

## LIVE MONEY GRABBER

U2's Claw stage snatches attendance records – but is it too costly to emulate?



## FEATURES APP IN HAND

Who will make money out of the explosion in mobile apps?

## FEATURES MIKA BACK IN MOTION

Mika speaks to Music Week as he returns with an altogether darker set of songs



“Phenomenal” end to year as big guns set to go head to head in exciting release schedule

# Robbie takes on new kids on the block

## Releases

By Ben Cardew

**MUSIC RETAILERS ARE LICKING THEIR LIPS** at what they are billing as a “phenomenal” post-summer albums schedule with every week from September crammed with priority releases.

A quiet summer, with few new releases and the charts dominated by Michael Jackson, was brought to a halt last week when both Columbia's Calvin Harris and 4th & Broadway/Island's Tinchy Stryder followed chart-topping singles this year with brand-new studio albums.

With Harris's *Ready For The Weekend* and Stryder's *Catch 22* yesterday (Sunday) debuting at one and two on the UK artist albums chart, attention today will turn to Domino act Arctic Monkeys' third album *Humburg*.

Despite middling reviews, retailers say pre-orders of the album have been very strong, topping the pre-release charts at Play.com and reaching number two at HMV.com. What is more, with few other big releases this week, it faces a relatively open run at the top slot.

However, as release schedules warm up, things will not be so simple for many of the big releases in Q3 and Q4 as a number of priority albums will find themselves going up against



one another in the schedules.

“I think because everything is coming so late we are going to have lots of battles on our hands,” says Play.com category manager for music Helen Marquis. “It is a phenomenal end to the year, though – even if we lose a couple.”

One potential chart battle this autumn will be Robbie Williams' long-awaited new Virgin album *Reality Killed The Video Star*, which is currently scheduled to go up against the debut album from Epic's JLS the week starting November 9, and new albums from Mariah Carey, Nelly Furtado, Jay Z, David Gray, Pixie Lott and Muse all going head to head in the week starting September 14.

“It'll be great to have Robbie back, particularly as you have the strong

“We need this strong competition. It is shaping up to be a great Christmas...”

**BART COOLS, EMI**

sense that the media are waiting to embrace him once again, which should help generate lots of positive coverage,” says HMV head of music Rudy Osorio.

“I'm sure we can look forward to lots of Robbie v Take That tabloid stories that are always good value for getting people into stores, and, of course, there'll be a bit of a Robbie v JLS dimension given they are both due out on the same day.”

“If you want to release an album in October, November and December you will always go against someone,” explains EMI executive vice president of marketing Bart Cools about the Williams release date. “We have chosen the date that works for us. With Robbie having to be everywhere, apart from the US for the moment, we need to work with his availability.”

Release schedules can, of course, change, particularly when a label realises it may have a chart battle on its hands. But Marquis says the slate is so busy this autumn clashes will be unavoidable. In addition, any new albums released post September 9 will also face a considerable chart foe in the shape of The Beatles, whose remastered back catalogue hits the shops on that date.

The remastered albums have dominated the Amazon.co.uk pre-release chart and there will be a flurry of Beatles-related activity to mark the occasion, including the launch of *The Beatles: Rock Band* game, a *Beatles Week* on BBC2 and BBC4, Absolute Radio's Beatles celebration and *NME* publishing a Beatles special with 13 different souvenir covers.

There will also be greatest hits sets from Queen (*Queen Absolute*, billed as “the ultimate single CD best of” and released in early November), Madonna (*Celebration*), Will Young (*The Hits*), Fleetwood Mac (*The Very Best Of*) and Foo Fighters; new albums from established artists including Leona Lewis, Basement Jaxx, Norah Jones, Dizzee Rascal, Mika, Pearl Jam, Backstreet Boys, Whitney Houston and Sting; and long players from new acts including Susan Boyle, Alexandra Burke, Chipmunk, Miike Snow, Deadmau5, Mr Hudson, Hockey, The Big Pink, Florence Rawlings and Noah & The Whale.

“We need this strong competition,” says Cools. “And it is shaping up to be a great Christmas.”

“With the economy showing gradual signs of recovery and one of the strongest line-ups for a while, there's every reason to be optimistic this Q4,” concludes Osorio.

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# Live Nation and Ticketmaster await Competition Commission merger decision

**THE COMPETITION COMMISSION IS SCRUTINISING OBJECTIONS** to the proposed merger of Live Nation and Ticketmaster and could issue a ruling on the deal as early as next month, *Music Week* has learned.

Rival promoters, venue owners, ticketing companies, artist managers and agents have been writing to the competition watchdog since the deal was announced at the start of this year, but the process for submitting objections and observations has now closed.

If the deal is allowed to proceed it will unite the number-one ticketing company with the number-one promoter and venue owner, not just in the UK but globally. The all-stock transaction would create a combined entity called Live Nation Entertainment, which, according to the two companies, would “improve the live entertainment experience and drive major innovations in ticketing technology, marketing and service”.

While critics claim the combined company would be so powerful that

it could dictate concert ticket prices and have too much of a say in which artists and promoters used certain venues, Live Nation Entertainment counters that it would “have the tools to expand access, improve transparency and deliver artists and fans more choice – driving greater attendance at live events and bringing more value to all major constituents in the industry”.

A spokesman for the Competition Commission says that the deadline for submissions

passed on August 7 and that a provisional ruling on the deal should be published “in about a couple of weeks”.

“If we find that there are competition problems with the merger proposal then a discussion on remedies can begin,” says the spokesman. “In any case, the deadline for the final report has been set for November 24 and, although in some circumstances that deadline could be extended, it is unlikely any remedies discussion, if it comes to

that, would see us go beyond that original deadline.”

Whatever the decision in the UK, Live Nation and Ticketmaster must wait to see if their marriage receives the blessing of US regulators, where the deal is being investigated by a Senate Judiciary Committee. The deal is not being scrutinised in Brussels because the combined revenues of the two companies in Europe are currently too low to kickstart the European Competition Commission machinery.

# News

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

## The Playlist



### EVE & BENG Me N My

**Geffen**

Probably the best thing we've heard this summer. An edgy, frantic mid-tempo production lays the foundation to Eve's hooky lead vocal/rap. (single, tbc)



### DUCKSAUCE aNYway

**Fools Gold**

A collaboration between A-Trak and Armand Van Helden, aNYway is a monster of a house tune, topped with an uplifting vocal. (single, September 28)



### WILD BEASTS All The King's Men

**Domino**

Another enchanting, spine-tingling release, scheduled for release in the midst of this UK fourpiece's forthcoming headline tour. (single, October 5)



### ANIMAL KINGDOM Signs And Wonders

**Warner Bros**

The debut album from this local Warner signing possesses a grandeur and ethereal feel that takes just one listen to implant itself. (album, September 28)



### COUNT & SINDEN Mega

**Domino**

Already racking up spins courtesy of Zane Lowe, Nick Grimshaw and Annie Mac on Radio 1 and Jon Kennedy at Xfm, this song is Mega indeed. (single, September 7)



### BRAND NEW At The Bottom

**Polydor**

From new album Daisy, At The Bottom injects a subtle country swagger into this band's dark heart. An all-encompassing song that suggests good things. (single, tbc)



### DOT STAR Stick Up

**unsigned**

The first offering from this 18-year-old producer/writer is already starting to gain momentum with specialists and has potential to cross over from there. (demo)



### WEEZER (If You're Wondering If I Want You To) I Want You To

**Polydor**

First single from Weezer's new studio album, this is slick perfection with a song title that sums it all up. (single, out now)



### GOOD SHOES The Way My Heartbeats

**Brille**

After a hiatus, Good Shoes will finally follow their 20,000 selling debut this year and this raunchier tune is our first taste. (free download, available now)



### WAY OUT WEST Only Love

**Hope**

First single from this Bristol duo's long-awaited fourth album, Only Love is a dreamy, understated club tune with an infectious beat. (single, September 7)



## SIGN HERE

Matador has signed **Cold Cave** and will release their debut album this November

**Darren Hayes** has signed with Sony/ATV ahead of securing a new recording deal

**The Proclaimers** have signed to Hornall Brothers

**The Big Pink** have been snapped up by Chrysalis ahead of the release of their debut album (see opposite)



## GIG OF THE WEEK

**Who:** Mumford And Sons

**When:** Monday, August 24

**Where:** Borderline, London

**Why:** An intimate setting to catch this band on the rise, ahead of their debut album release next month

Nirvana's reissued *Bleach* to be handled by PIAS UK after ne

# PIAS settles on Sea

## Distribution

By Robert Ashton

**THE ALBUM THAT KICKED OFF GRUNGE** will now be handled by PIAS UK, after the sales and distribution company signed a deal with legendary Seattle record label Sub Pop.

As part of the deal, which covers the UK and Ireland, the distributor is handling the digital and vinyl sales of the 20th anniversary reissue of Nirvana's seminal debut *Bleach*, out November 3.

In addition to Nirvana's album, the link-up will cover all the latest Sub Pop releases, including forthcoming albums and EPs from Grand Archives, No Age and Eugene Mirman. It will also see PIAS UK manage the distribution and sales of the entire Sub Pop catalogue, previously handled by Shellshock, including recent releases from Blitzen Trapper and Pissed Jeans.

PIAS managing director Peter Thompson says any deal that involves one of the world's best-known labels is big news. He adds the label has enormous potential and is "pretty active on A&R with loads of stuff coming through".



Nirvana with original drummer Chad Channing from the *Bleach* (below) sessions in 1988/89



He explains, "Sub Pop is a label that requires no introductions. From being at the forefront of cutting-edge music for over 20 years

and with a roster of artists that is the envy of many labels across the globe, it is an honour to be working with them."

Sub Pop founder Jonathan Poneman adds, "Sub Pop is thrilled to be in business with PIAS UK. As the music industry continues to re-invent itself, we feel privileged to have this opportunity to meet the attendant challenges head on, with a resourceful and imaginative partner."

Originally recorded over three sessions at Seattle's Reciprocal studios in late 1988 and early 1989, *Bleach* initially only sold 40,000

## The Blizzards' guide to the galaxy



**UNIVERSAL AND PENGUIN BOOKS ARE TO TEAM UP** on marketing plans for The Blizzards, after the Irish band recorded a single inspired by the new book in the Hitchhiker's Guide series.

On October 12, the 30th anniversary of the first publication of The Hitchhiker's Guide to the Galaxy by the late Douglas Adams, Penguin Books will publish the sixth book in The Hitchhiker's series, *And Another Thing...*, by Eoin Colfer, author of the *Artemis Fowl* series.

Colfer explains that the Hitchhiker's series has strong links with music - both Coldplay and Radiohead were apparently inspired by the books - and he wanted to keep this association alive with the publications of the new title.

As a result, Penguin put out feelers to see if any contemporary bands would be interested in marking the release of *And Another Thing...* The Blizzards responded and have now recorded a single inspired by Colfer's book, to be released in October. The track is simply entitled *And Another Thing...*

Universal senior digital marketing manager Nathan Hull explains that there are now plans to work with Penguin on marketing both releases.

"The book publishing and music businesses have a lot in common in terms of creativity, marketing approach and release cycles - something Penguin and Universal Music have been looking to explore," Hull says.

He adds that the Hitchhiker's collaboration with The Blizzards came about naturally when Eoin Colfer and Blizzards singer Niall Breslin got together to hatch a plan. Hull says, "Their ideas have provided our marketing teams with a great platform to open new angles and routes to the youth market for both The Blizzards and Hitchhiker's."

Universal is playing its cards close to its chest as to what the marketing plans will involve, but a spokeswoman promises "strategic promotion" across press, radio, TV, online and retail. There will also be collaborative events and "exclusive formats" integrating book and audio and a video.

Breslin adds, "To be involved with the Hitchhiker's Guide to the Galaxy phenomenon is such an honour for us as a band. We have been massive fans for years and are delighted the Hitchhiker's tradition is being continued by such an amazingly creative writer like Eoin Colfer. The quirkiness and oddities so prevalent in Hitchhiker's and Eoin's style have a symmetry with The Blizzards' sound."

Island releases The Blizzards' debut UK album, which includes *And Another Thing...*, on October 12.

ew deal with legendary Sub Pop label

# attle's finest

The PIAS/Sub Pop deal also includes handling recent releases by the likes of Oregon's Blitzen Trapper



copies, but went on to shift 1.7m following the arrival of Nevermind in 1991.

Bleach has been remastered and specially packaged for this anniversary edition (Warner is handling the CD version) and the expanded CD and double LP will be accompanied by a previously unheard Nirvana live performance from Portland's Pine Street Theatre in 1990.

Thompson says he plans to collaborate with indie stores on the vinyl edition, which is being pressed on 180g white vinyl. "The vinyl is going to be a big item for

indies so it is going to be exciting going to them and specialists," adds Thompson.

As part of Sub Pop's ongoing re-issue series, the label and PIAS will also work on the release of two groundbreaking Sunny Day Real Estate albums in October in addition to vinyl reissues of the first three Mudhoney albums Superfuzz Bigmuff, Mudhoney and Every Good Boy Deserves Fudge.

The move caps a busy period for PIAS, which earlier in the month signed a distribution and services deal for Tiësto's new album.

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IFPI investigates leak of new songs

# Hackers steal Syco tracks in IT breach

## Filesharing

By Ben Cardew

**RECORD COMPANIES ARE BEING ADVISED TO TIGHTEN UP** their IT security systems, after hackers stole unreleased tracks from new albums by Leona Lewis and Alexandra Burke from Syco's computers.

Last week Don't Let Me Down, a possible track from Leona Lewis's forthcoming second album on which she duets with Justin Timberlake, appeared on filesharing sites months ahead of a possible release. It follows a similar leak of unfinished tracks from Burke's forthcoming debut album.

The IFPI investigated both leaks and discovered that they occurred after hackers broke into the Sony label's computer and email systems.

Jeremy Banks, head of IFPI's internet anti-piracy unit, says that the hackers are driven by the kudos of being the first to share these tracks. There is also a possible financial gain in driving traffic to filesharing sites and, therefore, increasing their ad revenues. In addition, there is the traditional risk of CDs containing new material being manufactured and sold by pirates.

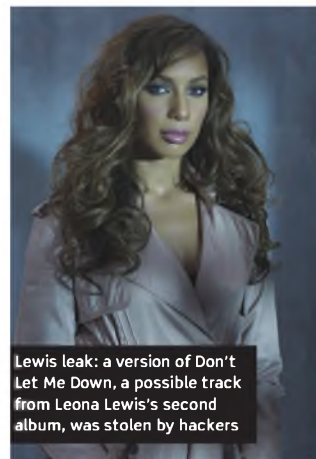
"People are going to more and more lengths to get hold of pre-release music to the extent that they are trying to hack systems to get it," says Banks.

Both leaks are now being managed by the IFPI and the police are involved. However, Banks explains that it is extremely difficult to entirely remove a track from filesharing sites once it has leaked.

"The takedown [for the Burke and Lewis tracks] is an ongoing process," he says. "But even if you get 99% of them the 1% that remains is re-uploaded."

As a result, Banks advises labels to look into their security procedures, offering four pieces of advice:

- examine the security of your company's IT system;



Lewis leak: a version of Don't Let Me Down, a possible track from Leona Lewis's second album, was stolen by hackers

"Even if you get 99% of [illegal tracks] the 1% that remains is re-uploaded..."

**JEREMY BANKS, IFPI**

- register new works with the IFPI or BPI as soon as possible – if possible as soon as a digital copy exists. This enables the organisations to investigate leaks as soon as possible;
- be aware that not all leaks come from pre-release CDs; and
- examine the security of the whole chain from studio to retail – leaks can happen at any point and the chain is only as strong as its weakest link.

"There are [IT] methods that you can use that are more likely to deter most attempts," says Banks. "But there are some very secure e-commerce sites that are still held to ransom by hackers."

A Syco spokeswoman stresses that all of the leaked tracks were unfinished versions, adding that reports that Don't Let Me Down will be a single are wide of the mark, as no decision has been made on singles to be taken from the album.

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Debut hijack: tracks from Alexandra Burke's first album were also leaked



## IN THIS ISSUE

**Robbie takes on new kids on the block**

### NEWS

**GOVERNMENT RAMPS UP FILESHARING DEBATE** 4  
Labour statement pre-empts Digital Britain debate

### MEDIA NEWS

**ABSOLUTE MARKS YEAR WITH NEW STATION** 6  
The wraps come off Project Wallaby

### DIGITAL NEWS

**PARLOPHONE CHANNELS YOUTUBE REACH** 9  
PRS for Music dispute doesn't prevent 240m views of Parlophone channel

### LIVE NEWS

**COSTLY CLAW SNATCHES ATTENDANCE RECORDS** 10  
...but can such an extravagant live show ever be mounted again?

### PUBLISHING

**SONY/ATV CASTS GAZE OVER DARREN HAYES** 12  
Ex-Savage Garden frontman signs on

### UNEARTHED

**MIKE SNOW** 15  
Swedish trio prepare for physical release

### FEATURES

**GROUNDS FOR CELEBRATION** 14  
Modern smaller sports venues are providing live-venue alternatives

**GOING APP IN HAND** 17  
Music Week investigates the explosion in mobile music apps

**MIKA: BACK IN MOTION** 19  
Mika is back with an altogether darker set of songs

**COOL FRONT: A-HA** 20

Under the skin of one pop's most influential bands of the last 25 years

**NO RETURNS?** 29  
How PR campaigns can reawaken public interest in reformed bands

**MR SHOWBIZ** 33  
A look back at Michael Ball's 25-year career, most of it spent at the top of the showbusiness ladder

## The Bigger Pink Duo add US interest to UK hype



After beating off strong competition to sign electro rockers The Big Pink, Chrysalis Music reports strong interest for the band from both sides of the Atlantic.

Last week their 4AD single Dominos was added to Radio 1's Upfront playlist and chosen by DJ Edith Bowman as her Record Of The Week in advance of debut album A Brief History Of Love, which is scheduled for a September 14 release.

"We are also getting a huge amount of licensing requests including the title music for a US run of Skins," says Chrysalis Music head of A&R Ben Bodie. "It's a very healthy start to the sync campaign, which was one of the key factors in our deal negotiations."

The Big Pink are represented by Emily Sonnet and Sam Eldrige (coincidentally son of former Chrysalis Records managing director Roy Eldridge) at Sonatine Management.

Based in London and built around writers Robbie Furze and Mylo Cordell (son of the legendary Seventies producer Denny Cordell), the band initially set out to be "the digital Velvet Underground". But after working with producer Paul Epworth (Florence + The Machine, Bloc Party and others) on Dominos they have tempered that tag to "Armageddon love songs".

A 12-date UK tour is booked in September to coincide with the album release.

# News

## Editorial Paul Williams



**LIKE EVERY OTHER MUSIC-RELATED MEDIA OUTLET,** *Music Week* over the past few years has had to take ever-increasing precautions with pre-release CDs to stop them falling into the wrong hands and ending up on the internet.

But the leak of tracks from forthcoming Syco albums by Leona Lewis and Alexandra Burke moves this security hazard onto a completely new level because the leaks did not happen via a stray CD but through outsiders hacking into the record company's computer system.

