE PRIESTS <i>The Priests</i> / Epic (ARV)
2	5	KATHERINE JENKINS <i>Premiere</i> / UCI (ARV)
3	4	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen - Journey</i> / UCI (ARV)
4	3	FARYL Faryl / Decca (ARV)
5	2	KATHERINE JENKINS <i>Serenade - Deluxe Edition</i> / UCI (ARV)
6	RE	MIKE OLDFIELD <i>Music Of The Spheres</i> / UCI (ARV)
7	6	ENCHANTED VOICES <i>Howard Goodall's Enchanted Voices</i> / Classic FM (ARV)
8	8	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen</i> / UCI (ARV)
9	9	KATHERINE JENKINS <i>Living A Dream</i> / UCI (ARV)
10	NEW	BABY EINSTEIN MUSIC BOX OR <i>Baby Einstein - Lullaby Classics</i> / baby einstein (BCL)

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

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1		VARIOUS <i>Chilled 2 - 1991-2009</i> / Ministry
2		VARIOUS <i>Summer Sessions</i> / Ministry
3		EMPIRE OF THE SUN <i>Walking On A Dream</i> / Virgin
4		THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital
5		VARIOUS <i>DJ EZ - The Essential Garage Collection</i> / Ministry
6	RE	VARIOUS <i>Cream Ibiza</i> / New State
7		VARIOUS <i>Big Tunes Ignition</i> / Hardbeat
8		VARIOUS <i>Hed Kandi - A Taste Of Kandi Summer 2009</i> / Hed Kandi
9		PENDULUM <i>Live At Brixton Academy</i> / Warner Brothers
10	RE	DEADMAU5 <i>Random Album Title</i> / Ministry

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

Music DVD Top 10

This	Last	Artist Title / Label (Distributor)
1	RE	GARLAND/SINATRA/MARTIN <i>Judy Frank & Dean</i> / Boulevard Ent (P)
2	1	ANVIL <i>The Story Of</i> / Indivision (CINR)
3	RE	MICHAEL JACKSON <i>Moonwalker</i> / Warner Home Video (CINR)
4	2	QUEEN & PAUL RODGERS <i>Live In Ukraine</i> / EMI (E)
5	4	ORIGINAL CAST RECORDING <i>High School Musical - The Concert</i> / Walt Disney (E)
6	RE	MICHAEL JACKSON <i>Live In Bucharest - The Dangerous Tour</i> / Epic (ARV)
7	7	LEONARD COHEN <i>Live In London</i> / Columbia (ARV)
8	RE	MICHAEL JACKSON <i>Number Ones</i> / Epic (ARV)
9	9	JEFF WAYNE/CAST RECORDING <i>The War Of The Worlds - Live</i> / Universal Pictures (A1V)
10	RE	MICHAEL JACKSON <i>History 1 & 2</i> / Sony BMG (ARV)