Trying to safeguard unreleased material on a CD is tough enough, especially when multiple copies have been made and have gone out to all manner of people (usually via the general post), but at least by individually watermarking them it is possible to trace a specific copy to the original recipient if a leak does happen. How you

## Safeguarding unreleased material is getting tougher

stop someone hacking into a computer is an entirely different problem.

What this worrying development highlights is just how desperate some people are to get hold of heavily anticipated new recordings prior to release and the lengths they will now go to obtain them.

It is a realistic possibility that the people behind last week's incident were more than fans but out to make a financial gain – if such repertoire turned up on a filesharing site many weeks before it could be heard or acquired elsewhere it would very likely drive traffic there.

On the back of these leaks, the IFPI's anti-piracy unit has helpfully issued some tips to labels on how to protect what is on their computers. The advice, which includes labels examining the security of their IT systems, is no doubt useful, but the bottom line is that nothing can be totally secure and the most intrepid will always find a way through whatever safety measures are taken.

Sadly, there is every chance more leaks of the nature Syco has endured will happen, and this is something else labels will have to worry about at a time when business is already tough. At least in this case Syco says what was leaked were unfinished versions, although to some ears that may not matter and there is the additional risk that if an unfinished version (and, presumably, an inferior one) is out there, it may be assumed by those hearing it to be the finished article, putting the track and the artist in a lesser light.

It all rather makes you nostalgic for the days when the most typical pre-release breach people in the industry had to moan about was some underhand retailers putting new stock on their shelves a day or two early in defiance of the release embargo.

**FIGURES RELEASED** by NPD last week revealed, to no great surprise, that iTunes is now responsible for a quarter of music sales in the US. More of a shock is that, despite sharp falls in sales in recent years, CD still makes up 65% of the music market across the Atlantic.

It confirms CD remains a big deal in the world's number one music market, but you would not guess that from visiting towns and cities across the States where it gets harder to find a store selling music. Even in the likes of such music destinations as New York City it's the same story, with the big chains gone and some independents remaining.

Given that CD still made up more than three-fifths of sales in the first half of the year in the US, it makes you wonder how well the physical business could have held up if the bricks-and-mortar business there were not as decimated as it is.

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

## Labour statement pre-empts Digital Britain report

# Government ramps up debate on filesharing

### Online

By Robert Ashton

**THE DEPARTMENT FOR** Business Innovation and Skills is planning to publish a brief report on its "current thinking" about P2P filesharing as it puts the sword to media speculation that its boss suddenly wants to clamp down hard on piracy.

With the deadline for submissions to the Digital Britain consultation on filesharing rapidly approaching, BIS was last week pondering whether to issue a statement that is likely to suggest a speeding up of its own timetable to deal with illegal downloaders by bringing forward technical measures such as bandwidth capping.

Many interested parties, including the BPI and MMF (although not UK Music) have already submitted their thoughts well before the September 14 deadline – making it easier for the Government department to take a considered view at this early stage.

A BIS spokeswoman acknowledges this, saying the department has already received "many vigorous responses" and is pretty clear on where most parties stand.

She says the consultation is such



a "live issue" that it is reasonable for Government to reveal its current thinking. "This is about speeding things up a bit and bringing the technical measures in sooner rather than later."

But she dismissed the suggestion that the proposed interim statement had been prompted by media speculation that Business Secretary Peter Mandelson had returned from his holidays and a conversation with Geffen Records founder David Geffen – intent on ramping up the penalties for filesharers. "It was not discussed with Geffen," she says, adding that Government thinking and policy is already well advanced.

"Internet piracy is a complex and

challenging issue. We are currently consulting on measures proposed in the Digital Britain report and are listening very carefully to what is being said," the spokeswoman adds.

"That means there is still scope for the Government's proposed approach on tackling unlawful file-sharing to evolve. Technology and consumer behaviour is fast-changing and we need to remain flexible in order to respond to those changes."

The move was welcomed by the industry and one source says, "If the Government is ditching plans to write letters to uploaders for a year, that is good. Letter writing has an impact, but it is a nonsense to wait around for a year when the technical measures can be brought in sooner."

Another industry source says it is not unusual for the Government to begin drafting clauses for legislation given the tight deadline to get it into the Digital Economy Bill later this year. However, he cautioned it should not pre-empt its own consultation.

Other technical measures to combat filesharing suggested in June's Digital Britain report include protocol blocking, port blocking and bandwidth shaping.

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# P&P Songs nets transatlantic deal with Nettwerk One

**P&P SONGS HAS SIGNED** a sub-licensing agreement with Nettwerk One for the USA and Canada. The deal comes just four months after the London-based independent terminated a transatlantic association with Windswept dating back to the mid-1990s.

While Nettwerk One is run from London by former Sony/ATV managing director Blair McDonald, P&P Songs' co-managing director Peter McCamley will deal directly with Peter Coquillard in New York.

"I've known Peter since he was running Windswept in the US," says McCamley. "Now he has a joint venture with Nettwerk which suits us perfectly."

P&P Songs grew out of Windswept's London office when the publisher, which rose to prominence with the Spice Girls, was sold to Bug Music for the world in July 2007.

McCamley and partner Paul Flynn clashed with the new owners



Set to benefit from US hook-up: Sandi Thom

over UK control of Windswept's catalogue of some 40,000 titles – including stakes in two blockbuster albums by the Kings Of Leon. The dispute was only settled at the end of last year when P&P agreed to cede its claim. But it still represents US artists such as Roy Orbison and Steve Miller for the UK and Ireland.

Among those P&P-signed writers who stand to benefit from the US deal are Sandi Thom, Lotte Mullan and Norwegian lyricist cum producer Ina Wroldsen. Wroldsen already has hits to her credit by Pussycat Dolls and The Saturdays as well as tracks shortlisted for the forthcoming Leona Lewis album.

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

With *NME* and *Kerrang!* suffering in the ABCs, is there still the demand to merit weekly consumer music magazines?

YES 30% NO 70%

### THIS WEEK WE ASK:

Who will win the autumn chart battle between JLS and Robbie Williams?

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

Majors with overseas operations could struggle bringing artists to Britain

# Immigration policy threatens to drain UK's global talent pool

## Legal

By Ben Cardew

**A LEADING LAWYER IS WARNING** that proposed changes to the UK's immigration system could wreak havoc on Britain's creative economy.

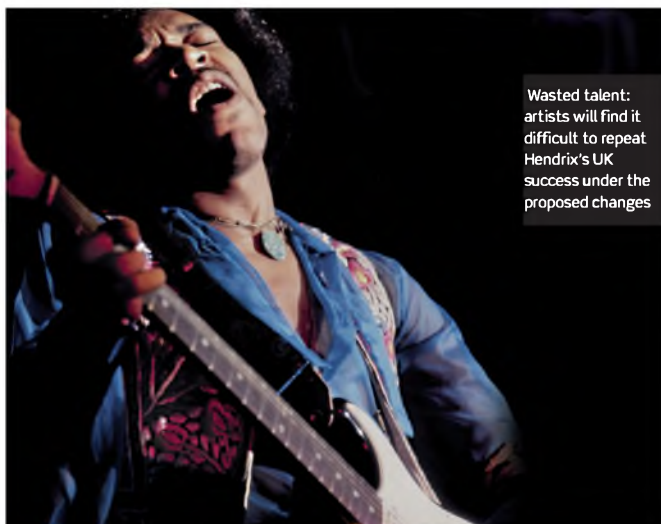
The Migration Advisory Committee (MAC) last week published a report into the working of Tier 2 of the Points-Based System (PBS) for immigration, which allows sponsored skilled workers from outside the EU to work in the UK as long as they fulfil certain criteria.

The new report recommends a number of changes designed to limit the number of skilled migrants from entering the UK. The MAC says this will help protect Britain's job market.

The proposed changes mean that migrant workers outside the EU who wish to enter the UK under Tier 2 must prove they will earn at least £20,000 in this country – or £32,000 for those without qualifications.

The proposals could have implications for artists from outside the EU trying to launch their careers in the UK, just as Jimi Hendrix did in the Sixties.

Majors and other groups with global arms could also suffer because Tier 2 is also a means for music busi-



Wasted talent: artists will find it difficult to repeat Hendrix's UK success under the proposed changes

ness employees to transfer to the UK office of an international group.

Application fees for Tier 2 will also increase and the period before which an employee can transfer from an overseas branch to the UK by an intra-company transfer will be extended from six to 12 months.

Tracy Evlogidis, head of immigration at lawyers Speechly Bircham, says it is hard to prove earnings for those without a regular salaried position and adds that employers operating in the creative sector will

ultimately be affected by the increased administrative burden and higher application fees.

"Trying to bring talent into the UK is not a problem we should be trying to fix. The industry is having problems enough at the moment and if you can't bring in the talent you need it doesn't help," she says.

"Changes recommended by the MAC are likely to further deter employers and entertainers alike from working in the UK, which will impact on the quality of our media,

entertainment and arts sectors."

However, MAC chair Professor David Metcalf argues, "Selective immigration that favours skilled workers, as the PBS does, is vital to ensure the UK continues to be a good place to do business or to invest.

"However, it is important that British workers are not displaced. We have therefore made a number of recommendations which will help avoid undercutting and any disincentives to raise the skills of UK workers."

The Tier-5 Visa for Temporary Workers, which is typically used by foreign artists touring the UK, remains unaffected.

Evlogidis says the proposals are almost certain to become law and is pessimistic the music industry can do much about it. However, the industry has previously won concessions over immigration rules: last year the UK Border Agency revised its policy relating to Tier 5 after extensive lobbying, and a few months ago campaigners lobbying for a Government U-turn on the new system regarding working visas for artists visiting the UK met with Minister for Borders and Immigration Phil Woolas.

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## News in brief

● Universal has acquired the rights to **Frank Sinatra's Reprise catalogue** outside North America, giving it access to landmark recordings such as My Way. Universal Music Group International (UMGI), which handles the major's interests outside North America, has struck a long-term agreement with Frank Sinatra Enterprises, a joint venture between the Sinatra family and Warner Music Group, and will begin an extensive re-issue programme later this year.

● **EMI Music Publishing** has completed an agreement with Island Def Jam exec and hit-maker Antonio LA Reid to form a joint venture to sign new songwriters called The LA Reid Music Publishing Company.

● Leading online music retailers



could face a **tax crackdown** after a leaked letter from Treasury minister Stephen Timms suggested the Government may take action on a VAT loophole for imported goods.

● **Black Eyed Peas** and **Jason Mraz** (below) have broken chart records in the US with their singles. The Black Eyed Peas notched up their 20th successive week at number one on the Billboard Hot 100, while Jason Mraz's I'm Yours spent a 70th consecutive week on the Hot 100, beating the 1998 record set by LeAnn Rimes' How Do I Live.

● The **PRS Foundation for New Music** is opening up funding for musicians or promoters involved in electronic music to help put on live events. The organisation is offering grants of up to £5,000 to anyone who wants to create a one-off live performance through its Live Connections scheme.

● Music discovery service **Shazam** will offer a limited version of its mobile application for free via Nokia's Ovi store to mark the release of the Nokia N97.

● The **UK Music Video Awards 2009** is reporting a 15% rise in the number of entries for the ceremony next month.

● **HMV** has appointed Jon Lee to the newly-created position of hmv tickets client account executive, completing its ticketing and live music teams.

● **PPL** is to use DataFlux technology to power PPL's enterprise data management initiative. The UK music licensing company will use the DataFlux dPower Studio and DataFlux Integration Server to manage the quality and reliability of ever-increasing data volumes.

● Irish ISP **Eircom** has announced that it will block access to The Pirate Bay from next month.

## UK Music sounds out industry on future

**UK MUSIC IS OPENING UP** a consultation today (Monday) to take soundings for its forthcoming manifesto on the future of the music industry.

"Liberating Creativity" will be published in late October to coincide with the Government's creative conference C&binet and is proposing to identify the chief challenges facing the industry over the next five to 10 years and to formulate strategies to deal with them.

The consultation, which closes on September 15, will canvass the widest spectrum of opinion from UK Music member organisations and others working within or affected by the industry.

UK Music chief executive Feargal Sharkey says, "Establishing a constructive, long-term vision for the UK's commercial music sector is long overdue. For Government in particular, it is vital that we can articulate what this industry will need in terms of support in the years ahead.

"However, we cannot realise this ambition without help, contributions and input from the wider industry – which is precisely why we



have launched an open consultation, via our membership and the UK Music website. I would urge all those involved in the business of music to make their voices heard."

The consultation asks for responses to a series of questions:

● What are the key challenges to growth in your particular sector? Where are the greatest opportunities for growth? What policies do you think our industry should be collectively developing to address and support these aspects, and why? Is there any role for Government to help in these areas?

● How can our sector offer better opportunities for young people

wishing to engage with the sector? How can we best support those at grassroots level? Can we create better entry avenues for those people aspiring to work within our industry and develop a career in the music business?

● Is there a skills shortage in your sector? If so, what sort of workforce development or training would best benefit your needs? What should our industry be doing to promote further workplace equality in and throughout the sector?

● What can industry partners – for instance, commercial radio and the BBC – do to help promote new, diverse, local musical talent across all genres?

● Are there any other significant issues you would like to draw our attention to?

Responses should be fed back to feedback@ukmusic.org

Liberating Creativity is expected to inform C&binet, which opens on October 26 at The Grove in Hertfordshire, and will see keynote speeches by EMI Music CEO Elio Leoni-Sceci and Spotify UK managing director Paul Brown.

## MW to become MPG partner

**MUSIC WEEK WILL BECOME** a media partner for the newly-expanded 2010 Music Producers Guild (MPG) awards, which has just opened for nominations. The 2010 ceremony will be held at the Café de Paris in London on February 11. The MPG is again working with the BPI, meaning the winner of its producer of the year gong will also receive a Brit award for best producer.

New award categories for next year include breakthrough producer and breakthrough engineer, which replace last year's newcomer award. In total there are 15 categories, including recording engineer of the year, best mixer and the Joe Meek award for innovation in production.

PPL is also sponsoring the outstanding contribution to UK music award, a new category for 2010.

Interested parties should visit www.mpgawards.co.uk, where they can nominate candidates for the awards. Headline sponsor for the 2010 event is Prism Sound, SADIÉ and PPL, while *MusicWeek's* sister title *Pro Sound News* joins as another media partner.

# News media

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## TV Airplay chart Top 40

Black Eyed Peas



This Wk	Last	Artist	Title	Label	Plays
1	2	BLACK EYED PEAS	I Gotta Feeling	Interscope	585
2	1	BEYONCE	Sweet Dreams	Columbia	541
3	3	JLS	Beat Again	Epic	494
4	5	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway	492
5	4	PITBULL	I Know You Want Me (Calle Ocho)	Positiva/Virgin	443
6	6	DIZZEE RASCAL	Holiday	Dirtee Stank	439
7	7	SUGABABES	Get Sexy	Island	395
8	19	CAVIN HARRIS	Ready For The Weekend	Columbia	376
9	NEW	LADY GAGA	Lovegame	Interscope	373
10	9	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music	348
11	10	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic	347
12	8	EMINEM	Beautiful	Interscope	346
13	12	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin	322
14	14	LITTLE BOOTS	Remedy	sixsevenine	303
15	11	CASCADA	Evacuate The Dancefloor	A&T/W/UMTV	300
16	19	PETER ANDRE	Behind Closed Doors	Conehead	282
17	18	SHAKIRA	She Wolf	RCA	281
18	13	JORDIN SPARKS	Battlefield	Jive	258
19	15	FLO-RIDA FEAT. NELLY FURTADO	Jump	Atlantic	253
20	NEW	BASSHUNTER	Every Morning	Hard2beat	237
21	38	JEREMIH	Birthday Sex	Def Jam	235
22	22	MARIAH CAREY	Obsessed	Mercury	217
23	16	LA ROUX	Bulletproof	Polydor	212
24	30	PIXIE LOTT	Boys And Girls	Mercury	206
25	NEW	BOOTY LUV	Say It	Hed Kandi	198
26	21	BUSTA RHYMES FEAT. ESTELLE	World Go Round	Island	195
27	39	LIYY ALLEN	22	Regal	194
28	33	THE IAN CAREY PROJECT	Get Shaky	3 Beat	193
29	34	WALE FEAT. LADY GAGA	Chillin	Interscope	187
30	32	TAIO CRUZ	Break Your Heart	Island	186
31	17	LADY GAGA	Paparazzi	Interscope	184
31	NEW	THE PRODIGY	Take Me To The Hospital	Take Me To The Hospital	184
33	23	BLACK EYED PEAS	Boom Boom Pow	Interscope	174
34	29	TINCHY STRYDER FEAT. N-DUBZ	Number 1	4th & Broadway	171
35	35	MINI VIVA	Left My Heart In Tokyo	Geffen	168
36	NEW	MIKA	We Are Golden	Island	164
37	39	ESMEE DENTERS	Outta Here	Interscope	163
38	NEW	BLOC PARTY	One More Chance	Wichita	155
39	31	CHICANE	Poppiholla	Modena	153
40	24	PINK	Funhouse	LaFace	150

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

'Project Wallaby' aims to give power to the listener

## Absolute marks anniversary with birth of new station

### Radio

By Ben Cardew

**ABSOLUTE RADIO IS TO MARK ITS FIRST BIRTHDAY** by launching a new station alongside a series of innovative products that chief operating officer Clive Dickens boasts will "change the face of radio".

The broadcaster, which celebrates its first year since re-branding from Virgin Radio in September 2008, has revealed details of the station, codenamed Project Wallaby.

It is intended to target a broad adult market and feature a large number of live sessions and live sets in a move that builds on Absolute's commitment to live music. However, Dickens says that ultimately the content on the station will be decided by the audience, via a new web interface that will allow listeners to influence the music being broadcast.

Dickens explains that the aim of the station is to combine the user-generated feel of Web 2.0 products such as Last.fm with the convenience of broadcast radio.

Dickens says the station will not be called CTRL, despite widespread media reports last week. It is currently being tested internally, with the intention of launching on DAB in London as a beta.

"We have built our brand in an open way but in our one-to-many stations the possibility to influence the music directly is limited because we employ talented music people to craft their shows. But the community now expects to influence the product," Dickens says, adding that the new station will sit alongside its current portfolio of Absolute Radio, Absolute Radio Classic Rock and Absolute Radio Xtreme.



"We talked about changing the face of radio when we launched and that is what we are going to do"

### CLIVE DICKENS, ABSOLUTE RADIO (PICTURED)

"We are experimenting with using crowdsourcing culture, taking a small but passionate group of music fans and allowing them to influence what we play," he adds.

Dickens admits that the idea of allowing listeners to generate the station's playlist may evoke memories of XFM's ill-fated Radio To The Power Of U experiment in 2007, which was ultimately scrapped, but he says that Wallaby will be very different.

"Firstly, XFM is a new music station where the personality of its broadcasters is integral to its success. Stepping away from the human element of XFM was disastrous in my opinion. And secondly there was nothing innovative about it [Radio To The Power Of U] – you phoned in and someone took your requests," Dickens says, adding that the new station's request system involves more than simply telephoning the station or sending an email or SMS.

In addition, he believes that as a new station Wallaby will be free to

innovate without alienating an existing audience.

After testing, the new station will start a DAB test broadcast on an as-yet-undetermined date in London from 7pm – 6am, sharing a frequency with Funkids. However, Dickens has ambitious plans.

"If it is very successful there is no reason why it should be limited to London or to 7pm," he says. Dickens also promises that the new station will innovate in terms of advertising, although the testing will take place in a non-revenue generating format.

Dickens is also promising a raft of other innovations over the coming months. "We think that the radio industry is lacking in innovation and we have got a lot of other products to roll out," he explains. "To coincide with our anniversary we are going to open up the doors of what we have been working on for the last 12 months. We talked about changing the face of radio when we launched and that is what we are going to do."

ben@musicweek.com

### Media news in brief

- NME Radio's iPhone app has shot to second place on the UK iTunes app chart. The recently launched application allows the user to stream the station in the AAC+ audio coding via Wi-Fi or on the 3G network and allows click-to-purchase
- Global Radio has appointed former Local Radio Company MD Sally Oldham as the new managing director of its Hit Music Network station Red Dragon. Oldham will take up the position at the station's Cardiff headquarters from September 1 and



will be responsible for the overall performance of Red Dragon including commercial revenue, marketing strategy and strengthening Global Radio's position in South Wales.

● Radio 1 is devoting an evening's programming to Muse on September 7. Muse Night will dedicate five hours to the band, including highlights from their September 5 homecoming show at Teignmouth Den plus a documentary celebrating a decade since the band played their first Radio 1 live session.

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

## Airplay analysis Alan Jones

# Madonna moves into the Top 10



Madonna: leaps into radio Top 10

THERE WAS LESS THAN half a percent between the audience figures for the top three tracks on the radio airplay chart last week but Beyoncé's Sweet Dreams and Lily Allen's 22 have both faded a little, leaving Black Eyed Peas' I Gotta Feeling to open up a 14.48% gap at the top of the chart. All three records add plays – I Gotta Feeling improving by 173, Sweet Dreams by 97 and 22 by 90 – but I Gotta Feeling is the only one to grow its audience. I Gotta Feeling also climbs 2-1 on the TV airplay chart, with 565 airings for its promotional videoclip last week, pushing Sweet Dreams (541 plays) back to number two.

It slipped 23-25 last week, but Madonna's Celebration resumes its upwards momentum, scampering to number nine, with 1,646 plays earning it an audience of 34.60m. Celebration is receiving little support thus far from Radio One, where it was aired just four times last week – even Radio Two was more supportive, playing it seven times.

After 16 weeks in the Top 20, Daniel Merriweather's Red dips 17-30. It was overtaken last week by

follow-up Impossible, which leapt 39-15 – but it too departs the Top 20 this week, falling to number 29. Unlike Red, however, Impossible's slide seems temporary – it actually increased its play tally by 20.83% week-on-week from 264 to 319. Its loss of more than 10m listeners was due primarily to Radio Two, which only reduced its support from 16 plays to 14 but aired the track primarily on shows with smaller audiences, thus providing only 13.84m listeners to the track's latest tally compared to 21.72m a week ago.

After pausing at number 10 last week, Calvin Harris' Ready For The Weekend jumps to number six, adding nearly 300 plays and 5m listeners week-on-week. It thus equals predecessor I'm Not Alone, which peaked 13 weeks ago at number six. Ready For The Weekend has wider support than I'm Not Alone had, and is also one of five tracks to share second most-played honours on Radio One (along with current singles from Black Eyed Peas, Biffy Clyro, Lily Allen and Dizzee Rascal) with 23 spins, one less than Ian Carey's Get Shaky.

## Campaign focus



Frank Turner

UK label Xtra Mile will get the ball rolling on the campaign for Frank Turner's anticipated third studio album this month with the release of lead single The Road next Monday (August 31).

The indie has teamed up with US label Epitaph Records, who Turner signed to in April, to drive international attention for the album. Xtra Mile will be responsible for spearheading the release in the UK and Ireland.

Xtra Mile marketing manager Dani Cotter says both labels will have input into their respective

markets to streamline the simultaneous global release.

The Road has already been added to the C-list at Radio 1, the B-list at 6 Music and won support from XFM and Absolute Xtreme.

In the UK, Xtra Mile is backing up the radio play with a targeted online effort. This centres on The Road's promo video, which is compiled of footage of Turner playing 24 shows in 24 hours. The clip is playlisted on MTV2 and is being pushed across social platforms and music blogs.

Turner has live slots pencilled in on for the Radio 1/NME tent at the Reading and Leeds festivals before heading to the US, where he will support The Gaslight Anthem on their September tour.

A headline tour of the UK kicks off in October, with a full band tour of the UK and Europe to follow in November and December.

The album, Poetry Of The Deed, is released on September 7.

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	6	2	<b>BLACK EYED PEAS</b> I Gotta Feeling Interscope	2193	8.56	62.16	13.97
2	2	7	5	<b>BEYONCE</b> Sweet Dreams Columbia	2715	3.7	54.3	-0.18
3	3	4	23	<b>LILY ALLEN</b> 22 Regal	1145	8.5	53.87	-0.81
4	9	3		<b>PIXIE LOTT</b> Boys And Girls Mercury	1195	24.64	45.58	33.21
5	4	12	12	<b>JLS</b> Beat Again Epic	2851	-7.56	43.99	-14.27
6	10	6	4	<b>CAVIN HARRIS</b> Ready For The Weekend Columbia	1541	22.75	40.67	13.48
7	5	3	3	<b>TINCHY STRYDER FEAT. AMELLE</b> Never Leave You 4th & Broadway	1215	-2.87	35.33	-3.82
8	8	1		<b>DIZZEE RASCAL</b> Holiday D'tee Stank	1050	0	36.03	0
9	25	3		<b>MADONNA</b> Celebration Warner Brothers	1646	25.46	34.6	43.87
10	6	11	18	<b>LADY GAGA</b> Paparazzi Interscope	2371	-12.12	31.89	-15.85
11	26	3		<b>MIKA</b> We Are Golden Island	446	46.23	31.11	31.93
12	21	2		<b>NOISETTES</b> Wild Young Hearts Vertigo	354	85.58	30.83	16.3
13	14	16	19	<b>DAVID GUETTA FEAT. KELLY ROWLAND</b> When Love Takes Over Psstiva/Virgin	1775	-6.48	30.43	-4.91
14	27	3		<b>SUGABABES</b> Get Sexy Island	514	7.66	25.79	26.71
15	20	5	10	<b>THE IAN CAREY PROJECT</b> Get Shaky 3 Beat	625	46.6	25.71	11.65
16	13	13	16	<b>LA ROUX</b> Bulletproof Polydor	1750	-10.35	25.34	-11.47
17	16	10	17	<b>CASCADA</b> Evacuate The Dancefloor A&W/Umtv	1443	-6.54	28.81	-2.07
18	7	7	44	<b>FRANKMUSIK</b> Confusion Girl (Shame Shame Shame) Island	1197	-7.5	27.17	-31.23
19	12	5	8	<b>MR HUDSON FEAT. KANYE WEST</b> Supernova Good Music	1218	3.31	26.6	-20.53
20	11	8	14	<b>PITBULL</b> I Know You Want Me (Calle Ocho) Psstiva/Virgin	1105	-6.04	25.48	-23.94
21	NEW	1	1	<b>DAVID GUETTA FEAT. AKON</b> Sexy Chick Psstiva/Virgin	705	0	25.25	0
22	18	15	42	<b>AGNES</b> Release Me 3 Beat	1401	-12.93	24.95	-10.61
23	32	5	76	<b>VAGABOND</b> Don't Wanna Run No More Geffen	152	-2.56	24.73	15.4
24	29	3	13	<b>SEAN KINGSTON</b> Fire Burning Beluga Heights/Epic	712	10.35	24.68	6.15
25	37	3	30	<b>KASABIAN</b> Where Did All The Love Go Columbia	295	19.12	24.59	33.05
26	NEW	1		<b>U2</b> I'll Go Crazy If I Don't Go Crazy Tonight Mercury	705	0	23.35	0
27	NEW	1		<b>THE YEAH YOU'S</b> Getting Up With You Island	86	0	21.75	0
28	NEW	1		<b>PALOMA FAITH</b> New York Epic	143	0	21.67	0
29	15	4	67	<b>DANIEL MERRIWEATHER</b> Impossible J	315	20.83	21.21	-32.71
30	17	18	24	<b>DANIEL MERRIWEATHER</b> Red J	1705	-21.28	20.81	-28.36
31	RE			<b>BIFFY CLYRO</b> That Golden Rule 14th Floor	200	0	19.97	0
32	34	3	20	<b>BLOC PARTY</b> One More Chance Wichita	158	24.44	19.28	1.1
33	23	11	28	<b>JORDIN SPARKS</b> Battlefield Jive	1416	-6.04	19.23	-21.48
34	22	3	6	<b>LITTLE BOOTS</b> Remedy sixsevenine	574	45.32	19.22	-25.45
35	33	12	34	<b>KERI HILSON FEAT KANYE WEST &amp; NE-YO</b> Knock You Down Interscope	1034	1.11	18.99	-8.42
36	RE			<b>TAIO CRUZ</b> Break Your Heart Island	410	0	18.44	0
37	24	25	38	<b>LADY GAGA</b> Poker Face Interscope	1156	-17.3	18.1	-25.75
38	44	2	15	<b>JEREMIH</b> Birthday Sex Def Jam	640	19.18	17.83	1.94
39	39	8	31	<b>CHIPMUNK FEAT. EMELI SANDE</b> Diamond Rings Jive	655	-6.13	17.77	-1.77
40	41	2		<b>SHARON CORR</b> It's Not A Dream tbc	68	325	17.57	-1.75
41	31	16	47	<b>PIXIE LOTT</b> Mama Do Mercury	1405	-21.33	17.48	-18.43
42	19	4	74	<b>ATHLETE</b> Superhuman Touch Fiction	435	6.3	17.03	-8.27
43	42	12	26	<b>NOISETTES</b> Never Forget You Vertigo	1245	-3.63	16.64	-6.78
44	RE			<b>FRIENDLY FIRES</b> Kiss Of Life xl	175	0	16.25	0
45	48	20	87	<b>PINK</b> Please Don't Leave Me RCA	1133	-3.41	16.26	0.43
46	38	17	21	<b>BLACK EYED PEAS</b> Boom Boom Pow Interscope	735	-3.65	15.93	-12.47
47	46	2		<b>MUSE</b> Uprising Warner Brothers	324	14.72	15.86	-4.74
48	RE			<b>PINK</b> Funhouse LaFace	1124	0	15.45	0
49	RE			<b>LADY GAGA</b> Just Dance Interscope	655	0	15.25	0
50	NEW	1		<b>JON ALLEN</b> Down By The River Nurture	33	0	15.15	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Branel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 95 Treat FM, 95.2 The Revolution, 95.3 Are FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Hereford, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South East, Galaxy Yorkshire, Gaycar Radio, Gold, Halam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 105, Heart 105.2, Heart 96.1, Heart 96.3, Heart 96.4, Heart 96.5, Heart 96.9, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 107.2, KEFM, Kerrang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 101.7, Kiss 102, Kiss 103, Kiss 104, Kiss 105, Kiss 106, Kiss 107, Kiss 108, Kiss 109, Kiss 110, Kiss 111, Kiss 112, Kiss 113, Kiss 114, Kiss 115, Kiss 116, Kiss 117, Kiss 118, Kiss 119, Kiss 120, Kiss 121, Kiss 122, Kiss 123, Kiss 124, Kiss 125, Kiss 126, Kiss 127, Kiss 128, Kiss 129, Kiss 130, Kiss 131, Kiss 132, Kiss 133, Kiss 134, Kiss 135, Kiss 136, Kiss 137, Kiss 138, Kiss 139, Kiss 140, Kiss 141, Kiss 142, Kiss 143, Kiss 144, Kiss 145, Kiss 146, Kiss 147, Kiss 148, Kiss 149, Kiss 150, Kiss 151, Kiss 152, Kiss 153, Kiss 154, Kiss 155, Kiss 156, Kiss 157, Kiss 158, Kiss 159, Kiss 160, Kiss 161, Kiss 162, Kiss 163, Kiss 164, Kiss 165, Kiss 166, Kiss 167, Kiss 168, Kiss 169, Kiss 170, Kiss 171, Kiss 172, Kiss 173, 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# News media

## Radio playlists

### Radio One

#### A list:

Arctic Monkeys Crying Lightning; Beyonce Sweet Dreams; Biffy Clyro That Golden Rule; Black Eyed Peas I Gotta Feeling; Calvin Harris Ready For The Weekend; David Guetta Feat. Akon Sexy Chick; Dizzee Rascal Feat. Chrome Holiday; Friendly Fires Kiss Of Life; Jamie T Chaka Demus; Jay-Z Feat. Rihanna & Kanye West Run This Town; Just Jack The Day I Died; Lily Allen 22; Little Boots Remedy; Mini Viva Left My Heart In Tokyo; Muse Uprising; Sean Kingston Fire Burning; Sugababes Get Sexy; The Prodigy Take Me To The Hospital; Tinchy Stryder Feat. Amelle Never Leave You

#### B list:

4 Strings Take Me Away; Booty Luv Say It; Esmee Denters Outta Here; Flo-Rida Feat. Nelly Furtado Jump; Florence & The Machine Drumming Song; Frank Turner The Road; Jack Penate Pull My Heart Away; Livvi Franc Now I'm That Chick; Mika We Are Golden; Nneka Heartbeat; P-Money Feat. Vince Harder Everything; Paramore Ignorance; Passion Pit To Kingdom Come; Pixie Lott Boys And Girls; Wale Feat. Lady Gaga Chillin; You Me At Six Kiss And Tell

#### C list:

Coldplay Strawberry Swing; Deadmau5 Feat. Rob Swire Ghosts & Stuff; Funeral For A Friend Wrench; In Case Of Fire Parallels; Keri Hilson Energy; Noisettes Wild Young Hearts; Paloma Faith New York; Shakira She Wolf; Taio Cruz Break Your Heart; U2 I'll Go Crazy If I Don't Go Crazy Tonight

#### 1-Upfront:

Egypt In The Morning (Let Your Love Come In); Erik Hassle Don't Bring Flowers; Example Watch The Sun Come Up; The Big Pink Dominos; The Qemists Feat. Zoe Devlin Love S.W.A.G.

### Radio Two

#### A list:

Athlete Superhuman Touch; Hockey Song Away; Lily Allen 22; Mika We Are Golden; Noisettes Wild Young Hearts; Paloma Faith New York; Pixie Lott Boys And Girls; Sharon Corr It's Not A Dream; The Yeah You's Getting Up With You; U2 I'll Go Crazy If I Don't Go Crazy Tonight

#### B list:

Anthony Wright Wud If I Cud; Beverley Knight Beautiful Night; Daniel Merriweather Impossible; David Gray Fugitive; Jason Mraz Feat. Colbie Caillat Lucky; Jon Allen Down By The River; Madonna Celebration; Michael Bolton Just One Love; Taylor Swift You Belong With Me; Tommy Sparks Miracle

#### C list:

7 Worlds Collide Too Blue; Cliff Richard & The Shadows Singing The Blues; Coldplay Strawberry Swing; Duckworth Lewis Method Meeting Mr Miandad; Mark Knopfler Border Reiver; Pete Dinklage & Scarlett Johansson Relator; Reamonn Moments Like This; Ruby Turner This Train

### Capital

#### A list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cascada Evacuate The Dancefloor; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Jls Beat Again; Jordin Sparks Battlefield; Keri Hilson Feat. Kanye West & Ne-Yo Knock You Down; La Roux Bulletproof; Lady Gaga

Paparazzi; Madonna Celebration; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Sugababes Get Sexy; Tinchy Stryder Feat. Amelle Never Leave You

#### B list:

Calvin Harris Ready For The Weekend; Chipmunk Feat. Emeli Sande Diamond Rings; David Guetta Feat. Akon Sexy Chick; Esmee Denters Outta Here; Jay Sean Feat. Lil Wayne Down; Jeremih Birthday Sex; Lady Gaga Lovegame; Noisettes Never Forget You; Pixie Lott Boys And Girls; Sean Kingston Fire Burning; Taylor Swift You Belong With Me

### Absolute

#### A list:

Coldplay Strawberry Swing; Florence & The Machine Rabbit Heart (Raise It Up); Hockey Song Away; Ian Brown Stellify; Kasabian Fire; Lily Allen 22; Muse Uprising; U2 I'll Go Crazy If I Don't Go Crazy Tonight

#### B list:

Athlete Superhuman Touch; Bon Jovi We Weren't Born To Follow; David Gray Fugitive; Empire Of The Sun Walking On A Dream; Florence & The Machine Drumming Song; Ivyrise 1000 Feet; Kasabian Where Did All The Love Go; Madness Sugar And Spice; Milow Ayo Technology; Newton Faulkner If This Is It; Paolo Nutini Coming Up Easy; Pearl Jam The Fixer

#### C list:

Arctic Monkeys Crying Lightning; Biffy Clyro That Golden Rule; Friendly Fires Kiss Of Life; Jack Penate Pull My Heart Away; Jet She's A Genius; Passion Pit To Kingdom Come; Reverend & The Makers No Soap (In A Dirty War); The Temper Trap Sweet Disposition

### Galaxy

#### A list:

Beyonce Sweet Dreams; Black Eyed Peas Boom Boom Pow; Black Eyed Peas I Gotta Feeling; Calvin Harris Ready For The Weekend; Cascada Evacuate The Dancefloor; Chipmunk Diamond Rings; Daniel Merriweather Red; David Guetta Feat. Akon Sexy Chick; Dizzee Rascal Feat. Chrome Holiday; Esmee Denters Outta Here; Jay-Z Feat. Rihanna & Kanye West Run This Town; Jeremih Birthday Sex; Jls Beat Again; Keri Hilson Feat. Kanye West & Ne-Yo Knock You Down; Lady Gaga Lovegame; Madonna Celebration; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); Taio Cruz Break Your Heart; Tinchy Stryder Feat. Amelle Never Leave You

#### B list:

Jls Umbrella; Jordin Sparks Battlefield; Jordin Sparks Sos (Let The Music Play); Kid Cudi Feat. Kanye West, Common & Lady Gaga Make Her Say; Pink Funhouse; Pixie Lott Boys And Girls; Sean Kingston Fire Burning; Shakira She Wolf; Sugababes Get Sexy; The Ian Carey Project Get Shaky

#### C list:

4 Strings Take Me Away; Booty Luv Say It; Example Watch The Sun Come Up; Jay Sean Feat. Lil Wayne Down; Keri Hilson Energy; Kesha Tik Tok; Little Boots Remedy; Major Lazer Keep It Goin' Louder; Pitbull Hotel Room Service; Sharam Feat. Kid Cudi She Came Along; Wale Feat. Lady Gaga Chillin

Earls Court concert to be shown as two-hour TV show

# T4 tees up winter event to partner Beach party

## Television

By Gordon Masson

**CHANNEL 4 IS EXPANDING ITS LIVE MUSIC REMIT** with the introduction of a winter concert for its youth and music strand T4.