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

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	GREEN DAY <i>21st Century Breakdown</i> / Reprise (CIN)
2	NEW	MAGNUM <i>Into The Valley Of The Moonking</i> / Steamhammer (BCL)
3	3	ZASTEEL PANTHER <i>Feel The Steel</i> / Island (ARV)
4	4	CHICKENFOOT <i>Chickenfoot</i> / Universal (ARV)
5	2	BLACK SABBATH <i>Greatest Hits</i> / UMTV (ARV)
6	7	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
7	6	NICKELBACK <i>Dark Horse</i> / Roadrunner (LIN)
8	RE	LINKIN PARK <i>Minutes To Midnight</i> / Warner Brothers (LIN)
9	8	NICKELBACK <i>All The Right Reasons</i> / Roadrunner (LIN)
10	RE	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS <i>Clubland 15</i> / Universal TV (ARV)
2	1	VARIOUS <i>Chilled 2 - 1991-2009</i> / Ministry (E)
3	5	VARIOUS <i>Big Tunes Ignition</i> / Hardbeat (ARV)
4	NEW	VARIOUS <i>Summer Sessions</i> / Ministry (E)
5	NEW	VARIOUS <i>Heartbreakers</i> / Universal TV (ARV)
6	9	VARIOUS <i>DJ EZ - The Essential Garage Collection</i> / Ministry (E)
7	10	VARIOUS <i>Ultimate Pop Party</i> / Universal TV (ARV)
8	11	VARIOUS <i>Now That's What I Call Music 72</i> / EMI Virgin/UMTV (E)
9	7	VARIOUS <i>Essential Reggae</i> / Ministry (E)
10	3	VARIOUS <i>Ska Mania</i> / UMTV (ARV)
11	12	VARIOUS <i>R&B Collection - Summer 2009</i> / UMTV (ARV)
12	17	OST <i>Hannah Montana - The Movie</i> / Walt Disney (E)
13	8	VARIOUS <i>Ultimate Blues</i> / Decca (ARV)
14	RE	OST <i>Mamma Mia</i> / Polydor (ARV)
15	18	VARIOUS <i>Clubbers Guide - Summer '09</i> / Ministry (E)
16	20	VARIOUS <i>Dance Nation - Your Big Night Out</i> / Hardbeat (ARV)
17	RE	VARIOUS <i>Cream Ibiza</i> / New State (E)
18	2	VARIOUS <i>Dad Rocks</i> / EMI Virgin/UMTV (ARV)
19	13	VARIOUS <i>Rock Classics</i> / Sony Music (ARV)
20	15	VARIOUS <i>101 Power Ballads</i> / EMI Virgin (E)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	5	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN <i>Bonkers</i> / Ditee Stank (PIAS)
2	NEW	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR <i>Heartbreak</i> / Loaded (PIAS)
3	NEW	BASEMENT JAXX <i>Raindrops</i> / XL (PIAS)
4	NEW	THE PRODIGY <i>Warrior's Dance</i> / Take Me To The Hospital (ESSIADA)
5	NEW	LAZEE FEAT. NEVERSTORE <i>Hold On</i> / Hardbeat (ARV)
6	3	JACK PENATE <i>Be The One</i> / XL (PIAS)
7	NEW	THE PRODIGY <i>Omen</i> / Take Me To The Hospital (ESSIADA)
8	NEW	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> / Data (ARV)
9	RE	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME <i>Dance Wit Me</i> / Ditee Stank (PIAS)
10	NEW	FRIENDLY FIRES <i>Jump In The Pool</i> / XL (PIAS)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital (ESSIADA)
2	NEW	JACK PENATE <i>Everything Is New</i> / XL (PIAS)
3	RE	FLEET FOXES <i>Fleet Foxes</i> / Bella Union (ARV)
4	4	FRIENDLY FIRES <i>Friendly Fires</i> / XL (PIAS)
5	2	MADNESS <i>Liberty Of Norton Folgate</i> / Lucky Seven (PIAS)
6	1	PLACEBO <i>Battle For The Sun</i> / Dream Brother (PIAS)
7	NEW	DINOSAUR JR <i>Farm</i> / Pias Recordings (PIAS)
8	NEW	MAGNUM <i>Into The Valley Of The Moonking</i> / Steamhammer (BCL)
9	NEW	WHITE DENIM <i>Fits</i> / Full Time Hobby (PIAS)
10	3	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> / XL (PIAS)

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

Albums



album by a British act this week is **George Harrison's** *Let It Roll*. In at number 24 on sales of 18,800, it is the late Beatle's third and highest charting compilation in the US, beating *The Best Of George Harrison* (number 31, 1976) and *The Best Of Dark Horse* (1976-1989) (number 132, 1989). It is Harrison's 17th charted solo album in all. It also debuts at number 18 in Canada, number 55 in Ireland, and number 98 in Switzerland.

With *Not Fair* enjoying success in many countries, **Lily Allen's** second album, *It's Not Me, It's You* remains in the chart, and rallies in Australia (up 6-4), New Zealand (21-13), Switzerland

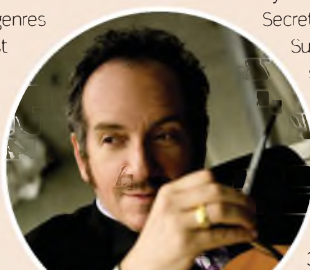
(34-30), Finland (40-35) and France (60-47). The album's worst European performance came in Spain, where it peaked at number 93, and disappeared from the chart 14 weeks ago.

Heavy metal and live albums are traditionally two genres that make the biggest chart dips, and when the two are combined the result is spectacular. One such album is **Iron Maiden's** *Flight 666*, which makes a crash landing in many

territories this week. It nosedives 14-36 in the Netherlands, 17-63 in Canada, 30-92 in France, 50-95 in Spain and uses the emergency exit to depart from the Top 100 US albums, where it was number 34 a week ago.

Finally, **Elvis Costello's**

Secret, Profane & Sugarcane is showing staying power in North America. It has fallen off the charts everywhere else but moves 23-33 in the US and 21-33 in Canada.



MusicWeek

Incorporating Fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

United Business Media,
First Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9JY
Tel: (020) 7921 5000
for extension see below
Fax: (020) 7921 8327



EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
TALENT EDITOR Stuart Clarke (8331/stuart)
CONTRIBUTING EDITOR - LIVE Gordon Masson (020 7560 4491/gordon)
CONTRIBUTING EDITOR - DIGITAL Eamonn Forde (eamonn.forde@me.com)
CHART CONSULTANT Alan Jones
CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
SUB-EDITOR & DESIGN Simon Ward (8330/simon)
CHART AND DATA CONTROLLER Isabelle Nesmon (8357/isabelle)
ADVERTISING MANAGER Becky Golland (8365/becky)
DEPUTY ADVERTISING MANAGER Archie Carmichael (8323/archie)
FEATURES SALES EXECUTIVE Martin Bojtos (8315/martin)
CLASSIFIED SALES EXECUTIVE Rob Hanrahan (8355/rob)

For direct lines, dial (020) 7921 plus the extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated otherwise.

DIGITAL CONTENT MANAGER Tim Frost (tim.frost@ubm.com)
GROUP SALES MANAGER Steve Connolly (8316/steve.connolly@ubm.com)
CIRCULATION AND MARKETING MANAGER David Pagendam (8320/david.pagendam@ubm.com)
AD PRODUCTION EXECUTIVE Nicky Hembra (8332/nicky@musicweek.com)
BUSINESS SUPPORT MANAGER Lianne Davey (8401/lianne.davey@ubm.com)
PUBLISHING DIRECTOR Joe Hosken (8336/joe.hosken@ubm.com)

© United Business Media 2009
VAT registration 238 6233 56
Company number 370721
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.
Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



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



Member of Periodical Publishers' Association
ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, 14th Hill Street, Market Harborough, Leicestershire LE16 9EF
Tel: 01858 438893 Fax: 01858 434958

UK £225; Europe £265;
Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

To read all the news as it happens each day, log on to www.musicweek.com

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)
1	New		LA ROUX Bulletproof (Langmaid/Jackson) Big Life (Langmaid/Jackson) / Polydor 2705727 (ARV)
2	1	3	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Guetta/Rister) Razor Boy/Scny ATVI/Present Time/CC (Rister/Guetta/Nervo/Nervo/Rowland) / Positiva CD1V287 (€)
3	3	7	BLACK EYED PEAS Boom Boom Pow (Will I Am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV)
4	8	9	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope USUM70824408 (ARV)
5	5	6	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down (Denje/Hilson) Universal/EMI/Warner Chappell/Imagem/Kubelt (Hills/Hilson/Cossum/Smit/Ataica/West) / Interscope 2711463 (ARV)
6	4	5	AGNES Release Me (Hansson/Perisson/Greaves) Kobalt/App/3bay/Shearwater/EMI (Hansson/Vaughn/Agnes) / 3 Beat CAT015164642 (ARV)
7	2	3	PIXIE LOTT Mama Do (Heug/Thornellay) Universal/Dalman Songs (Heug/Thornellay) / Mercury 2701461 (ARV)
8	7	6	DANIEL MERRIWEATHER Red (Eatonson) Fed Ink/EMI/Kubelt (McFinnon/Ghost/Dench) / 1 886 974 992 82 (ARV)
9	6	6	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Nutting Hill/Bug (Mills/Van Helden) / Dirtee Stank STANKous/CDs (PIAS)
10	10	5	THE VERONICAS Untouched (Geed) Cric/ysa/Cherry Lane Music/EMI (Geed/O'Griffess/O'Griffess) / Sire CAT015246939 (CIN)
11	Re-entry		MICHAEL JACKSON Man In The Mirror (Jackson/Jones) Universal/Cherry Lane (Bellard/Gennetti) / Epic €512886 (ARV)
12	New		FLORENCE & THE MACHINE Rabbit Heart (Raise It Up) (Eppworth) Universal/EMI (Welch/Eppworth) / Island 2710001 (ARV)
13	15	2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) (Freemasons/Stonemaid) Skint/Sony ATVI/Imagem (Walshier/mell/Stone/nc/ellis-Bextor) / Loaded L0A0132CD (PIAS)
14	11	3	JORDIN SPARKS Battlefield (Bianciani/D'Adda/Waters/Wilkins) EMI/Kobalt/Sony ATVI/Breakthrough Creations/S.M.Y.V.W (Bianciani/D'Adda/Waters/Wilkins) / Jive CAT0150425021 (ARV)
15	12	8	SOULIA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Gustin) Petricola/EMI/Warner Chappell (Weys/Schetter/Sledge) / Interscope 2709794 (ARV)
16	16	15	LA ROUX In For The Kill (Lengmeic/Jackson) Big Life (Lengmeic/Jackson) / Kitsune 2700504 (ARV)
17	13	10	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fismith) Sony ATVI/EMI/Chrysalis (Fismith/Denqueh/Coutts/Straw) / 4th & Broadway 2703162 (ARV)
18	18	4	PUSSYCAT DOLLS Hush Hush (Juzilezzi/Paj-Nathi/Universal/Wick/Saund Mus/KIP & P/Song/Wick/Fell) (from the net/ross/Walden) / Interscope USUM7083594 (ARV)
19	21	3	LINKIN PARK New Divide (Shinoda) Imagem (Linkin Park) / Warner Brothers CAT015031415 (CIN)
20	14	4	KASABIAN Fire (Pizzardo/Den The Autometer) EMI (Pizzardo) / Columbia PAFADISE4 (ARV)
21	New		BASEMENT JAXX Raindrops (Retell/The/Buxton) Universal (Retell/The/Buxton) / XL XS444CD (PIAS)
22	9	4	TAKE THAT Said It All (Shenks) Stage Three/Sony ATVI/EMI/Universal (Robson/Berlow/Dunge/Owen/Dunnell) / Polydor 2708717 (ARV)
23	Re-entry		MICHAEL JACKSON Thriller (Jones) Chrysalis Music (Temperton) / Epic USSM19902989 (ARV)
24	20	24	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayet) / Interscope 2705459 (ARV)
25	Re-entry		MICHAEL JACKSON Billie Jean (Jones) Warner Chappell (Jackson) / Epic 8287672572 (ARV)
26	19	7	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloen/Mayles) Sony ATVI/CC (Sloen/Steer/Littlemore) / EMI UNINSJ284 (€)
27	17	2	PALOMA FAITH Stone Cold Sober (Byrne/Mackichan) Universal/Chrysalis (Faith/Byrne/Mackichan) / Epic 8869752952 (ARV)
28	Re-entry		MICHAEL JACKSON Smooth Criminal (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 8287672592 (ARV)
29	31	4	THE SATURDAYS Work (Summerville/Kingsdon) Kobalt/Universal/ Wete/EP & P (Whidson/Summerville/Kingsdon) / Polydor GBUM7021617 (ARV)
30	Re-entry		MICHAEL JACKSON Beat It (Jackson) Warner Chappell (Jones) / Epic 8287672582 (ARV)
31	48	3	NOISETTES Never Forget You (Atkiss) Warner Chappell/Universal (Shenwa/Smith/Morrison/Astesi/Pebworth) / Vertigo CAT015097193 (ARV)
32	25	8	KATY PERRY Walking Up In Vegas (Wells/Perry) Kobalt/Warner Chappell (Carson/Child/Perry) / Virgin VSCD1993 (€)
33	24	14	LILY ALLEN Not Fair (Kustlin) EMI/Universal (Allen/Kustlin) / Regal REG153CD (€)
34	29	12	CALVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 8869751252 (ARV)
35	39	29	JASON MRAZ I'm Yours (Diezle) Fintage (Mraz) / Elektra AT0308CD (CIN)
36	32	17	BEYONCE Halo (Kiwieles/Redden) Sony ATVI/EMI/Kubelt (Bugen/Redden/Kiwieles) / Columbia 88697919782 (ARV)
37	40	4	GOSSIP Heavy Cross (Kubini/Gossip) Chrysalis Music/Defk Lives Music (Gossip) / Columbia 8869753682 (ARV)
38	Re-entry		MICHAEL JACKSON Earth Song (Jackson/Foster/Bottrell) Warner Chappell/Imagic Music (Jackson) / Epic 8287673422 (ARV)