T4's Stars of 2009 will be staged at London's Earls Court arena in late November, with the broadcaster keen to build on the success of its established T4 On The Beach event that has now become a mainstay of the summer festival scene.

This July's T4 On The Beach sold out all 45,000 tickets in record time and saw the TV audience grow by 40% during the show's broadcast. Channel 4 is confident that its new event can be equally as popular in an indoor setting.

Head of T4 and music Neil McCallum says that the event will feature some of the biggest names in music and could become a powerful marketing and promo tool as the record industry cranks up its sales campaigns during the crucial fourth quarter.

"Tickets go on sale in mid-September, so we'll be providing a lot of promo support for the acts that confirm for T4's Stars of 2009 right up until the event in November and beyond," McCallum tells *Music Week*.

The Earls Court venue will have a capacity of around 19,000 and should be a five- or six-hour event, broadcast as a two-hour TV show,



Summer special: T4 On The Beach has proved a big hitter in the battle for ratings

featuring 10-12 live performances.

As well as seeing their favourite artists on stage, ticket holders will be treated to guest appearances by non-music talent from a range of C4 and T4 programmes.

As with T4 On The Beach, the event and TV show will be run, produced and distributed by Done & Dusted, with publicity handled by Henry's House PR.

"At a time when it is getting harder and harder to get music onto terrestrial television, it's great that Channel 4 is putting on a big slab of it at a time when most records are being released," notes Done & Dusted managing director Simon Pizey.

McCallum adds, "T4 has been running for 10 years now, so people get what we do. When we presented this as an idea to the labels, people's faces just lit up, as the timing ahead of the Christmas sales period is perfect."

"T4 On The Beach allows us to take a punt on some newer acts, but for T4's Stars of 2009 we have a wish list of acts that we want and the idea is that we'll have artists who represent the best of the year with the biggest songs of 2009. That's our starting point, but we have built a lot of goodwill with T4 over the years so hopefully we won't find it too hard to confirm the talent that we want."

McCallum concludes, "We're involved in five or six different events across the calendar already, but there is a void in the autumn for this sort of event, so we're really looking forward to it."

The first line-up announcements for T4's Stars of 2009 will be made in mid-September, with tickets going on sale through the [www.channel4.com/t4](http://www.channel4.com/t4) website and via Ticketmaster and See Tickets.

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

## Media news in brief



● BBC2 and BBC4 are joining forces in September for **Beatles Week**, with programmes including a new documentary. The season starts on September 5 on BBC2

with *The Beatles On Record*. Directed by Bob Smeaton, the programme charts The Beatles' journey from Please Please Me to Abbey Road and reflects on how they developed as musicians and songwriters. It features more than 60 songs, rare footage and photos from the band's archives, as well as outtakes of studio chat from the Abbey Road recording sessions. Other programming includes the first TV showing of *The Beatles: The First US Visit*, the Maysles brothers' film charting the group's arrival in America in 1964; *Storyville: How The Beatles Rocked The Kremlin*, examining how The Beatles' music may have contributed towards the collapse of the USSR; and *Sings Beatles*, a

new compilation of archive footage featuring artists who have covered Beatles songs.

● Former Virgin director of press **Susie Ember** is to join Polydor as head of press on September 1. Ember's replacement is Phoebe Sinclair who joined the company last Friday.

● Impressive PR has taken on former Coalition PR/EMI head of press **Stuart Kirkham** and former Slice/ XFM/ Hollyoaks head of press **Sacha Taylor-Cox**. Kirkham will be joining impressive full time, taking up a senior role within the company's music roster. Taylor-Cox has joined as a part-time senior consultant to the new service offering 360-degree PR campaigns.



# News digital

PRS for Music dispute does not prevent Parlophone's chart-topping 240m views

## Parlophone channels YouTube reach

### Video

By Eamonn Forde

**YOUTUBE'S FALLOUT WITH PRS FOR MUSIC**, which supposedly resulted in the removal of all premium music content, has not prevented Parlophone from claiming the accolade of the site's most-popular UK channel.

The EMI-owned record company's channel has topped 240m views since it launched in high definition in January 2008, beating all other UK channels on the video-sharing site.

However, since Parlophone's high-definition launch a dispute broke out this March between PRS for Music and YouTube after an earlier licensing deal expired. This resulted in the Google-owned site theoretically blocking all premium music video content – those videos supplied or claimed by record labels to UK users.

PRS for Music says that the decision to block videos was taken by YouTube alone and notes that the majority of music videos are now available to view in the UK – as the Parlophone site demonstrates.

The fact that YouTube does not currently have a PRS deal means that composers, songwriters and music publishers in the UK are not receiving money from YouTube plays, although PRS says that it is pushing for a deal that includes back payments.



Parlophone did not wish to comment on the dispute beyond noting that its content is still widely available on the site. The record company says it sees YouTube as a powerful marketing platform and is also building in richer interactive elements to boost traffic and increase dwell time.

For Parlophone, the fact that a single Coldplay video can generate more than 50m views in a year shows the site's power. Parlophone junior digital manager David Lennon says, "We wanted to create a one-stop shop and have a single destination for all of our videos. They are all available in high-definition and we are the only major uploading content in HD."

While YouTube is by far the dominant video platform online, in the US it is facing growing competition from Hulu, which is expected to

launch in Europe soon. The likes of MUZU and VidZone are also scoring important exclusives, building their audience and eating into YouTube's market share.

Overall, online video viewing is still growing, with comScore reporting that 157m people in the US accessed online video content in June, the highest month's viewing on record.

Yet despite this audience boom, making the numbers add up in the ad-supported space is incredibly difficult in a global recession. The challenge for both labels and YouTube is to attract larger audiences and hold them on the site for longer. To this end, YouTube is expected to present viewers with recommendations based on what their friends are watching.

Lennon says that Parlophone is

### Tracks tracking

<b>COLDPLAY</b> Viva La Vida	50,218,915	Live since: 08/08/08
<b>LIIY ALLEN</b> The Fear	19,128,911	Live since: 03/12/08
<b>COLDPLAY</b> Violet Hill	18,578,689	Live since: 19/05/08
<b>THE VERVE</b> Bittersweet Symphony	13,154,953	Live since: 23/07/08
<b>KYLIE MINOGUE</b> In My Arms	12,731,322	Live since: 31/01/08

### Parlophone figures

<b>240M</b> total views
<b>600,000</b> daily views
<b>1M</b> views on EMI & Virgin Classics YouTube channels

Source: YouTube/Parlophone (August 2009)

focusing on taking viewers deeper into the content. "We are increasingly looking at more interactive content," says Lennon. "With the Dolly Rockers we held a competition on the YouTube channel where we asked the fans to choose the cover of the single from a choice of three in the video. There is so much you can do with interactive content on YouTube. We are looking at doing videos where you can change the storyboard and direct the narrative from a variety of choices."

Parlophone's YouTube site is at: [www.youtube.com/user/parlophone](http://www.youtube.com/user/parlophone). [eamonn.forde@me.com](mailto:eamonn.forde@me.com)

### Digital news in brief

- MySpace has acquired social music application **iLike** for an estimated \$20m (£12m). The company has stressed that iLike will sit within MySpace rather than MySpace Music.
- **Global Gaming Factory** is in licensing talks with Swedish collection society STIM ahead of a proposed legal relaunch of The Pirate Bay at the end of the month.
- **Universal Music Group** has signed a multi-year deal with BigChampagne to track the popularity of its content online. Universal previously used Nielsen SoundScan exclusively for this.
- Apple will sell 52.4m **iPhones** in 2011 according to Bernstein analysts. New figures show Apple had a 13.6% share of the European smartphone market in Q2 compared to RIM/BlackBerry's 10.3%. In related news, Cfk reports that the iPhone 3GS was the most popular phone in Japan in July.

● The imminent **Tap Tap Revenge 3** mobile app-based game is expected to allow in-game track purchasing. It is due to launch next month.

● A five-track bundle of live hits by **The Rolling Stones** (below) will be available as Track Pack downloads on Guitar Hero 5 next month. The bundle will cost around \$9 (£5.44).



● Ad-funded music service **Qtrax** has confirmed it will launch in Asia Pacific on October 29. The company is facing a number of lawsuits, including one from Oracle, over alleged unpaid bills.

● **Calvin Harris's** visit to virtual world Habbo Hotel had 5,500 group members (the largest artist group in Habbo UK) and 20,000 page views for his group page.

### New launches

● **FanSnap**, the live-event ticket search engine has raised \$5m (£3m) in new funding. It aggregates search results from all the main ticket outlets.

● **Beatnoticks.com** lets artists upload music online and have others bid for it. The acts set a minimum buyout price as well as lease rates.

● **Funnel.fm** (below) is a Japan-based start up that lets users create playlists and share them with others for online streaming.



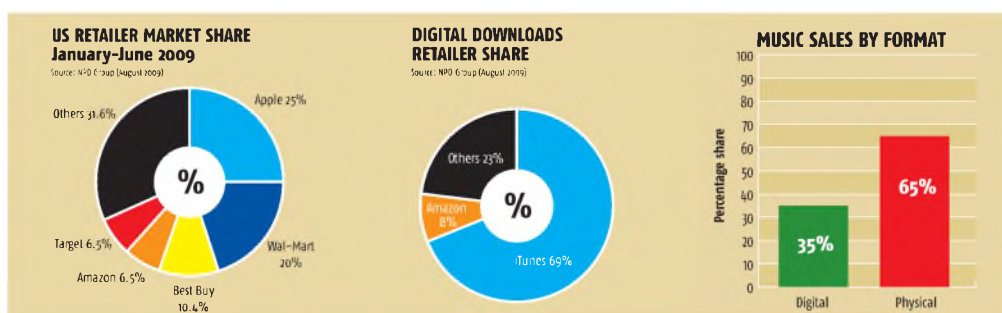
## Study favours leaner, greener online delivery

**A NEW STUDY** by Carnegie Mellon University claims that buying an album digitally can reduce carbon dioxide emissions by up to 80% compared to buying a CD.

Looking at manufacturing, packaging and transport implications, the study concluded that downloaded music was a much greener option for consumers. In the UK only 7.7% of albums last year were downloads, according to BPI numbers.

The study also found that some consumers still want to own CDs because of elements such as the artwork. This is something that the rumoured "next-generation" digital formats Cocktail and CMX are aiming to address. In doing so, it is hoped they will move digital from a singles-based format to an album-based one.

The report concludes, "Our results indicate the superiority of downloadable online music, which even in the worst-case scenario produces an average 65% lower CO2 emissions than the best-case e-tail delivery method."



However, Julie's Bicycle director Alison Tickell, who peer reviewed the study, says she has her doubts. "While this kind of work is really important, there are some areas that I have doubts about. They haven't, by their own admission, considered the energy intensity of devices, including CD players. They also haven't included consumer behaviour."

The Carnegie Mellon University study was funded by Microsoft and Intel, which also raises questions about its favourable findings about computer-based music delivery.

The news comes as NPD Group reports that digital now makes up 35% of all music sales in the US. Apple's share of that is 69%, which means that iTunes accounts for 25% of all sales in the US.

An additional study by Forrester has found that mobile is still of peripheral interest to music consumers. While 70% of consumers in metropolitan China listen to music on their phone, this number drops to 27% in Europe and 10% in the US. On top of this, only 3% of Europeans have purchased tracks over the air and 60% of people in the US have no interest in doing so.

Julie's Bicycle will publish a report next month that looks into consumer behaviour around digital. "We looked at different behaviours around downloading and streaming," Tickell explains. "We considered recyclability and how much people use music, relating this all back to knowledge we already have about climate change. So this report picks up on where the Microsoft/Intel study left off."

Tickell concludes, "We want to look at how we shift to a digital world with climate awareness and our responsibilities as an industry."

# News live

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,095,430	GIRLS ALOUD The O2, London	31,298	Live Nation
	GIRLS ALOUD Birmingham NIA	23,282	Live Nation
284,280	BEYONCE Birmingham NIA	11,256	AEG Live
	BEYONCE Metro Arena, Newcastle	10,853	AEG Live
437,308	NICKELBACK Manchester Evening News Arena	12,862	Live Nation
302,002	NICKELBACK Glasgow SECC	9,015	Live Nation
284,280	GIRLS ALOUD Echo Arena, Liverpool	9,476	Live Nation
274,005	JEAN MICHEL JARRE Wembley Arena, London	6,189	3A Entertainment
214,846	JEAN MICHEL JARRE Manchester Evening News Arena	5,039	3A Entertainment
146,108	JACKSON BROWNE London Royal Albert Hall	3,567	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 17 - 23, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Tixdaq Ticket resale price chart

pos	prev	artist	av. price (£)	dates
1	1	BEYONCE	303	8
2	6	THE KILLERS	279	2
3	7	OASIS	272	3
4	5	MILEY CYRUS	212	6
5	12	V FESTIVAL	193	3
6	9	EITON JOHN	190	4
7	13	CLIFF & THE SHADOWS	177	16
8	10	FLEETWOOD MAC	175	6
9	8	MUSE	168	6
10	11	GREEN DAY	159	10
11	15	MARK KNOPFLER	145	6
12	2	U2	139	5
13	NEW	ELVIS PRESLEY TRIBUTE	136	2
14	17	THE CUIT	124	2
15	NEW	TOM JONES	123	8
16	16	READING & LEEDS	122	6
17	NEW	UB40	121	5
18	NEW	SPANDAU BALLET	118	9
19	NEW	BACKSTREET BOYS	115	6
20	14	PEARL JAM	114	2

tixdaq.com - Live entertainment intelligence  
the ticket comparison website

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)

## Hitwise Primary ticketing chart

pos	prev	artist
1	3	U2
2	1	BEYONCE
3	NEW	THE PRODIGY
4	8	COLDPLAY
5	4	KASABIAN
6	NEW	PINK
7	13	FLORENCE & THE MACHINE
8	17	V FESTIVAL
9	14	LEEDS FESTIVAL
10	5	MUSE
11	NEW	PAOLO NUTINI
12	15	GET LOADED IN THE PARK
13	NEW	ENTER SHIKARI
14	NEW	DIZZEE RASCAL
15	9	MICHAEL JACKSON
16	6	KINGS OF LEON
17	NEW	TAKE THAT
18	10	PAUL WELLER
19	11	BLOC PARTY
20	NEW	BEACHDOWN FESTIVAL

hitwise  
the primary ticketing website

Petition and magazine campaign increase pressure

# Support for change in live licensing laws gathers pace

## Licensing

By Gordon Masson

**THE GOVERNMENT FACES TOUGH OPPOSITION** during its autumn Parliament session as campaigns to force a u-turn on live music licensing laws gather momentum.

More than 6,200 people have now signed a petition asking Prime Minister Gordon Brown to implement new entertainment licensing exemptions for small gigs. The petition is now ranked 22nd on a list of the more than 5,000 petitions currently on the Number 10 website.

Leading licensing trade magazine *The Publican* is also receiving support for its recently launched Listen Up! campaign, which hopes to persuade politicians to change the licensing rules for live music in pubs so that beleaguered landlords can attract more customers with live music.

"We're getting a lot of positive feedback for Listen Up!" says *The Publican* news editor Matt Eley. "What we're hearing from a lot of licensees is that they want to put on live music, but they are finding it a real chore to do that, so hopefully the various campaigns to exempt small venues from licensing red tape will actually achieve their aim and bring

about a revision of the Licensing Act."

As pressure on the Government increases, live music campaigner Hamish Birchall claims that the Local Government Association have deliberately put out misleading information about the number of licensed premises that host live music. It had claimed 80% of alcohol-licensed venues could host live music.

But Birchall says statistics from the Department for Culture, Media and Sport suggest that about 45% of premises licensed to sell alcohol do not have permission for live music. He says, "Under the old regime 100% of such venues could have one or two musicians at least. This hasn't stopped the LGA misusing the data to oppose the case for new exemptions."

Last week the LGA was forced to issue an apology and retract their claim.

Birchall also ridicules Government plans to appease licensees with its minor variations amendment, which proposes to fast-track applications for live music for an £89 fee.

Birchall believes many such applications will fail because they will not be considered minor variations of an existing licence. "Licensing officers

must reject applications if they think there is the potential for noise," continues Birchall.

However, he remains optimistic that growing political support to make small venues exempt from licensing constraints may actually force the issue higher up the legislative agenda.

John Whittingdale, who chaired the Culture Select Committee that recommended that venues of less than 200 capacity be exempt, will table a debate on the subject in the Commons on October 29, while in the House of Lords, a live music bill has also been introduced by Liberal Democrat peer Tim Clement-Jones.

Ahead of those Westminster moves, Birchall is hoping that more members of the public will join the various campaigns to increase pressure for legislative change.

"Many more signatures are needed if the petition is to make an impact on the press and politicians," concludes Birchall. "So if you are in any way concerned about the health of the grassroots sector, please consider signing."

The petition link is at <http://petitions.number10.gov.uk/livemusicevents>.

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

# Costly Claw snatches attendance records

**U2'S RECORD-BREAKING SELLOUT CONCERTS AT WEMBLEY STADIUM** last week may never be broken because of the huge cost and logistical problems of staging in-the-round style shows.

The band have been setting attendance records around the world on their 360 tour, including the 88,000 crowd at the London venue, but the time and cost of assembling the special stage, dubbed The Claw, is likely to put a similar-style show beyond the pockets of most artists.

The innovative 67-metre-wide by 52-metre-high Claw takes up to four days to load-in and construct in each venue. This has meant Stageco, which designed and assembled the structures, has had to build three identical stages to meet the band's tour schedule.

While the band plays on one Claw, another is constructed at the next venue on the tour's schedule while another is dismantled at the previous venue.



Each stage weighs 280 tonnes and is capable of carrying up to 180 tonnes. "It's incredibly complex. We've worked on the design for about a year, all in all," reveals Stageco managing director Hedwig



Money grabber: staging specialists Stageco constructed three Claws to cope with U2's touring demands

Demeyer. "We've never done anything on this scale before. The pieces of the stage are so heavy it makes the way that we have to construct it completely different to normal stages."

Indeed, Demeyer and his team had to develop a new lifting system to work with the uniquely shaped structure, while ensuring that it could support the weight of lighting, sound and hydraulic equipment.

Because The Claw's design allows it to be placed in the centre of a stadium, enabling U2 perform in-the-round, the band have been able to add thousands of extra tickets to each stadium show - breaking attendance records in nearly every venue they visit, including Wembley and the Nou Camp in Barcelona.

However, because each stage needs 38 trucks to transport it, Demeyer does not expect many artists to follow U2's lead in using a similar stage to squeeze more people into stadium shows. "It's a very expensive solution," he adds.

However, the U2 camp may have already found a use for one or more of the Claws when the band finishes its 360 tour: they might be turned into stand-alone venues.

Demeyer would not comment on this but a U2 insider says, "We discuss the idea of turning the stage set into a venue at the end of the tour on a regular basis."