39	26	11	EMINEM We Made You (Dr Dre) Universal/CC (Mathers/Batson/Young/Parke/Brown/Edgan) / Interscope 2705415 (ARV)
40	28	11	THE PRODIGY Warrior's Dance (Howlett) EMI/Sherlock Holmes/Chester/EMI/Defive/Bu.Ks (Howlett/Gracer/Mills/Struck) / Take Me To The Hospital HDSPCD54 (ESS/AOA)
41	23	5	LITTLE BOOTS New In Town (Kustlin) EMI/Universal (Kustlin/Hesketh) / Sixseven/EMI 6791166CD (CIN)
42	27	15	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) Universal (Rahman/Gulzar/Shah) / Interscope CAIC014949994 (ARV)
43	22	4	LENKA The Show (Brawley) Sony ATV (Kripac/Reeves) / Columbia CAT015038264 (ARV)
44	Re-entry		MICHAEL JACKSON You Are Not Alone (Kelly/Jackson) Universal/Imagem (Kelly) / Epic 8287673402 (ARV)
45	Re-entry		MICHAEL JACKSON Black Or White (Jackson) Warner Chappell (Jackson) / Epic 8287673302 (ARV)
46	New		LAZEE FEAT. NEVERSTORE Hold On (ishi) 2Stipes/Warner Chappell/Air Chrysalis (Mughe/Kule/zi/neverstore) / Hardbeat H2B3CDX (ARV)
47	Re-entry		MICHAEL JACKSON The Way You Make Me Feel (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 8287672522 (ARV)
48	Re-entry		MICHAEL JACKSON Don't Stop 'Til You Get Enough (Jones) Warner Chappell (Jackson) / Epic 8287672512 (ARV)
49	30	13	FLO-RIDA Suga (DJ Muntay) C/Sony ATVI/Kubelt (Dillard/Humphrey/Loren/Batley/Batley/Gabutti/Lubin) / Atlantic AT0338CD (CIN)
50	Re-entry		MICHAEL JACKSON Dirty Diana (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 8287672572 (ARV)
51	45	26	LADY GAGA Just Dance (Redone/Akun) Sony ATV (Germanotta/Thiam/Khayet) / Interscope 1796062 (ARV)
52	35	2	JACK PENATE Be The One (Eppworth) Universal/EMI (Eppworth/Pate) / XL XS442CD (PIAS)
53	36	2	THE YEAH YEAH'S 15 Minutes (Wells/The Yeah Yeah's) Sony ATV (The Yeah Yeah's) / Island 2709161 (ARV)
54	New		PITBULL I Know You Want Me (Calle Ocho) (Di Jun) Sony ATVI/Dan Willie/multi/lan/beat/Du It Yourself (Wolinsky/Sepap/nel/Sauro/Bosquella/Perez) / Positiva CAT0350638051 (€)
55	Re-entry		THE JACKSON 5 I Want You Back (The Corporation) TBC (The Corporation) / Motown CAT0253277 (ARV)
56	38	17	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Sturm/Iglesias) / Interscope CAT0148449386 (ARV)
57	Re-entry		MICHAEL JACKSON Bad (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 8287672522 (ARV)
58	Re-entry		MICHAEL JACKSON Ben (The Corporation) Jubete Music/EMI (Black/Rever) / Motown USM01200267 (ARV)
59	34	12	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The Y's) EMI/Imagem/CC (Tedross/Edlund/Timberlake/Fentleray) / Zomba 8869752672 (ARV)
60	37	6	PAOLO NUTINI Candy (Johns) Warner Chappell (Nutini) / Atlantic ATUK087CD (CIN)
61	33	11	DEADMAUS & KASKADE I Remember (Deadmaus & Kaskade) EMI (Bjornsson/Reed/Reed/Reed/Reed) / Virgin M3053104P MAU517X (€)
62	42	14	PINK Please Don't Leave Me (Martin) EMI/Pink Inside/Mandula/Kubelt (Pink/Martin) / RCA 88697471622 (ARV)
63	46	14	NOISETTES Don't Upset The Rhythm (Abdiss) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Astesi/Pebworth) / Mercury 1795300 (ARV)
64	41	17	METRO STATION Shake It (Sam & Sluggo) EMI (Mussal/Lyons/Healy) / Columbia 88697431072 (ARV)
65	Re-entry		THE JACKSON 5 ABC (The Corporation) Jubete Music/EMI (The Corporation) / Motown CAT05334 (ARV)
66	47	40	KINGS OF LEON Use Somebody (Petragli/King) Bug Music (Followill/Followill/Followill/Followill) / Hard Me Down 9559742192 (ARV)
67	Re-entry		MICHAEL JACKSON They Don't Care About Us (Jackson) Warner Chappell (Jackson) / Epic 8287673442 (ARV)
68	50	42	KINGS OF LEON Sex On Fire (Petragli/King) Bug Music (Followill/Followill/Followill/Followill) / Hard Me Down 9869735202 (ARV)
69	43	14	MILEY CYRUS The Climb (Shanks) Vistaville/USU Tself/Hopeless/Rose/Stage Three (Alexander/Mabe) / Hollywood CAT0149318455 (ARV)
70	52	17	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Baylen 2010) Sony ATVI/Regime/One Man/Chrysalis (Harris/Wesley/O'Donnis/Harrow/Smit) / Universal 2700434 (ARV)
71	Re-entry		THE JACKSON 5 I'll Be There (Gordy/West/Devis/Hata) Jubete Music/EMI (Gordy/West/Devis/Hata) / Motown USM01000437 (ARV)
72	Re-entry		MICHAEL JACKSON Wanna Be Startin' Somethin' (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic USSM19902986 (ARV)
73	Re-entry		MICHAEL JACKSON Rock With You (Jackson/Jones) Chrysalis Music (Temperton) / Epic 8287672512 (ARV)
74	New		SHINEDOWN Second Chance (Cecilia) Driven By Music/EMI/Two of Everything/Warner (Smith/Besset) / Atlantic AT0340CD (CIN)
75	Re-entry		THE JACKSONS Blame It On The Boogie (Jackson/Jackson/Kuinn) TBC (tbc) / Epic CAT014930 (ARV)

Official Charts Company 2009.

15 Minutes 53	Bulletproof 1	Hold On 46	Kiss Me Thru The Phone 15	Poker Face 24	Takin' Back My Love 56	Warrior's Dance 40	Key	As used by Radio One
A&E 67	Candy 60	Hush Hush 18	Knock You Down 5	Rabbit Heart 12	The Climb 69	We Are The People 26	★ Platinum (600,000)	
Bad 51	Dirty Diana 50	I Know You Want Me (Calle Ocho) 54	Love Sex Magic 99	Remember 61	The Show 43	When Love Takes Over 2	★ Gold (400,000)	
Battlefield 14	Don't Stop 'Til You Get Enough 48	I Want You Back 55	Mama Do 7	Red 8	They Don't Care About Us 67	Work 29	★ Silver (200,000)	
Be The One 52	Don't Upset The Rhythm 65	I'll Be There 71	Man In The Mirror 11	Release Me 6	Thriller 23	You Are Not Alone 44		
Beat It 36	Earth Song 38	I'm Not Alone 34	Never Forget You 31	Rock With You 73	Untouched 10			
Beautiful 76	Fire 20	I'm Yours 35	New Divide 19	Said It All 22	Use Somebody 66			
Bern 58	Halo 36	In For The Kill 16	New In Town 41	Second Chance 74	Walking Up In Vegas 32			
Billie Jean 25	Heartbreak (Make Me A Dancer) 18	Jai Ho! (You Are My Destiny) 42	Number 1 17	Sex On Fire 68	Wanna Be Startin' Somethin' 72			
Black Or White 45	Heavy Cross 57	Just Dance 51	Paparazzi 4	Shake It 64				
Blame It On The Boogie 75			Please Don't Leave Me 62	Smooth Criminal 28				
Bonkers 9				Stone Cold Sober 27				
Boom Boom Pow 3				Suga 49				