## Publisher enlists veterans for shows

**CLASSIC ROCK MAGAZINE HAS LINED UP** a stellar cast of vintage rockers to play a series of live shows across London to celebrate its annual Roll Of Honour event.

The magazine's publisher Future has inked a deal with venue owner and promoter Mean Fiddler to organise the gigs, which will take place around the annual awards ceremony in the first week of November.

Among the acts already confirmed are Europe, Ginger Baker and Uriah Heep, while other names will be added as the gigs approach.

Europe will play at Mean Fiddler's Relentless Garage on November 1, while Uriah Heep will play the same venue three days later, when Ginger Baker also appears at the Jazz Café.

"*Classic Rock* is the home of high-voltage rock music, so I'm delighted that Future is partnering with Mean Fiddler to put on a series of incredible gigs in these

intimate venues," says *Classic Rock* publisher Chris Ingham.

"We've secured an amazing line-up of performers our readers and fans of real music will love to see. These acts are world beaters who have sealed their reputations over decades and continue to raise the bar with unmissable performances."

The magazine's fifth annual Roll Of Honour ceremony will take place at London's Park Lane Hotel on November 2.

*Classic Rock* editor Geoff Barton says, "With *Classic Rock* magazine enjoying its highest-ever circulation and with rock giants such as AC/DC, Metallica and Iron Maiden heading our list of nominations, the music that we embrace in the pages of our magazine is in fine fettle. Everyone tells you the record industry is in dire straits but to be honest there's never been a better time for classic rock music."

## Ibiza Rocks on a roll with weekly White Island gigs

**IBIZA ROCKS IS CELEBRATING ITS FIFTH YEAR** of taking live music to the White Island by putting on gigs every week of the summer season.

The series launched back in 2005 with a number of small events, but after last year's opening of the Ibiza Rocks Hotel acts are now flying out to the Balearic island each week.

The season lasts from June to September and MGMT, Soulwax and Klaxons are booked to appear. The island has already played host to acts including Friendly Fires, The Enemy, Dizzee Rascal and Vampire Weekend.

Booker and promoter Shane Murray explains that the Ibiza Rocks brand has grown massively since they began putting on live acts in the back room at Manumission before to 700-capacity Bar M.

Bar M became the spiritual home for Ibiza Rocks, but after outgrowing the club, organisers began using the San Rafael Hippodrome



which holds about 1,500 people. Murray says, "The problem with that venue is that we had to bus people in, but that all changed with the opening of the Ibiza Rocks Hotel."

With 368 rooms and 1,000 beds, the development is one of the biggest new hotels on the island. Holidaymakers booking rooms there can add Ibiza Rocks tickets to their package. The hotel has an amphitheatre in the courtyard which can hold about 2,000 people.

"There's still a bit of hesitancy among agents and managers sometimes, but the best way to get them on side is to get them out here and show them what we can do," continues Murray.

As well as securing the headline acts, Murray is also keen to use the gigs to promote emerging talent. This summer's line-up has included acts such as Frankmusik, Tommy Sparks, King Blues and Miike Snow as support acts.

# SHERIDANS



NORDOFF-ROBBINS MUSIC THERAPY

## CHARITY FOOTBALL TOURNAMENT

**SUNDAY 6TH SEPTEMBER 2009, 12pm KO**

Finsbury Leisure Centre, Norman Street, London, EC1V 3PU

**Sheridans annual football tournament in aid of Nordoff-Robbins Music Therapy needs your support.**

This six a side competition pits teams from across the music industry against each other including Compact Collections, Mercury Records, Sony BMG, Saffery Champness, Music Week and PPL, for the coveted Cup and Plate awards. The tournament takes place at the Finsbury Leisure Centre from 12pm and will be followed by an auction and raffle which include donations from Brotherhood Media, Flying Music, Littlestar, Really Useful Group, Wasted Youth PR, WOMAD, various Number One recording Artists and signed items from top Premier League football teams including Chelsea, Liverpool and West Ham.

If you are able to help us by providing an auction lot or a raffle prize or simply coming down to support the event on the day, please do let us know and we will contact you with further details.

To make a donation or for more information about any aspect of this event please contact Sarah McGiven on [smcgiven@sheridans.co.uk](mailto:smcgiven@sheridans.co.uk) or 020 7079 0164

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# News publishing



## WHISTLE WHILE YOU WORKOUT

Most-played songs by licensed gym instructors

PRS  
for music

Pos SONG / artist / writer / publisher

- 1 SINGLE LADIES** Beyoncé Stewart, Harrell, Knowles Sony/ATV, EMI, Peermusic, Warner/Chappell
- 2 JUST DANCE** Lady GaGa Germanotta, Khatyat, Thiam Sony/ATV
- 3 THE FEAR** Lily Allen Kurstin, Allen EMI, Universal
- 4 SPOTLIGHT** Jennifer Hudson Hermansen, Smith, Eriksen EMI, Imagem, Sony/ATV
- 5 TAKE ME BACK** Tinchy Stryder feat. Taio Cruz Thorneycroft, Cruz, Danqua EMI, Chrysalis
- 6 ISSUES** The Saturdays Sturken, Rogers Universal
- 7 CIRCUS** Britney Spears Kelly, Gottwald, Levin Kobalt
- 8 SOBER** Pink Moore, Dioguardi, Hills, Araica EMI, Warner/Chappell, Bug
- 9 DEAD AND GONE** T.I feat. J. Timberlake Harris, Timberlake, Tadross EMI, Warner/Chappell, Imagem
- 10 MAD** Ne-Yo Hermansen, Eriksen, Smith Imagem, EMI, Sony/ATV

Unsurprisingly, the sounds favoured by PRS-licensed instructors running gym-based fitness classes are also those that prove popular floorfillers in the nation's clubs.

With the exception of three UK-originated tracks nestling mid-table (The Fear by Lily Allen, Take Me Back by Tinchy Stryder feat. Taio Cruz and Issues by The Saturdays), it is the insistent and often hypnotic beats of contemporary US R&B and hip hop pop which dominate this chart.

Thus Beyoncé's infectious Single Ladies, jointly published by EMI, Peermusic, Warner/Chappell and Sony/ATV, came out on top in Q2 with Sony/ATV's 100%-controlled Just Dance in second place. Completing a strong female showing are Britney Spears' Circus, Pink's Sober and Jennifer Hudson's Spotlight.

Prominent within the list are the Stargate team of Tor Erik Hermansen and Mikkel Eriksen, who, with Shaffer Smith aka Ne-Yo, co-wrote the fourth-placed Spotlight and also turn up with Smith on Ne-Yo's own hit Mad.

## Stage Three becomes one at US radio in Q2

**STAGE THREE MUSIC** was the leading UK independent publisher at US radio during the second quarter of the year, according to figures compiled by Nielsen BDS and published by Billboard last week.

Its 3.1% share of the top 100 detected songs played on 1,617 radio stations during the period placed it seventh overall behind the four majors, Kobalt (7.4%) and Bug/Windswept (4.2%).

Stage Three managing director Steve Lewis suggests his company's performance was partly driven by a string of wholly-controlled or co-written country chart toppers by writers Brett James and Bobby Pinson as recorded by solo artists such as Rodney Atkins and Kenny Chesney as well as pop crossover act Sugarland.



Strong AC plays on Miley Cyrus' The Climb (penned by Jim Mabe) and Come On Get Higher by indie-styled singer/songwriter Matt Nathanson plus UK writer Andy Frampton's 33% share of the Shontelle hit T Shirt also served to boost Stage Three's score.

"We are by far the smallest company in the Nielsen list but, unlike all the others, we own rather than simply administer the copyrights that gave us the ranking," says Lewis. "It completely underlines my philosophy that having a small roster of great writers banging out hits is the best way forward for an independent publisher in today's market."

Ex-Savage Garden man takes career in two directions

## Sony/ATV casts gaze upon Darren Hayes

### Signing

By Paul Williams

**SAVAGE GARDEN'S ONE-TIME FRONTMAN** Darren Hayes has headed down the major publishing route for the first time in his career by signing a deal with Sony/ATV UK.

The agreement comes as Hayes, who as part of Savage Garden sold more than 25m albums around the world, takes his songwriting career in two directions, with a planned new solo album and his first ventures writing for other artists.

The deal with Sony/ATV's UK company for future works is the second tie-up of 2009 he has had with the publisher, as an agreement was secured earlier in the year in Australia by the major for the back catalogue of Savage Garden.

The UK tie-up, which will initially include a new solo album and writing projects for acts signed to Syco, among them Westlife, and Universal Records, marks the first time Hayes has hooked up with a major publisher. The original deal Savage Garden signed in the Nineties with independent Rough Cut in Australia was an all-encompassing agreement that included publishing so this is the first time he has been in a position to sign his own publishing deal.

Hayes, who is now based in the UK, says, "I'm thrilled to be part of



Left to right; Ian Ramage (Sony/ATV head of A&R), Cathy Oates (Darren Hayes' manager), Darren Hayes, Janice Brock (Sony/ATV SVP, UK operations), Rak Sanghvi (Sony/ATV MD), Melanie Redmond (Sony/ATV creative manager)

Sony/ATV. They are a company with a real commitment to new talent and reverence for classic songs."

"He felt immediately at home here," adds Sony/ATV UK managing director Rak Sanghvi. "Cathy [Oates, Hayes' manager] played a couple of new songs and there was an immediate rapport with the staff. We're delighted to have an artist of his calibre."

As part of the new deal, Hayes has already written with the likes of Phil Thornally, Steve Robson, Rick Nowels and Carl Falk, while he is flying out to the US this week to write with Walter Afanasieff, whose songs have been recorded by artists including Mariah Carey and whose previous work with Hayes includes co-penned Hayes' solo hit Insatiable.

Oates says Hayes has opted for the major route for the first time in what she describes as "a new era for him".

"He's experienced all levels at this point and he realises there are ups and downs about doing it independently," she adds. "The timing is right to make sure we've got the right team around the world and publishing is the first step in that process. He's writing for other people so it made sense to begin with publishing."

The next step is likely to be a record deal for Hayes, whose Savage Garden work and first solo albums were released by Columbia but whose most recent solo work was issued independently. Oates is already in discussions about a deal for the album he is now working on.

"The right home for us is a worldwide deal with a major," says Oates, adding, "It feels like we have a little bit of momentum now. It's just the right time for Darren."

Paul@musicweek.com

## Hornall Brothers proclaims signing of Reid brothers

**HORNALL BROTHERS HAS SIGNED** Scottish duo The Proclaimers after a wait of nearly 22 years.

The three-year worldwide agreement is for futures only and kicks off with the Reid brothers' eighth and latest album Notes and Rhymes (pictured below), which was released on Universal's W14 label at the end of June. The pair's back catalogue, which includes evergreen titles 500 Miles and Letter From America, remains with Warner/Chappell.

"I first saw Charlie and Craig in 1987 when I was still running Rondor Music," says owner Stuart Hornall. "I wanted them then and I'm absolutely thrilled to have them now. Of course, I'd love to have the old songs, too, but this is the next best thing."



PRS and MPA board member Hornall also reports the release next month of Get Lucky, the sixth solo album by Mark Knopfler. The Dire Straits' singer and guitarist has been signed to Hornall Brothers for the world ex-North America since 2002. He is one of a number of former Rondor writers, such as Terry Britten and Paul Brady, who have come back to the publisher once their original publishing deals expired.

"Hornall Brothers has been going 13 years and almost all our overseas licensees are now either ex-Rondor staff or represented the company in their territories before it was acquired by Universal in 2000," says Hornall. "So we may be small but we're certainly tried and

rested and people know who they're getting."

Although the company owed its initial fortune to UK or European deals with American country and heritage writers such as Garth Brooks and Credence Clearwater Revival's John Fogerty, Hornall points to a clutch of recent high-profile sync deals as proof that "we are as competitive as anybody else".

These range from Light And Day by cult US band Polyphonic Spree - which has been on semi-permanent licence to Sainsbury's supermarkets for over two years - to Wonderful Life, the 1987 top 10 hit by Stuart Vercombe (otherwise known as Black), which provides the soundtrack to a lavish Emirates Airlines commercial.



The Proclaimers

# News diary

## Snow to drop this October

### UNEARTHED

WHEN IT CAME TO INTRODUCING **MIKE SNOW** to the UK market, Columbia took the soft release approach and made the digital version of the Swedish trio's album available almost immediately after signing them – six months ahead of its physical release.

The move was a testament to Columbia's belief in the record and to let the music do the talking. "Our aim was always to make this the album that everyone is talking about," says Columbia product manager David Adcock. "We felt so confident about the quality of the record that we weren't precious with the music at all."

As well as making the album available digitally from May, Adcock and his team also serviced influential bloggers and tastemakers early with key tracks, making them freely available on RCRDL-BL.

The move paid off: in the months since Columbia signed the trio, lead single *Animal* has been a huge blog favourite, and – fuelled by additional remixes by the likes



of Mark Ronson, Fake Blood and Crookers – regularly occupies a spot inside the top three of blog aggregator sites such as Hype Machine. *Animal* has so far enjoyed B-list support from Radio 1 and record of the week status from the station's Jo Whaley.

Columbia also pushed an album mini-mix out to social networks alongside numerous viral

videos, which have racked up more than 100,000 plays online across various sites.

Going forward, the major is looking to the first full commercial single, *Black & Blue*, to lift the campaign to the next level. This will come on the back of more live dates over the summer and a full UK tour in October.

"Initially we didn't know what

### Cast list

#### A&R

Mike Smith,  
Columbia

#### Marketing

David Adcock,  
Columbia

#### Digital marketing

Laura Kirkpatrick,  
Columbia

#### Press

James Hopkins/  
Marina Plentl,  
Columbia

#### Online press

Karen Piper, Radar  
Maker

#### National radio:

Sam Potts,  
Columbia

#### TV

Samantha Sewell,  
Columbia

#### Regional promotions

Gary Hobson/  
Grant Crain,  
Columbia

#### Agent

Russell Warby,  
William Morris  
Agency

#### Management:

Ian Montone,  
Brent Kredell &  
Nadja Rangel,  
Monotone Inc

### MIKE SNOW

the live side would be like but the first UK show at Hoxton blew us all away," says Adcock. "It's a phenomenal show using a six-piece set-up and some incredible visuals."

The album is set for physical release on October 26, backed by a deluxe digital version of the album.

stuart@musicweek.com

### ON THE WEB THIS WEEK

#### PEAS AND MRAZ TO BREAK CHART RECORDS

**Chart watcher:** "Would even the biggest BEP fan suggest that these two songs are their best? 20 weeks is unbelievable. Let's hope the end of summer brings some interest back to the charts."

#### RETAILERS FACE VAT CRACKDOWN

**Phil:** "Well, talk about slamming the stable door and all that!"

#### MUSIC MAGS SLUMP IN ABCS

**JJHaggar:** "Are we suggesting that *NME & Kerrang!* go monthly? I think that as both have radio, online and TV packages then they are playing a part in diluting their own print business, but overall they still have strength in numbers across multi-media platforms."

#### COUNTRY STAR GOES STRAIT TO ONE IN US

**Her Majesty's service:** "It seems unbelievable that after all the British successes of last year nothing has come through in 2009 – Jay Sean apart – and we are still talking about the Ting Tings, Adele and Coldplay in the US. No disrespect to them, but where is the new blood?"

### Dooley's Diary



## Pat's spit spat ends with a bunch of roses

**LET'S BE HONEST:** who hasn't felt like throwing a chair at a colleague from time to time? Luckily, for most of us, decorum prevails. Not so, sadly, **Patrick Wolf**, who became quite a YouTube hit last week with his live tantrum at the c/o pop event in Cologne, including chair throwing, swearing, general abuse etc. Even more amusing though – in our eyes – was Wolf's **subsequent kind-of apology**, in which he claims that he was making a statement. "The spit did not land on anyone but was in general a display of 'I don't respect you,'" he explains. The apology concludes, "My next album is about hope and romance and love, so I will bring you a bunch of bright red roses and a box of After Eights next time from a helicopter when I see you all." Lovely. We forgive you Patrick...Still at c/o pop, **Mute founder Daniel Miller** revealed that before he got into the business his two top bands were Can and Kraftwerk. He subsequently went on to sign Can and – courtesy of the latest EMI reorganisation – he now has Kraftwerk, too. So dreams can come true...**John Giddings** may have been **rubbing shoulders** with the likes of Damien Hirst, Dara O'Briain, Simon Day, and Eddie Jordan at U2's 88,000-capacity Wembley show last weekend, but he had a far bigger gig the following day. The venue: Syon House. The capacity: 100. The event: John's daughter

Alice marrying Paul Lloyds. The guest list might not have been as star studded as U2's, but Dooley is reliably informed that it wasn't entirely celeb-free, with former Rich Kids drummer Rusty Egan on hand for DJ duties...Dooley attended the launch of BBC4's autumn and winter schedule last week, which promises both **Synth Britannia** and **Metal Britannia** series. Having seen some clips of the former, we can reveal it's looking great, with some vintage **Gary Numan/Noel Edmonds interview footage to drool over**. We were pleased to see that the station's controller Richard Klein was wearing sandals, too. And we thought the BBC had changed...Talking of Mr Blobby's chum, fans of Deal Or No Deal among us may find the face of **recent Sony/ATV signing Naughty Boy** somewhat familiar. The young artist and recent Virgin Records signing won £44,000 on the show a couple of years ago, using the winnings to set up his own production company. Once again a case of Noel giving back to the music business...**Which Beatles-obsessed industry executive** is taking the whole of September 9 off work so he can completely indulge in the Fab's newly-issued CD remasters?...On the same day **The Beatles: Rock Band** will also debut and you can be sure staff at the game's developer Harmonix really have done a thor-

ough job to make sure every minute detail is historically correct. The game's creative producer Giles Martin reveals **Olivia Harrison raised concerns about the "fairly garish" shirt** her husband George had been put in for *Rock Band's Here Comes The Sun* sequence only for Harmonix to pull out an historic photo of him in the studio recording the song, wearing exactly the same shirt...Much is made of the extent of **Universal's** front-line roster, but just look how its back catalogue has been growing lately at the expense of others. The ex-US deal announced last week for Sinatra's Reprise catalogue, previously housed at Warner, is just the latest and follows the likes of once-EMI-residing post-Sixties Stones albums and Mike Oldfield's early albums also moving across to the major...Dooley has discovered that there is indeed a scarier sight than women jostling for bargains at a Topshop sale. Step forward **the brave souls at Trident** who, as our picture shows, organised a giant game of musical chairs at Westfield shopping centre. The prize: tickets for Beyoncé's tour later in the year. Cue a mass sharpening of

elbows and one very determined winner who will be bringing 15 friends to The O2 on November 15...**Dooley doffs his cap to Gary Go**,



who is releasing a new song he wrote using Twitter called *The Heart Balloon*. The track is available on a pay-what-you-like basis via the British Heart

Foundation website with 100% of donations going directly to the charity. Apparently the song began to take shape after Gary saw a heart-shaped balloon entangled in a tree outside his house. He uploaded a photo onto Twitter and **kept his fans updated** with its progress, with his followers tweeting song lyric ideas to him...Staying with the charitable theme, the **PRS for Music Members Benevolent Fund**, which provides support to songwriters and composers in times of crisis, is looking for donations for a charity auction it is running. Lots already include a Gibson Les Paul Gold Top, a Gibson SG Standard in heritage Cherry, Wyman Shoots Chagall limited-edition book and Lynsey de Paul sheet music. If you have any suitable memorabilia you should contact judy@judytotton.com

# Features

## GROUNDS FOR CELEBRATION

When sports stadia tried to entice live music acts in the past, Wembley and Twickenham were among a few large enough for the purpose. But now a host of modern smaller sports venues are providing alternatives

### Stadia

By Gordon Masson

**THE REALM OF THE STADIUM ACT** has been a pretty elite place to break into over the past few decades, but with more and more sports grounds around the country eager to host live music events, the barriers to performing in such settings seem to be eroding.