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / label / Catalogue number (Distributor)	
1	Re-entry		MICHAEL JACKSON Number Ones ★★ (Various) / Epic 2022909 (ARV)	+50% SALES INCREASE
2	1	3	KASABIAN West Rider Pauper Lunatic Asylum (Pizzardi/Dan The Automator) / Columbia 88697518311 (ARV)	
3	2	4	PAOLO NUTINI Sunny Side Up ● (Nutini/Jones) / Atlantic 825646993171 (CIN)	
4	12	30	TAKE THAT The Circus 6★2★ (Shanks) / Polydor 1787444 (ARV)	SALES INCREASE
5	18	24	LADY GAGA The Fame (Roc-A-Fella/Sony Music/Klarsfeld/Klarsfeld/Klarsfeld) / Interscope 1791747 (ARV)	SALES INCREASE
6	3	3	BRUCE SPRINGSTEEN & E ST BAND Greatest Hits 2★ (Springsteen/Crevice/Atlantic/Pictorial/Warner) / Columbia 88697530912 (ARV)	
7	Re-entry		MICHAEL JACKSON Thriller 11★ (Jackson/Jones) / Epic 4085930 (ARV)	+50% SALES INCREASE
8	5	4	DANIEL MERRIWETHER Love And War (Ronsón/White) / J 8869747192 (ARV)	
9	6	40	KINGS OF LEON Only By The Night 5★★ (Petrucci/King) / Hard Me Down 8869732121 (ARV)	
10	8	3	BLACK EYED PEAS The E.N.D. (Guetta/Harris/Beard/Apl.De.Ap/DJ Replay) / Interscope 2707969 (ARV)	
11	14	18	THE PRODIGY Invaders Must Die ★ (Howlett) / Take Me To The Hospital HOSPEX0001 (ESS/ADA)	
12	4	2	GEORGE HARRISON Let It Roll: Songs Of George Harrison (Various) / EMI 9650192 (E)	
13	7	7	JIM REEVES The Very Best Of (Various) / Sony Music 88697519072 (ARV)	
14	Re-entry		MICHAEL JACKSON King Of Pop (Various) / Epic 88697356512 (ARV)	+50% SALES INCREASE
15	New		NEIL SEDAKA Music Of My Life (Various) / Universal TV 5320124 (ARV)	HIGHEST NEW ENTRY
16	New		JACK PENATE Everything Is New (Epworth) / XL XLCD038 (PIAS)	+50% SALES INCREASE
17	Re-entry		MICHAEL JACKSON Off The Wall ★ (Jackson/Jones) / Epic 05044212 (ARV)	+50% SALES INCREASE
18	New		GOSSIP Music For Men (Rubin/Gossip) / Columbia 88697529221 (ARV)	
19	15	20	LILY ALLEN It's Not Me It's You ★ (Kearns) / Regal 6942752 (E)	
20	Re-entry		MICHAEL JACKSON The Essential (Various) / Epic 5204222 (ARV)	+50% SALES INCREASE
21	13	6	EMINEM Relapse (Dr.Dre/Belton/Doc.Lish/Eminem/Lewinson/Parkes) / Interscope 2735216 (ARV)	
22	61	3	KERI HILSON In A Perfect World... (Timbaland/Palow De Don) / Interscope 273973 (ARV)	HIGHEST CLIMBER
23	New		DREAM THEATER Black Clouds & Silver Linings (Portnoy/Petrucci) / Roadrunner RR78832 (CIN)	+50% SALES INCREASE
24	54	7	NOISSETTES Wild Young Hearts (Abbiss) / Vertigo 1792832 (ARV)	+50% SALES INCREASE
25	25	32	BEYONCÉ I Am Sasha Fierce 2★ (Gadd/Geddes/The.Dream/Stargate/Stewart/Various) / RCA 88697194922 (ARV)	
26	47	46	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE
27	10	3	MEAT LOAF Hits Out Of Hell ★ (Various) / Epic 88697538762 (ARV)	
28	39	25	JASON MRAZ We Sing We Dance We Steal Things ● (Tietze) / Atlantic 7567897009 (CIN)	SALES INCREASE
29	35	10	EMPIRE OF THE SUN Walking On A Dream ● (Mays/Empire Of The Sun) / Virgin CDVIR227 (E)	
30	New		REGINA SPEKTOR Far (Elizadulynn/Blackmill/LizKahne) / Sire 9362497465 (CIN)	
31	17	3	CAT STEVENS The Very Best Of ★ (Various) / Island 9811208 (ARV)	
32	21	7	GREEN DAY 21st Century Breakdown ● (Vigli/Green Day) / Reprise 9362497777 (CIN)	
33	11	3	MIKE OLDFIELD The Collection (Mike Oldfield) / Mercury 2703550 (ARV)	
34	26	31	THE KILLERS Day & Age 3★★ (Price) / Vertigo 1785121 (ARV)	
35	31	35	PINK Funhouse 2★ (Various) / LaFace 88697406492 (ARV)	
36	64	68	DUFFY Rockferry 5★3★ (Butler/Hogarth/Booker) / A&M 1756425 (ARV)	+50% SALES INCREASE
37	9	2	JONAS BROTHERS lines, Vines And Trying Times (Fields) / Hollywood D000440912 (ARV)	+50% SALES INCREASE
38	20	2	BLUR Midlife (Blurt/Szerszynski/Hillier/Lovell/Powell) / Parlophone 9663072 (E)	