Not only have stadium shows become more frequent, but even the smallest clubs are looking at concerts as a way of boosting revenues in these tough economic times.

A few years ago, had you asked a promoter which stadiums he could hire for a touring act, the likely reply would have been Wembley, Twickenham, the Millennium Stadium, I lampden Park, Murrayfield and, perhaps, Ibrox and Parkhead.

These days, however, you can add a host of grounds to the list, including the City Of Manchester Stadium, Old Trafford, Sheffield's Don Valley, the Liberty in Swansea, Huddersfield's Galpharm, the Reebok in Bolton, Coventry's Ricoh Arena, St Mary's in Southampton, Birmingham's St Andrews, the City Of Light in Sunderland, Crystal Palace, Keepmoat in Doncaster and the Emirates Stadium, home to Arsenal Football Club.

"There are two limitations we face when contemplating concerts," explains Arsenal's head of marketing Angus Kinnear. "Firstly, there is our licence with Islington Council which states that we can put on three live events per year; and secondly, the window we are given for concerts is just two weeks."

That fortnight window is a direct result of Arsenal manager Arsene Wenger's requirements for his team. "The pitch is seen as a critical part of the team's success, so the board has ruled that the stadium can only be used for concerts once the grass has been dug up each season," says Kinnear. "When the season ends and grass is removed, we can place the Terraplas over the scarified pitch, but because the new playing surface takes eight weeks to grow to the right condition, we only have a two-week window."

Emirates made its debut on the concert scene last year when Bruce Springsteen played two back-to-back shows to a sell-out 45,000 people per night, while this year the stadium hosted Capital FM's Summertime Ball.

"We don't make as much money as we do on a normal match day, but then we don't have any ticketing risk," adds Kinnear. "The stadium hire fee is still lucrative and we benefit from a catering perspective, but it's also a great exercise in getting new people through the turnstiles. When it comes to profile, Capital Radio were talking about Emirates Stadium for eight weeks leading up to this summer's event, so it's a good way to potentially build our customer base."

At the more established tour-circuit stadia, business is booming. The Millennium Stadium in Cardiff is celebrat-

ing its 10th birthday this year and last weekend it saw U2 breaking the attendance record when their 360 Tour visited the venue – a feat the band also achieved at Wembley.

In the decade since it opened, 30 concerts have been hosted by the Millennium Stadium and, unlike any other major outdoor venue in the country, a retractable roof means concerts can be staged at any time of the year. That allowed the venue to host the Tsunami fundraising concert in January 2005, but the real advantage of the roof system means the auditorium can be covered during any event, which is a huge bonus given the vagaries of the British weather.

Millennium Stadium manager Gerry Toms puts the venue's success down to his staff's "can-do" attitude and the unique setup at the stadium.

"We have a palletised pitch system that can be removed when we're in non-sporting mode, meaning that vehicles can be driven in to build the stage, making it an easy load in and out for productions and promoters," says Toms. "It also makes it a better environment for fans because they are not standing on a temporary floor."

"We also have the largest retractable roof in Europe so, regardless of the weather, indoors it is the perfect environment, no matter what the event or the time of year."

Those reasons, coupled with the Millennium Stadium's city-centre location, is a major factor in attracting big-name acts to the venue, according to Toms.

"We're always on the look out for big-name acts, but we're dependent on the promoters who are dependent on the artists, which is why some years we have more concerts than others," adds Toms. "But it's our job to be as flexible as possible to meet the needs of the promoter when they come here because we understand that if their event is successful, then we are successful."

Arguably, the most established stadium for concerts is London's Wembley Stadium. "When Wembley opened we said we hoped to put on an average of six gigs per year, but it varies – last year we had three and this year we've had an exceptional summer with 12 concerts," says Wembley's head of music and new events Jim Frayling.

"Those dozen represent a record year for concerts at Wembley, courtesy of a show by AC/DC, four Take That performances, three by Oasis, two U2 concerts and two appearances by Coldplay next month."

Much has been written about the state of Wembley's pitch in the past, but Frayling reveals that some new procedures have dealt with those problems and the playing surface is now being complimented rather than derided.

"We need two to three weeks to put a pitch back in place before a sports event, but by replacing the pitch we've gone a long way to solving some of the issues that we've had in the past. The approach we've taken allows us to have multiple pitches in a year, so the surface was replaced after the Oasis shows for the Wembley Cup and

we're about to replace it again now in time for the Rugby League Challenge Cup final."

"The main thing about making a stadium attractive for live music is to show that you can be flexible when it comes to handling the crowds and ticketing, as well as in the way you work with the promoters and the artists. I think our record speaks for itself in the way we can adapt to all kind of acts across every genre."

On a smaller scale, the new Keepmoat Stadium in Doncaster sums up the aspirations of some of the country's lesser-known stadia with its ambition to make the venue a regular on the tour circuit.

"Keepmoat opened in December 2006 and we're the home for rugby and football clubs, as well as being an athletics stadium," says general manager Shane Chalmers.

"In the first summer we opened we had McFly, Ronan Keating and Bryan Adams here, while last year Elton John visited. This year we had to refurbish the pitch, so we haven't been able to host any concerts, but we're already marketing the stadium for next summer in the hope of attracting some more big-name acts."

Chalmers reports that Keepmoat can cater for crowds of more than 21,000 for concerts and that the season is not just limited to a short window like other stadia.

"Certainly the best time for concerts is June and July, as that's after the football season ends and before any of the pre-season fixtures in August. The football team usually only plays here once every two weeks, so we don't have a big issue with using Keepmoat for concerts in between times," says Chalmers. "All we need to do is lay down the Terraplas, bring in the stage and it's done. Doncaster doesn't have another big venue, but when we get the right act we attract fans from all over Yorkshire."

The introduction of new stadia to the tour circuit is a real bonus, according to Solo Agency managing director John Giddings.

"Football people have realised that it's nice to earn a few quid when they don't have any games on, and if it means the likes of Rod Stewart or Bryan Adams will come to play at the stadium on a weekend, when they wouldn't normally because it doesn't have an arena, then that's got to be good," observes Giddings. "That's certainly what happened with Rod Stewart in Plymouth this summer."

Giddings states that there are a lot of factors to take into account with stadium shows. "The likes of the U2 stage wouldn't fit in most stadia," he notes. "A lot of shows depend on whether an artist wants to play a venue."

With live music now common at racecourses, as well as stately homes, forests and hundreds of open-air fields for festivals, the outdoor market in the UK has never been bigger. "The more gigs the merrier," concludes Giddings. "Opening up smaller stadia is great news, but you have to exercise a certain degree of caution as you don't want to over-saturate the market."

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



**ABOVE**  
Cardiff's Millennium Stadium (top) and Doncaster's smaller but no-less-versatile Keepmoat

"The stadium hire fee is lucrative and we benefit from a catering perspective"

**ANGUS KINNEAR, ARSENAL FC**



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# Features



Apple may have kickstarted the mobile applications market, but the speed at which competitors have jumped in means it will have a serious fight on its hands. With apps seen as the next digital goldmine for music, who are the innovators and, more pressingly, who will make money here? Music Week investigates the explosion in music apps

## Digital

By Eamonn Forde

**APPS ARE EVERYWHERE.** And they are going to get bigger with some analysts estimating that they will be worth a massive £25bn in five years' time.

Right now they could represent the single biggest single opportunity for mobile music because their dazzling innovation means they can be a unique marketing channel and a trigger to purchase.

So it is not surprising that in just 12 months Apple has delivered more than 1.5bn mobile application (app) downloads from a catalogue of 65,000 titles and it has 100,000 registered developers on its books. Now Nokia, BlackBerry, Verizon, Sony Ericsson, Google Android, BlackBerry, Microsoft, LG and Orange all want a share and are moving swiftly into the market.

Apple may currently dominate in a sector it has effectively created, just as it did with iTunes; but this time the rules are different and the ecosystem stretches far beyond the iPhone. While gaming and information-based apps may dominate, the role of music remains central and the goldrush is on.

### ARTIST-BASED APPS: NEW CONTENT FOR NEW PLATFORMS

As a symbol of a changing business, U2 have forsaken limited-edition iPods and are now promoting BlackBerry with their own tour-based app. Spotify has thrown the spotlight on this sector with the demo

version of its iPhone app, but has already demoed one from Google Android and is tailoring its app for every major platform, seeing the iPhone as just one route to market.

In the US, both Sirius XM and Pandora own much of their current buoyancy to having launched their own apps, adding millions of new customers in a matter of weeks.

Coldplay, Lady GaGa and Katy Perry have all benefited in both promotional and financial terms from appearing on the Tap Tap Revenge gaming app. Shazam is the fifth most popular app to date and is currently on more than 8m iPhones globally.

It is not just major acts and major brands who stand to clean up here. The enormous cost of building an app and tailoring it for each mobile platform has been a significant barrier to entry. But smaller acts can now benefit from recent moves by both The Orchard and iLike to offer affordable template-based app builds from as little as \$99 (£60) each.

The big question facing the industry is: do they charge for apps and limit the potential audience or do they make them free and try to monetise them through advertising or knock-on ancillary sales?

CEO of yuzamobile Richard Skaife has built apps for clients as diverse as *Metal Hammer* and Paul van Dyk. He sees real benefit in acts going the "freemium" route with apps – offer a free entry point but use this to open up new revenue streams and opportunities. Skaife says, "For artists, a free app is a way to communicate with their fans and they can earn revenue indirectly in terms of knock-on ticket, merchandise and record sales. Everyone in the

"For artists, a free app is a way to communicate. Everyone in the value chain here stands to benefit financially..."

**RICHARD SKAIFE, yuzamobile**

value chain here – artists, management, labels – stands to benefit financially."

### ENGAGING THE USER AND ENSURING 'STICKINESS'

"Apps open up a whole new channel to market," says Shazam's head of music Will Mills. "Prior to that, Shazam was going via the handsets and the telcos. Apps now turn our music-recognition technology into a richer and deeper discovery experience."

With more than 1m tracks being tagged a day and 8% of users going on to buy those tracks, the Shazam app is proof that mobile provides both instant gratification and a clear commercial upswing.

"Content is a key factor," explains Karl Smith of dance act Underworld, who have just launched their own iDrum app. "The more compelling and malleable the content, the more chance there is of engaging the user and making them feel part of the process. With our iDrum app, we went beyond the remit of only drum sounds and included phrases, loops and motifs. By introducing the user to a broad palate of sounds and interactivity the hope is that the interest and stimuli will be maintained over a longer period."

# Features

## Growth potential

**Consumers who will use mobile apps by 2013**  
100m

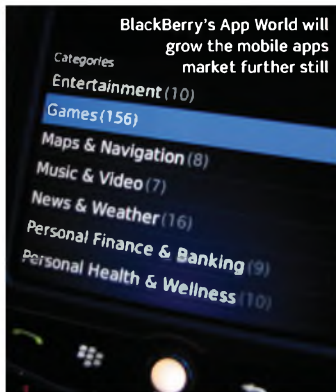
(source: In-Stat, March 2009)

**Mobile app revenues by 2014**  
£25bn

(source: Juniper Research, April 2009)

**Total apps available to mobile users by end of 2009**  
100,000

(source: GetJar, April 2009)



BlackBerry's App World will grow the mobile apps market further still

## Apple apps in numbers



**1.5bn** total downloads from App Store

**65,000** total apps on App Store

**100,000** App Store registered developers

**30%** Apple's cut of paid download sales

Source: Apple (June 2009)

"If you are going to make good apps, it is an expensive business. You need good developers"

WILL MILLS, SHAZAM

### APPS AND THE BATTLE FOR CUSTOMERS

For mobile operators, apps are the latest tool in the battle for customers. AT&T in the US and O2 in the UK may have won the scramble for the iPhone exclusive, but other operators are investing heavily in apps to both retain existing customers and to attract new ones.

"Customers want to get more out of their phones," says Neil Holroyd, the head of gaming and application services at Orange. "Some apps are used to acquire new customers. Orange Music Store, for example, is used to acquiring new music customers, as we are the only mobile operator in the country to offer an on-device music discovery engine. In other sectors, it's about adding value for our existing customers." Orange now has 65,000 registered app developers and sees this as an important next plank in its entertainment offering's evolution.

"It is very clear that people like app stores and they like that they can customise their handsets," says Nokia Music global head of product marketing Tim Grimdsitch, whose Ovi store (pictured above centre) is growing. "There is a clear consumer demand here. As the market has shown, there is a pretty obvious business model here. When you have the reach that a company like Nokia has it makes sense to move into this area. We can bring out a new service that is valuable to customers and valuable to Nokia," says Grimdsitch.

### APPLES ARE NOT THE ONLY FRUIT: WEIGHING UP THE COMPETITION

The headlines and the reach of the iPhone make it the first port of call for most acts and developers. The smarter ones, like Spotify and Shazam, treat it merely as a stepping-stone to other platforms. This is something that artists and labels must think about replicating. "Right now the iPhone is the platform that dominates people's attention," explains Skaife. "Where we are seeing willingness to migrate to other platforms is perhaps after success on the iPhone. For people coming into the market for the first time, it is the iPhone they are initially drawn to."

According to recent IDC figures, the iPhone makes up just over 1% of total global handset sales and is dwarfed by the likes of Nokia (38.3%), Samsung (19.4%), LG (11.1%) and Motorola (5.5%). While iPhone users are early adopters of technology, the mainstream potential of apps in general and music apps in particular is enormous.

The competition is heating up as BlackBerry launches its App World store, with the company planning to bring it to 10 European markets before the end of the year. Via a deal with 7digital, there is click-through purchasing on BlackBerry – something that Nokia and Orange already allow. The operators and facilitators here typically take a 30% cut of paid apps, using this to support the service for free apps. China Mobile is launching its app store in September and will take a 50% cut of paid apps.

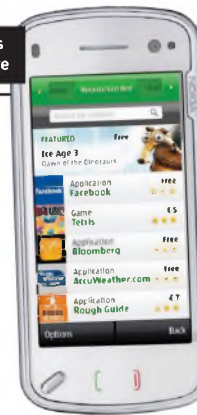
It all adds up to a market on the brink of exploding into the mainstream.

### BARRIERS TO ENTRY AND LEVELLING THE PLAYING FIELD

Cost, everyone agrees, is the biggest barrier to being on all app platforms from the off. Mills explains, "If you are going to make good apps, it is an expensive business. You need good developers and they have to spend a lot of time on them."

Hence iLike – and others moving to level the playing field – are offering low entry-point app builds for acts who may not have enormous marketing budgets to draw on.

Metropolis Group managing director Ian Brenchley feels this is essential. "We have recently diversified our services to include iPhone apps," he explains. "We are continuously approached by our clients to produce these as part of the whole marketing campaign for new releases. It is a natural evolution from all of the digital tools we have been generating in the last 12 months, and seems to be more attractive to clients as it provides an



Nokia's Ovi store

opportunity to drive incremental revenue as well as capture data and target different demographics."

So, as this market unfolds and its full potential is realised, how should labels and artists position themselves? "People have been talking for years about how artists and fans are going to get closer together through digital media – and apps are a really good example of that," says Grimdsitch. "All labels are getting their heads around the fact that having

apps for all their artists is a very effective marketing channel. If you have a fan of an act, how could you better giving them an app that has music, Twitter feeds, tour photos, buy links and so forth?"

### APPS AND RAISING THE BAR FOR INNOVATION

As with all new media, the mere presence of content is not enough. Quality will become even more important if apps are not to end up as digital landfill and deleted after one or two uses. Indeed, Greystripe research recently found that iPhone apps have an average shelf life of 20 uses while mobile analyst Mark Lowenstein has claimed that even the most successful apps only reach 29% of the total audience.

"You need to provide people with a product or a service that has a real use and is not just a gimmick," argues Skaife. "If you are providing a service that is content-driven, you need to ensure there is regular content that is going into the platform and give users a reason to go back and engage with it."

Innovation is swift – from NME launching its radio app that allows click-through purchasing to Apple's iPhone 3.0 software update that allows developers to charge for new services and merchandise within their apps. And perhaps the most innovative to date is the Romplr remixable iPhone app, launching with Soulja Boy Tell 'Em, that users can manipulate as they play.

All apps, not just music ones, have to be engaging and provide the user with some form of value such as putting them at the head of the queue for exclusives. But, just as with every other delivery channel, content is only deemed worthwhile in the eyes of the consumer and this should be paramount from the start of an app build.

Smith believes the next step for apps will be closer integration with the album format. "It's possible that we'll see new album releases that coincide with a dedicated app release," he proposes. "Many fans have always wanted less static ways of interacting with music of their favourite bands and this is one way of introducing a method of creative interaction between the fan and the artist."

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## Melody makers Five key music-based apps

### NINE INCH NAILS APP

Given Trent Reznor's digital evangelism, it is no surprise that the Nine Inch Nails app should come with so much content and layered functionality. After a shaky start, with Apple temporarily banning it over concerns about "profane content", it pointed the way that all artists, not just those out of contract, should be engaging with fans. It can, hypothetically, be topped up endlessly with new content and includes podcasts, audio and video as well as live exclusives. The community side – notably fan remixes and GPS-based social networking – is what really elevates it above the competition.

### TAP TAP REVENGE

Bringing Guitar Hero-style gaming to mobile, this is one of the biggest and most powerful music-based apps currently, having been downloaded to 34% of all iPhones according to comScore. The knock-on sales potential was

revealed at the start of the year with Katy Perry's appearance on the game. When the Hot N Cold track was offered for free within the game, some 250,000 users downloaded it. Of them, however, 56,000 clicked through to buy the full track from iTunes. With a sales conversion rate that high, it is no surprise that both Universal and EMI are heavily embracing this with Coldplay and Lady GaGa among the acts getting their own bespoke version of the game.

### SHAZAM

The music-identification software arrived in 2001 at a time when "mobile music" basically amounted to polyphonic ringtones. It really came into its own, however, when it launched its iPhone app and is now on an estimated 8m iPhones. Layering in



biographies, discographies, YouTube links and click-through iTunes purchasing, it is proving to be a heavily-used app. It has ambitions to be on every mobile platform shortly and with 8% of tagged tracks being purchased and 1m tracks a day being tagged, it sits as a powerful revenue generator. The addition of geo-based tagging in the latest version only hints at where this app can move next. The company projects that apps could help it grow its user base to 100m by the end of 2010.