39	27	5	PINK Can't Take/Missundaztood/Try This/I'm Not Dead (Various) / RCA 88697534602 (ARV)	+50% SALES INCREASE
40	Re-entry		CAVIN HARRIS I Created Disco ● (Harris) / Columbia FLYBY007 (ARV)	+50% SALES INCREASE
41	52	36	FLEET FOXES Fleet Foxas ★ (Etz) / Bella Union 3ELLAZ0167 (ARV)	SALES INCREASE
42	19	2	BLACK SABBATH Greatest Hits (Bain) / UMG 2703880 (ARV)	
43	22	2	MICHAEL BUBLE Meets Madison Square Garden (Aitken/Brogdy/Darian) / Reprise 9352497572 (CIN)	
44	53	16	TAYLOR SWIFT Fearless ● (Chapman/Swift) / Mercury 1793298 (ARV)	SALES INCREASE
45	Re-entry		MICHAEL JACKSON Thriller: 25th Anniversary Edition (Jackson/Various) / Epic 88597179852 (ARV)	+50% SALES INCREASE
46	60	8	NEIL YOUNG Greatest Hits ● (Various) / Reprise 9362489242 (CIN)	SALES INCREASE
47	38	39	JAMES MORRISON Songs For You, Truths For Me ★ (Tietze/Rubson/Taylor/Teddy/Thomson/White) / Polydor 1779290 (ARV)	
48	74	110	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82876748522 (ARV)	+50% SALES INCREASE
49	62	47	COLDPLAY Viva La Vida 3★2★ (Eno/Diary/Simpson) / Parlophone 2121143 (E)	SALES INCREASE
50	57	691	ABBA Gold - Greatest Hits 13★ (Andersson/Uvabeus) / Polydor 5171072 (ARV)	SALES INCREASE
51	Re-entry		KASABIAN Empire 2★ (Abbiss/Kasabian) / Columbia PARAD01537 (ARV)	+50% SALES INCREASE
52	44	82	PAOLO NUTINI These Streets 3★ (Nutini) / Atlantic 094634 (CIN)	
53	43	13	SIMON & GARFUNKEL The Collection (Various) / Sony BMG 8859734662 (ARV)	
54	42	61	ELBOW The Seldom Seen Kid 2★ (Potter) / Fiction 1745390 (ARV)	
55	28	2	RAY DAVIES AND THE CROUCH END FESTIVAL CHORUS The Kinks Choral Collection (Davies) / Decca/UMTV 2703909 (ARV)	
56	51	38	BOB MARLEY & THE WAILERS Legend (Marley/Various) / Tuff Gong 5301640 (ARV)	
57	40	3	LITTLE BOOTS Hands ● (Kursin/Guddard/Red.UncleStanard/Kid.Gloves) / sixsevine 2564683052 (CINR)	
58	16	2	ENTER SHIKARI Common Dreads (Graydon/Sikhar) / Ambush Reality AMBR0706CD (PIAS)	
59	Re-entry		MICHAEL JACKSON Bad 13★ (Jackson/Jones) / Epic 5744732 (ARV)	+50% SALES INCREASE
60	70	40	NE-YO Year Of The Gentleman ★ (Stargate/Hammon/21st.Century/Taylor/Various) / Def Jam 1774984 (ARV)	SALES INCREASE
61	23	28	JEFF WAYNE The War Of The Worlds (Wayne) / Columbia 4095000 (ARV)	
62	Re-entry		FRIENDLY FIRES Friendly Fires ● (Spry/Di.McFarlane) / XL XLCD038 (PIAS)	+50% SALES INCREASE
63	24	5	ESCALA Escala (Hain) / Syco 8869747432 (ARV)	
64	New		THE MARS VOITA Octahedron (Rodriguez Lopez) / Mercury 2705593 (ARV)	+50% SALES INCREASE
65	48	81	KINGS OF LEON Because Of The Times ★ (Haines) / Hard Me Down 88697321762 (ARV)	
66	59	28	N-DUBZ Uncle B ★ (Fleming/N-Dubz) / AATW 17300382 (ARV)	
67	66	163	THE KILLERS Hot Fuss 1★★ (Saloman/Tie.Killers/Towers) / Vertigo 286632 (ARV)	SALES INCREASE
68	37	11	MELODY GARDOT My One And Only Thrill (Klein) / Veve 1790831 (ARV)	
69	34	3	THE SEEKERS Greatest Hits (Various) / EMI 635632 (E)	
70	New		ALEXISONFIRE Old Crows/Young Cardinals (Butler/Alexisfire) / Roadrunner RR78452 (CIN)	
71	Re-entry		JAMES MORRISON Undiscovered 4★ (Tietze/Rubson/Hogarth/White) / Polydor 1721332 (ARV)	
72	73	30	AKON Freedom ★ (Akon/Various) / Universal 1793333 (ARV)	
73	75	99	TAKE THAT Beautiful World 8★3★ (Shanks) / Polydor 1715531 (A&V)	
74	Re-entry		THE TING TINGS We Started Nothing 2★ (De.Mariano) / Columbia 8869728922 (ARV)	
75	46	6	MADNESS Liberty Of Norton Folgate ● (Langston/Winterbottom) / Lucky Seven LUCKY7003CD (PIAS)	