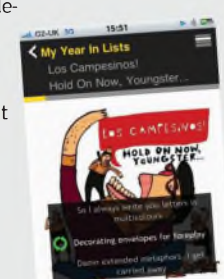
### GROUPIE

On a very basic level, it is a gig listings application that will tell you who is playing where and on what date. However, it plugs into users' Last.fm accounts which is where it becomes really interesting. It can scan users' most played tracks and artists and alert them when they announce dates in their city, and it is also able to generate recommendations. Just as Last.fm makes recommendations based on what others with similar tastes are

listening to, this app will make concert recommendations for acts you may like as well as emerging artists.

### TUNEWIKI

With Lyrics+ having to temporarily suspend most of its lyric searches due to copyright issues, TuneWiki powers ahead. It sits on top of users' iTunes music on their iPhone and layers lyrics over songs as they play (pictured). It also lets people connect to related videos on YouTube as well as accessing streaming radio stations. Its long-term potential lies in its community elements and its global reach. It collects user feedback, uses geo-positioning to see what is being played around the world and offers multiple translations of hits. It is planning a music discovery strand soon.



# Features

## BACK IN MOTION

Two years after exploding onto the music scene with the multi-million-selling debut album *Life In Cartoon Motion*, Mika is back with an altogether darker set of songs, and a belief that, this time round, anything is possible

### Talent

By Stephen Jones

**WHEN MIKA BOUNDED ONTO THE MUSIC SCENE IN 2007** the Freddie Mercury comparisons came thick and fast. Those comparisons seemed partly justified when his debut album *Life In Cartoon Motion* sold more than 5.5m copies worldwide.

And now with his second album ready to roll, there is serious talk among Universal executives that they have an artist on their hands with all the hallmarks of becoming one of the greats.

Universal Music Group International chairman and chief executive Lucian Grainge – who signed Mika in a joint deal with Casablanca Records – says, “Mika’s a complete one-off. When you look back at Prince and George Michael they were one offs, and it takes a degree of reflection and hindsight but I suspect he’s that kind of artist. These people are incredible songwriters who construct and hone great songs and then turn them into great records, and that’s what we have here.”

*Music Week* caught up with the Ivor Novello-winning songwriter Mika Penniman in his Kensington home to talk about his career to date and the run-up to new album *The Boy Who Knew Too Much*.

**At what point during the success of your debut album did your thoughts turn to making your second?**

I had started thinking what I needed to do to take myself forward before I had even finished the first album. As that was saturated with songs which dealt with childhood and dealt with this nursery rhyme approach to music, it dawned on me the next thing I should do should be an extension of that – fairytales. But gothic fairytales, bringing out the violence and danger of the nursery rhymes.

**Were you intimidated by your own success?**

At first, yes. But it wasn’t really the radio play that got me into a muddle, it’s just that my old songs weren’t mine any more. People were singing my songs back at me at a show and I felt quite resentful that my songs had been taken away from me. Writing songs is a very selfish act and I had to get myself into another mindset so I stopped working at home, which is a big shift for me, and put myself in the studio [in Los Angeles] and treated it like I was going to work. Every day I would go there at 11am and had a very rigid pattern.

**Like they do in Nashville?**

Exactly. I said to myself I am going to pretend I am like one of those workers in the Brill Building [in New York] and I’m going to gravitate towards writing the song and take it as a challenge; once I got myself into that headspace it really helped. It felt like I was writing a soundtrack to a movie about my teenage years. I always wanted to do that. I always felt embarrassed that you should approach writing pop music like that because it’s all about the art, but when you are under pressure it is very hard to see the wood for the trees. I had tea with Pete Townsend and [his partner] Rachel Fuller just as I was about to start making the album and Townsend looks at me and says, ‘You’re nervous aren’t you.’ I tried to deny it but I couldn’t. He said, ‘All you have to think of now is: rely on your art and the craft will come,’ and you know what? It really helped.

**Every recording artist would love to have the creative control you have. Is it easy to get?**

It was hard in a way. I really isolated myself for about a year. I was on my own with the few people I was working with. My friends didn’t know where I was, my family didn’t know where I was. And to the record company I wasn’t sending stuff out to get second opinions. I lived in a bubble and it took a bit of discipline. I’m not going to turn to a million people because then I will get confused. At least if I am dancing blind, then I won’t stop dancing.

**Collaborations of note on this record include songwriter/producer Imogen Heap, producer Stuart Price (Madonna, The Killers), violinist Owen Pallett (Arcade Fire, The Last Shadow Puppets) and The Seawind Horns (Michael Jackson). But the record is largely produced by Greg Wells again – did you consider working with anyone else?**

I went back to Greg because he’s the one producer that enabled me to translate what I had in my head onto a record. He’s like a musical Swiss Army knife. We both have this fear of fashion and we have this world where we can reference everything from a Cornelius record for inspiration right through to a Patti Page record, it doesn’t matter.

**Your songs always seem to conjure a multitude of visual references – is that a conscious pursuit?**

I think it’s because I work from images. My song book is mostly cut-outs of things I have seen or like. With this album there was a lot of very violent photography from the Eighties and, at the same time, children’s illustrations from the Fifties which I became obsessed with to the point where I have become penpals with the people who wrote those books. The inspiration is very visual because I am technically very limited. I can’t read music.

**How has the business changed for artists in the last few years?**

I’ve seen this massive ‘destructuring’ [sic] of things happening and there are a lot of benefits. There are no

rules really. And when you have a more cowboy attitude, people take risks because they have got to; they have got to change, do more interesting things and they have got to support you in different ways. It’s not just about selling records but it’s about building a career. But it is tough: I look at the session musicians in LA and the studios shutting down and the old school way of making records has changed, but people are still spending money.

**How big an artist do you want to be?**

I just want to keep what I am doing in an industry that is decreasing in size by 15-20% a year. I want to keep going. When I started the whole emphasis was on the show and on translating everything live. Even when I was playing to 10 people in a tiny upstairs room at the Birmingham Bar Academy, we still put on a full show; with the theatrical element in there, with a hint of Tommy in it. That’s really important to me. I want my shows to do well. That’s my biggest ambition. And I want my songs to have a chance.

[yes\\_stephen@yahoo.co.uk](mailto:yes_stephen@yahoo.co.uk)

### The Boy Who Knew Too Much marketing plot

Island Records president Ted Cockle describes having taken a filmic approach to the campaign for Mika’s second album *The Boy Who Knew Too Much*.

Referring to Mika’s *Songs For Sorrow* EP earlier this year – for which the artist deliberately did no promo – he says, “You can’t warm up records quite like you used to so we have taken a kind of James Bond approach where they start with the billboard image of him coming out of the sea in his pants nine months ahead and build from there.

“In a similar way we’ve tried to warm it up nicely with the acoustic tour and then the EP before the bombastic approach with the songs.”

Key to this strategy has been “aggressively” working the Mika website between records and, integral to that, the online reward points for users, Mika’s Magic Numbers.



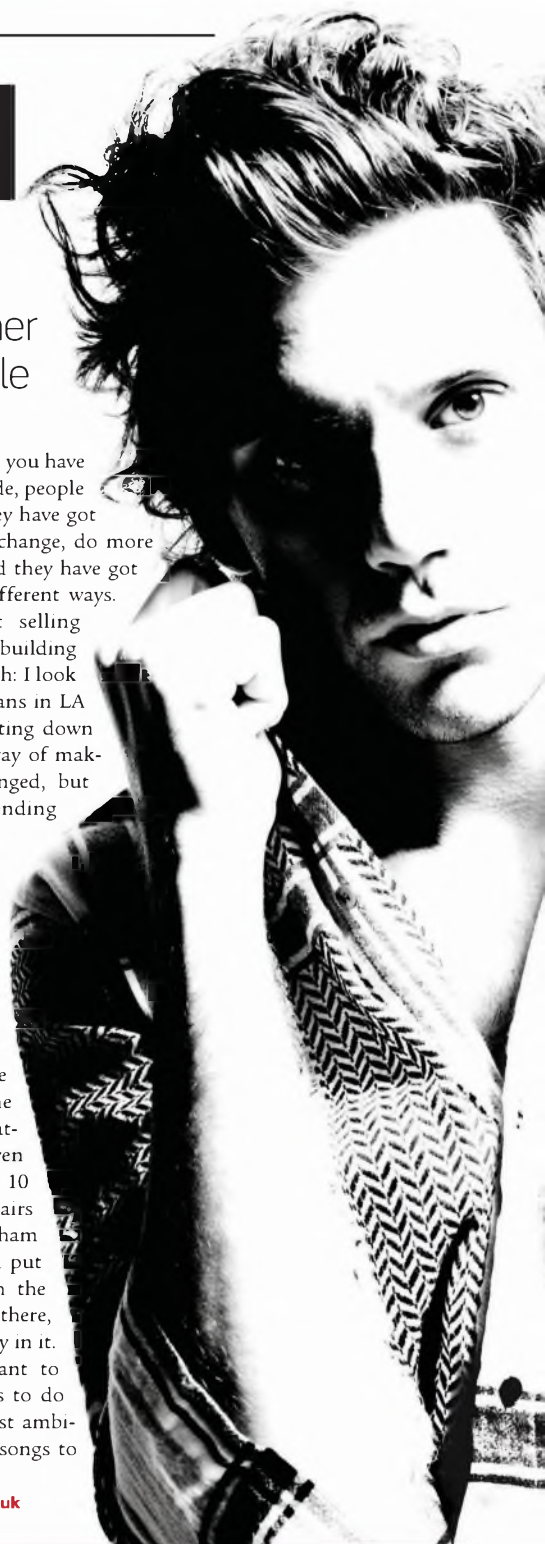
The brainchild of Mika’s co-manager Iain Watt of Machine Management (alongside Rich Isaacson in the US) the site boasts user rewards ranging from a bonus content of music and videos to a star prize of a private gig in fan’s house. “Island openly embraces our ideas. A lot of websites are just brochures for

marketing schedules and not touched between records when the fanbase dies, whereas loyalty is something to be treasured and looked after,” says Watt.

The first single *We Are Golden* has been a single of the week on both Radio 1 and Radio 2, while a Channel 4 special is among a wealth of TV promo, alongside a performance on *Friday Night With Jonathan Ross* on September 4 and a live appearance on *Later... with Jools Holland* on September 29.

The press campaign kicked off with an *Observer Music Monthly* cover story, while a number of front covers are lined up from *Q* to the *Sunday Times’ Culture* magazine.

With a string of live appearances including *Latitude*, *Bestival* and *iTunes* live already under Mika’s belt this summer, a full UK headline tour is planned for early next year.



# Features

# COOLFRO

Written off by many critics at the time as little more than an Eighties fad because of their good looks and glossy magazine covers, Norwegian pop legends a-ha are back with a new album that proves what we really knew all along - that they are one of the coolest and most influential pop bands of the last 25 years



# NT



**LEFT**  
Knowing me, knowing you, a-ha: Morten Harket, Magne Furuholmen and Paul Waaktaar-Savoy



“Quite possibly the best pure pop single of all time...”  
**KEANE'S TIM RICE-OXLEY ON A-HA'S 1985 NUMBER TWO HIT TAKE ON ME**

## Hunting High And Low

**WARNER BROS. RECORDS**  
**MAY 31 1985**  
**UK CHART NO.2**



A-ha's first album, despite its convoluted genesis at the hands of two separate producers, introduced their distinctive combination of poppy electronica contrasted by thoughtful lyrics delivered with

Morten Harket's extraordinary voice. Grammy-nominated, it sold 10m copies worldwide, included Take On Me and The Sun Always Shines On TV, setting the bar high for the future.



## Artist profile: a-ha

By Johnny Black

**FOR 25 YEARS, NORWAY'S POP GODS** have harboured a deep, dark secret that even the most dedicated *News Cf The World* smut-sleuth would never have ferreted out.

Their finely-chiselled good looks, pastel-tinted *Smash Hits* cover shots and string of pop hits gave no clue that a-ha were secretly – whisper it – very cool indeed and, quite possibly, one of the most influential bands of the Eighties.

At the time, though, who knew? While Morten, Paul and Mags were notching up 36m worldwide sales, 3m US radio plays for Take On Me alone and pulling the world's biggest-ever paid audience to their 1991 Rock In Rio show, they were continuously being dismissed by the hip cognoscenti of the music press as disposable pop hunks.

Indeed, the band became so dismayed by the disdain showered on them that it was a significant contributing factor to their break-up in 1994.

Then, as the new millennium dawned, the band reunited and a minor miracle occurred. They started selling out arenas, their Definitive Singles Collection shifted bucketloads and, most remarkably, they scooped a prestigious Q Inspiration Award in 2006. Around the same time, credible contemporary rockers started falling over each other, in a veritable orgy of guilty pleasure confessions, to declare a-ha timelessly cool.

Chris Martin of Coldplay admitted they were, “the first band I ever loved”. Tim Rice-Oxley of Keane declared Take On Me “quite possibly the best pure pop single of all time”. Even Liam Gallagher of Oasis hailed a-ha as “fucking amazing”.

Whatever the reasons behind this extraordinary volte-face, when a-ha released their ninth album, Foot Of The Mountain, through the Universal Music Record Label on July 27, it charted immediately at number five. They're back and there's no mistaking it.

Just a couple of days earlier, in an elegant room at the Cumberland Hotel, facing on to London's Marble Arch, Morten Harket, Magne Furuholmen and Paul Waaktaar-Savoy were shuttling efficiently from one international phone call to another under the omnipresent scrutiny of a fly-on-the-wall camera crew, while they waited to begin rehearsals for their imminent iTunes Festival gig at the Roundhouse.

Harket looked up, noticed one patiently hovering *Music Week* scribe, smiled and asked, “I'm 50 years old. Why am I still doing this?”

Harket has always been the trio's major heart-throb, but it is less well-known that he has also always been perhaps the band's most philosophically-inclined member. “The first time we met,” reveals Furuholmen, “he had a long ponytail and was studying to be a minister. He had his disciples around him and there was quite a forbidding aura about him.”

This was back in 1982 when Waaktaar-Savoy and Furuholmen were leading lights of Oslo band Bridge, and Harket was paying his dues in a bluesy combo called

Soldier Blue. As Furuholmen remembers it, “Morten came up after one of our shows and said, ‘You're the best band in Norway but you need a vocalist’. He claims he didn't say that, but we remember it, and it was pretty clear that he was the vocalist.”

All three were as ambitious as they were talented and quickly realised that international acclaim would never be theirs if they remained in Norway.

England seemed to offer the best opportunities for success, so they quit their comfortable middle-class Norwegian homes and headed south, only to find that the streets of London were not paved with gold. “We were too proud to ask for money from our families,” remembers Furuholmen, “and we could only get poorly-paid work as labourers or in pubs.” They were, however, nothing if not resourceful. “I remember Paul discovering he could make bread from absolutely any leftovers in the fridge. I particularly remember his cabbage bread. If someone needed the loo they had to take the living-room light bulb with them because we only had one.” Anything, however, was preferable to admitting defeat and going home.

In April 1983, they scraped together enough cash to book a few days in a recording studio. “I'd like to say a-ha booked my studio, Rendezvous, because of its reputation, fantastic engineers and superb ambience,” says John Ratcliff. “Unfortunately, I can't. It was all down to the line in my advert that said we had a Space Invaders machine. Mags loved those machines, so he insisted the band should come to Rendezvous. That's how it all started.”

When he heard what they were up to, Ratcliff was stunned by the quality of their songs and, in particular, by Harket's voice. Ratcliff funded the band, paying for studio time, legal fees, accommodation and more. He also formed a partnership with former EMI director Terry Slater, T J Management, which took over management of the band five months later.

This, then, was the team that secured a-ha's first publishing deal. “We got 3,000 quid each from ATV

**ABOVE**  
Cover material: the chiselled good looks of the Norwegian band brought them plenty of press attention

## Scoundrel Days

**WARNER BROS. RECORDS**  
**OCTOBER 6 1986**  
**UK CHART NO.2**



Their Alan Tarney-produced second outing initiated their drift away from electronica but was another UK platinum offering and went gold in Germany, delivering hits I've Been Losing You, Manhattan Skyline

and Cry Wolf. “It was a natural step for us,” says Furuholmen, “but the business people began wondering, ‘What are they doing? We need another Take On Me.’”

# Features



**ABOVE & RIGHT** Stay on these roads: despite solo projects and a six-year hiatus, the a-ha line-up has remained unchanged since 1982

Publishing," recalls Waaktaar-Savoy, "and it was like, 'Wow, we've made it', but it took another year and a half before things actually happened."

The Rendezvous demos also secured a-ha a recording deal. "We put around a story that lots of companies were interested," laughs Ratcliff, "when, in fact, lots of companies had passed." Eventually, though, Warner A&R man Andy Wickham saw the same potential that Ratcliff had

already bought into. The band felt they were on the verge of great things when they found themselves in Pete Townshend's famed Eel Pie Studios during the summer of 1984 with Eighties hotshot Tony Mansfield at the production helm, but the partnership didn't deliver as much as they hoped.

Their debut single, Take On Me, was released on October 19, 1984, but it flopped spectacularly. "It was the



catchiest thing we'd recorded but we were never happy with that version," remembers Furuholmen. "We knew it could be bigger."

Against all of Wickham's instincts, Furuholmen persuaded Warner to withdraw the single and let them re-work it. This time they linked up with Alan Tarney, whose keen pop sensibilities had guided Cliff Richard's career revival. According to Furuholmen, "I remember hearing Morten singing the third verse and slightly changing the lines. I thought, 'OK. Now we have a hit.'"

Except they didn't. Re-released on April 5, 1985, the new version of Take On Me floundered again. On the point of despair, salvation came from across the ocean. "The Americans got wind of it. They thought it sounded like a hit," recalls Furuholmen. "So they flew us out to Los Angeles and all of a sudden we were being driven everywhere in limos."

Their champion at Warner Bros in the US was senior VP Jeff Ayeroff, who had been sufficiently impressed by an award-winning student animation, Commuter by Mike Patterson, to want to use the film's unique rotoscoping technique for a pop video. So when Take On Me surfaced for the third time, in June 1985, it was promoted through an innovative £125,000 video made by Steve Barron (of Michael Jackson's Billie Jean fame) enhanced by Patterson's rotoscoping technique.

Finally, a-ha could watch their song taking off in the US, slowly creeping up just a couple of places each week.

## Stay On These Roads

**WARNER BROS. RECORDS**

**MAY 1 1988**

**UK CHART NO.2**



Four million international sales, platinum status in Brazil and gold in the UK, a-ha's third album delivered another four international hits including a UK number five with the James Bond theme The Living Daylights.

## East Of The Sun, West Of The Moon

**WARNER BROS. RECORDS**

**OCTOBER 22 1990**

**UK CHART NO.12**



Darker in tone but creatively satisfying with Waaktaar-Savoy finding inspiration from the fledgling US grunge scene. Norway remained faithful and gave them another number one, but international sales declined.