Official Charts Company 2009.

- Abba 50
- Akon 72
- Alexisfire 70
- Allen, Lily 39
- Beyonce 25
- Black Eyed Peas 36
- Black Sabbath 47
- Blur 38
- Buble, Michael 43
- Coldplay 49
- Davies, Ray And The Crouch End Festival Chorus 55

- Dream Theater 23
- Duffy 36
- Elbow 54
- Eminem 21
- Empire Of The Sun 29
- Enter Shikari 58
- Escala 63
- Fleet Foxes 40
- Friendly Fires 62
- Gardot, Melody 68
- George Harrison 12
- Gossip 38
- Green Day 32

- Harris, Calvin 40
- Hilson, Keri 22
- Jackson, Michael 1
- Jackson, Michael 7
- Jackson, Michael 14
- Jackson, Michael 17
- Jackson, Michael 20
- Jackson, Michael 45
- Jonas Brothers 59
- Kasabian 2
- Kasabian 5
- Killers, The 34

- Killers, The 67
- Kings Of Leon 9
- Kings Of Leon 65
- Lady Gaga 5
- Little Boots 57
- Madness 75
- Marley, Bob & The Wailers 56
- Mars Volta, The 64
- Meat Loaf 27
- Merrivether, Daniel 8
- Morrison, James 47
- Morrison, James 71

- Mraz, Jason 28
- N-Dubz 66
- Ne-Yo 60
- Noisettes 24
- Nutini, Paulo 3
- Nutini, Paulo 52
- Oldfield, Mike 33
- Penate, Jack 16
- Pink 39
- Pink 35
- Prodigy, The 11
- Reeves, Jim 13
- Script, The 26

- Sedaka, Neil 15
- Simon & Garfunkel 53
- Spektor, Regina 30
- Springsteen, Bruce & E Street Band 6
- Stevens, Cat 31
- Take That 4
- Take That 48
- Take That 73
- Taylor Swift 44
- The Seekers 69
- Thing Tings The 74
- Wayne, Jeff 61

- Key
- ★ Platinum (333.000+)
- Gold (100.000+)
- Silver (50.000+)
- ★ 1m European sales

- BPI Awards
- Albums
- Adelle 19 (2 x plat)
- Friendly Fires (gold)
- Paulo Nutini Sunny Side Up (gold)
- Busta Rhymes: What's About That Boy (silver)
- Stacy Sitts & Nanni: Greatest Hits (silver)
- The Faces: Best Of (silver)



The Silver Clef Committee for
Nordoff-Robbins Music Therapy

requests the pleasure of your company at the
O₂ Silver Clef Awards Luncheon

Friday 3rd July 2009 at The London Hilton,

Award winners this year include

TAKE THAT

Tickets cost £295

Table of 10 £2,950



Call Rachel Willmott on 0207 371 8404

Email rachel.willmott@nrfr.co.uk

for more information on the lunch please visit
www.nordoff-robbins.org.uk



“NRMT promotes health, well-being and social inclusion through the skilled use of music with individuals, groups and communities who are challenged by disability, illness or injustice.”

Registered Charity No: 280960