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# a-ha



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# Features



**ABOVE**  
World renown: the 'rotoscoping' technique made famous in the *Take On Me* video (top) and landing a James Bond theme in 1987's *The Living Daylights*

They were already back in England working, with Barron again, on a video for *The Sun Always Shines On TV* when the big moment arrived. They were about to go to bed on October 9, 1985, when the phone rang. *Take On Me* had reached number one in the US charts. To celebrate, they treated themselves to a champagne dinner at Joe Allen's restaurant in Covent Garden, only to have reality reassert itself when the bill arrived and their American Express card was refused.

The rest of the Eighties rattled by in a rush of international chart-topping hit singles and albums but still there was something not quite right. "We had deliberately gone very commercial with songs like *Take On Me*," admits Furuholmen. "We knew what we were doing, but we didn't realise it would inhibit our moving forward into more serious territory."

Harket adds, "We would do a photo session and it would only occur to us when we saw the pictures later that they'd put a pink backdrop behind us. We didn't

## Memorial Beach

**WARNER BROS. RECORDS**  
**JUNE 14 1993**  
**UK CHART NO.17**



Continuing a rockier course, this album sold 1.2m copies worldwide and delivered another UK Top 20 entry, *Dark Is The Night*. With the band in emotional turmoil, this was their last effort before splitting.

## Minor Earth, Major Sky

**WARNER BROS. RECORDS**  
**JULY 17 2000**  
**UK CHART NO.27**



Returning reinvigorated after their late Nineties wilderness, the title track took three European number-one slots, and a healthier 2.75m sales confirmed that the public was ready to welcome them back.

realise how that came across, how it shaped our image."

Harket was also being singled out as the focal point of a-ha and, for a group of serious young musicians who considered themselves all equals, it was hard to take. "We

## Lifelines

**WARNER BROS. RECORDS**  
**APRIL 2 2002**  
**UK CHART NO.67**



Album number seven reached top 10 in nine territories, four of those at number one, and continued the reappraisal that saw the band securing the critical acclaim they had always deserved.

realised we had to become involved in shaping our image but, instead of actively going out and presenting something better, we just ducked down, hid away and avoided it, which meant we became difficult to work with."

The music too began to change, shifting away from bright synth-pop towards a more guitar-oriented, introspective sound that neither satisfied their teen audience nor convinced the critics of their musical worth.

By the onset of the Nineties a-ha were falling apart. "For me it was like battle fatigue, and frustration that a-ha had not become what I had hoped for," reflects Furuholmen. "Our model for this adventure was The Beatles. We'd go in, write pop hits and then five years down the line we'd do our *White Album*. But that didn't happen. I knew I had to get out."

The 1991 *Rock In Rio* festival, which should have been the jewel in a-ha's crown, was, instead, a moment of crushing despair. The nine-day event featured megahitliners including Guns N' Roses, George Michael and

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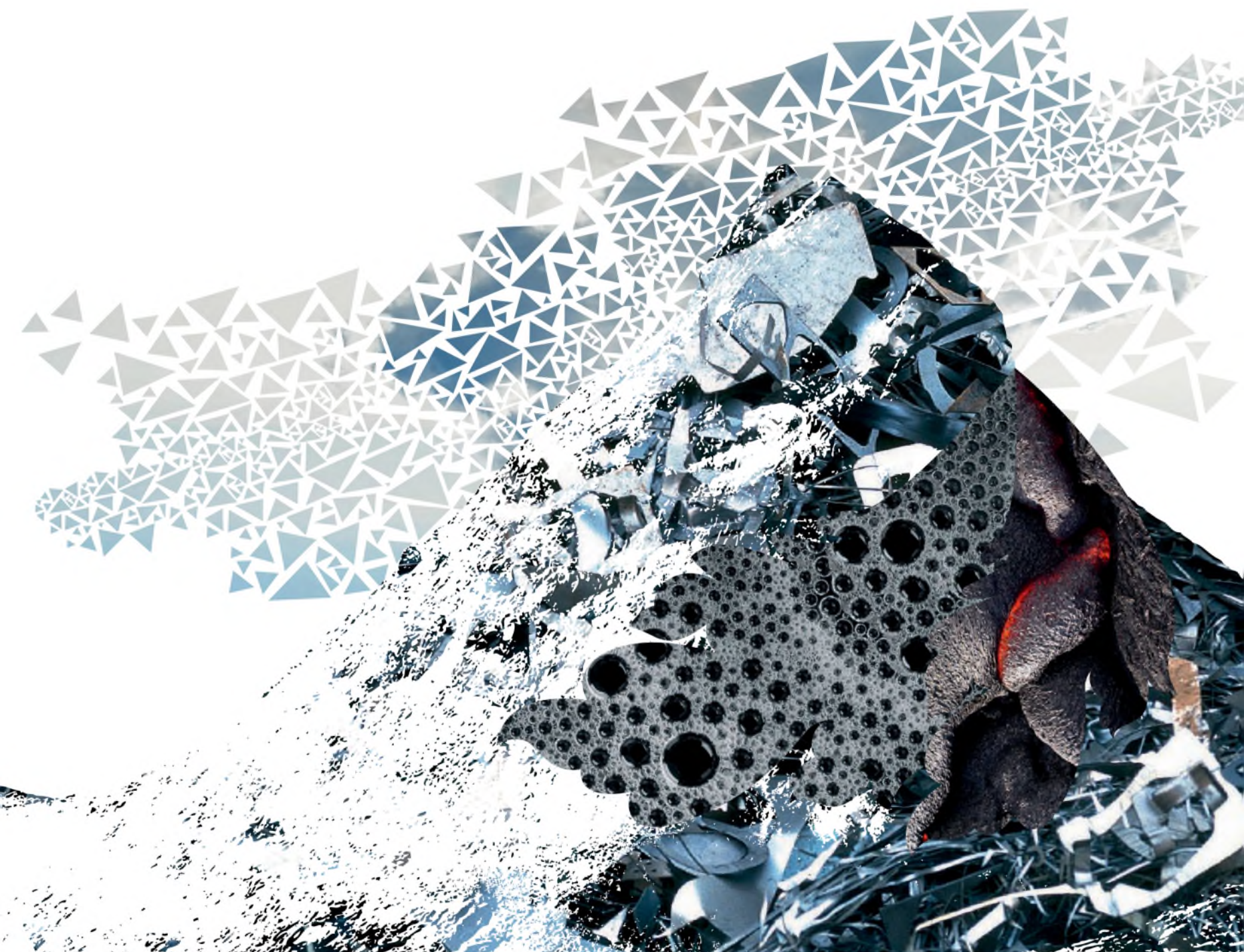
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 The  
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# Features

"I felt very alienated... we played to the biggest crowd in the world and they [the music press] ignored it..."

**MAGNE FURUHOLMEN**

Prince, but towering above them all was a-ha whose show at the Maracanã Stadium drew a Guinness World Record-breaking crowd of 196,000 – the largest paying audience ever.

"MTV interviewed everybody except us," remembers Waaktar-Savoy. "They were all calling their bosses and saying, 'We must cover a-ha, it's the only night that has sold out.' But they weren't allowed to."

"I felt very alienated," says Furuholmen. "Still, we were excited to read the *NME* and *Melody Maker*, because we felt at least they'd have to acknowledge our popularity. Instead, they wrote about Happy Mondays. It made us feel hopeless. We played to the biggest crowd in the world and they ignored it."

In 1994, with Waaktar-Savoy now living in New York, a-ha called it a day and focussed on solo projects. The glory days seemed behind them but, Waaktar-Savoy insists, it was actually a much-needed period of self-renewal. "I loved all those bands like Nirvana that came out then. My songwriting had become very complex, with amazing chord changes, so it was great to hear bands taking it back to zero again. I found my second wind."

Furuholmen, similarly, found another outlet and creative satisfaction working as an artist. He earned acclaim for his exhibitions, which remain a significant part of his life. "Ultimately," he feels, "the break made us stronger. Everyone came back more creative and self-assured, and started writing complete songs."

Their well-received 2002 album *Lifelines* restored them to number one in Germany, but it was 2005's *Analogue*, their first for Universal, which turned the corner of critical acclaim for the band.

*Analogue* was, however, still largely predicated on the traditional guitar-band format. "We made a couple of records since the comeback where Paul and I were not in the same room," says Furuholmen. "I've been recording my own and Morten's material, and Paul has been recording his."

This, he felt, was a denial of their greatest strength. "When *Analogue* came out," he recalls, "I said I would like the next album to be called *Digital*."

In the event it was called *Foot Of The Mountain* – but it embodies to a large extent the approach Furuholmen had envisioned. He sensed that the time was right for a return to the way they had made their first tracks, with all three of them together in one room building songs around catchy synth melodies. They had abandoned that approach two decades earlier because it represented the pop image they had come to hate. Now, though, they could step back and recognise it for what it really was – their natural modus operandi.

The anthemic title track was released in Sweden on May 5 with no plan to bring it out here before the band's upcoming November tour. Then fate took a hand. Samantha Cooper, a long-time Radio 2 producer, was enjoying her maternity leave when she heard the track on the Universal Norway website. "I've been an a-ha fan since I was a girl," she explains, "so I've always kept an eye on what they're up to."

Convinced it was the best a-ha track she had heard in years, she took it to her husband, Radio 2 music systems administrator Michael Banbrook, and they then approached Ken Bruce who gave it its first UK radio play.

## Better than Spinal Tap! Anatomy



Asked to analyse the steps by which the almost forgotten men of the late Nineties were transformed into new millennium heroes, a-ha manager Harald Wiik takes a deep breath and admits, "I'd like to say it was all planned and engineered, which would make me look a lot better, but in reality it wasn't." But pushed for a little more detail, he pinpoints the critical events:

### 2000 MINOR EARTH, MAJOR SKY

"The comeback started in Europe in 2000, with this

# a-ha

"you've climbed every mountain"

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## y of a comeback

album, which surprised a lot of people. When they took their break back in 1994, I don't think anyone expected them to come back, but with this album they started selling out arenas everywhere."

### 2004 DEFINITIVE SINGLES COLLECTION 1984-2004

"In the UK, however, a-ha really took off again in 2004 when they released The Definitive Singles Collection, which did unexpectedly well everywhere. The core fans had remained loyal over the years but that album opened a lot more eyes to a-ha, reminded people of how good those singles really were. That compilation did the groundwork."

### 2005 ANALOGUE

"Then they released Analogue, which gave them their first UK Top 10 single hit in a long time, and drew a lot of critical acclaim."

### 2006 Q INSPIRATION AWARD

"The Q Inspiration Award in 2006 was a big and very welcome endorsement. I think the story from day one is that a-ha have been underestimated and underrated. To some extent, though, that creates a groundswell, because you get all the fans disagreeing with that, determined to prove the critics wrong. And some of those fans, such as Coldplay and Keane, as we now know, grew

up to be stars in their own right. Those artists have the attention of a lot of people and whatever they say will have an influence. It's not the only factor, but it helps."

### 2009 FOOT OF THE MOUNTAIN

"So, all of those are markers along the path and then, on top of all that, they've delivered what is, for my personal taste, one of their best albums ever, which is really not something you expect from a band that's been around for 25 years."

Wiik has managed Paul Waaktaar-Savoy since 1999, and took over the reins of a-ha in 2005. He acknowledges that his job is not made any easier by the fact that a-ha's internal personal chemistry is almost unique. Most bands are led by one, occasionally two, highly creative individuals, but in a-ha all three seem to have their hands firmly on the steering wheel."

"They're three strong-minded, strong-willed creative people, so there's always going to be friction," he concedes. "But the upside is that you have access to and the benefit of all that talent, which I think outweighs any problems. I'm reminded of the Spinal Tap quote where Nigel is speaking about how lucky they are to have two visionaries in Spinal Tap. Well, we have three, so we're even better than Spinal Tap."

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# Features



## The Definitive Singles Collection 1984-2004

**WARNER BROS. RECORDS**  
**APRIL 5 2005**  
**UK CHART NO.14**



Building on their new-found status, this gold-selling album included 17 hits (eight of them Top 10s) and an enhanced Take On Me video and sold so well that it was clear a major appetite for the band still existed.

## Analogue

**UMRL**  
**NOVEMBER 4 2005**  
**UK CHART NO.24**



With the title track restoring a-ha to the UK singles chart Top 10 for the first time since Touchy! in 1988, Analogue was unmistakably a-ha revving up into top gear, leaving them poised to reclaim former glories. Other singles included Celice (number one in Norway) and Cosy Prisons (Top 40 in the UK).

## Foot Of The Mountain

**UMRL**  
**JUNE 19 2009**  
**UK CHART NO.5**



Produced by Steve Osborne whose impeccable dance-pop credentials, from New Order to The Fratellis, perfectly complemented a-ha's long-overdue return to electronica, this top five album delivers everything that made the band world beaters to begin with. The title track reached number three in Germany.

**ABOVE**  
 Single success: Analogue (top) returned a-ha to the UK Top 10 in 2005, while Foot Of The Mountain was released in the UK following Radio 2 support

"Then we spoke to a-ha's manager, and to Universal, and pointed out that it was already getting plays," adds Cooper. Recognising that they were being handed a runaway airplay hit on a platter, Universal sprang into action, releasing the single on June 27.

Manager Harald Wiik, part of the a-ha organisation since 1999, adds that Universal rolled up its sleeves and got to work to turn things around very quickly for the band.

UMRL product manager Thom Wrafter confirms, "We had the band in for a month, doing lots of TV, from Jonathan Ross to The National Lottery, GMTV and BBC Breakfast, as well as a raft of national newspaper features. We're leaving no stone unturned so, as well as all that, we're running ads across Spotify, and the online side has been fantastic."

There have been mutterings, given that much of a-ha's loyal fanbase were teens in the Eighties, about

whether more could have been made of the single by releasing it as a physical product but, nevertheless, Radio 2's unflagging support - the station also made the album its record of the week - helped a-ha achieve a chart presence to match their new-found critical acclaim.

A second single, Nothing Is Keeping You Here - already getting airplay on Radio 2 - is scheduled for September 21, with Shadowside slated as a third single. On the back of the second single release, the band will return for a second media onslaught, prepping the nation for their November tour. SJM Concerts managing director Simon Moran reports that ticket sales are already great. "The O2, for example, is close on 10,000. We've tried to keep tickets reasonably priced and the album doing so well has been a real bonus," he says.

The Agency Group's Neil Warnock, overseeing the global touring strategy, adds that a-ha have always been strong internationally and the first territory they started

to enjoy renewed success in was Germany, so that is where the first gigs are. However, he also reports that ticket sales in the UK have already "far exceeded our expectations".

Starting with the new album, a-ha's publishing moved to the Berlin-headquartered BMG Rights Management. CEO Hartwig Masuch says he is honoured to represent the "brilliant songwriters". The album entered the German Media Control Top 100 Longplay Charts straight at number one.

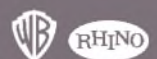
Historically too, a-ha's catalogue remains buoyant. Sony/ATV oversees the songs for a-ha's first three albums, and UK head of administration Gary Bhupsingh points out, "The hits from these albums continue to feature prominently in sync activity." Recent highlights would be Take On Me's use last year in a US computer karaoke game, and The Sun Always Shines On TV in the trailer for Slumdog Millionaire - a-ha's first two singles apparently still as much in demand as the band itself.



*The Sun Always Shines...*

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# Features



Reunions are on the rise among bands who once swore they'd never reform. The key to the success of their return is a carefully-orchestrated PR campaign that captures attention and reawakens public awareness

## PR

By Neil Wilks

**COMEBACK FEVER IS BECOMING RIFE.** This summer's festival season has seen a whole slew of bands becoming friends again and getting out on tour.

From English heroes Blur, The Specials and Madness all wowing the Glastonbury crowds in late June, to American alternative rock legends The Stooges, Pixies and Dinosaur Jr making noisy returns to British stages over the last few years, the reunion gig has become a common feature of the music landscape.

Pop acts from the past and even further past are getting in on the act, too, with Take That and Spandau Ballet creating new music and lucrative tours out of what appeared to be career cul-de-sacs.

Helping us all share in the public glow of these friends reunited, and ensuring tickets are sold, have been some very effective PR campaigns. While the reasons behind reunions are as varied and complex as the people involved in them, they do all seem to share a significant degree of success. Key to that success has been the PR operations reviving interest in bands that many had forgotten about or written off as never likely to get onstage again.

Each comeback tour has to be treated differently, but they all require a degree of care that regular tours would not warrant. For The Specials, who won near-universal acclaim for their return to touring in April and May after splitting up in 1981, their PR agency Hall Or Nothing took a softly-softly approach.

"With The Specials it needed careful attention as it was such a long-awaited return and the band was cautious about the press," says the agency's managing director, Terri Hall. "They were concerned on a couple of levels: as to whether it can work after all this time and doing it without Jerry Dammers," she explains.

Dammers, founder member and songwriter for the band's two massively influential studio albums of 1979 and 1980, has not taken part in the tour. As this would inevitably provoke questions about the authenticity of



the comeback, Hall worked at placing features in a handful of magazines and newspapers that were enthusiastic about the live comeback.

These interviews took place in the run-up to the tour, for which all 65,000 tickets sold out within hours, according to Hall. "The announcement came before rehearsals and I didn't want to do too much before rehearsals. That was a little frustrating as there were lots of people who would have loved to cover it but I didn't want to involve the band, because I wanted to leave them to get used to being a band again," says Hall.

The tour announcement itself, in December 2008, generated front-page coverage in *NME*, a mark of how revered The Specials are.

Hall recognises that this band's return, for a whole range of reasons, did enjoy an amazing amount of goodwill. "Yes, and to a degree I've never known before. I wouldn't say it made it a walk in the park but there was a real excitement out there," says Hall.

An example of this enthusiasm could be seen in *The Times* following the tour's first show. It ran a highly affectionate two-page article, which included a full-page illustrated comic, written and drawn by comedian Phill Jupitus, in addition to a regular review elsewhere.

Such coverage is the stuff PRs must dream of and, in the case of the reformed Spandau Ballet's agency, The Outside Organisation, something it worked hard to

achieve with the announcement of the Eighties pop act's return. In March it held a press launch on HMS *Be.fast*, a ship permanently moored in London as an occasional concert venue.

"The whole thing was to generate an audience for the tour," says Outside Organisation's music director Chris Goodman. "The idea was to do a big explosion to get them out there. And it worked. I didn't see a paper or news programme that day that didn't cover it," he adds.

While any announcement on a 600-foot-long ship could be seen as a little showy, the location harked back to the band's past, highlighting that their early concerts were edgy, arty, multimedia events, one of which took place on HMS *Be.fast* in 1980. So the location was a way of re-educating journalists about Spandau's past, beyond the mega-hits *Gold* and *True*.

"It was important to put them in context. They were an extremely cool band in the Eighties that came out of a very hip and select club scene," says Goodman. To help this, they gave journalists copies of a contemporary documentary, from the 20th Century Box series, which charted the scene's members and motivations.

The launch had the desired effect, with one of the London O2 Arena dates selling out and more being added subsequently in Germany, Spain, Italy and Portugal. What started out as eight dates in Britain and Ireland has become a European tour taking up the best part of October and November. These are the direct result of coverage of the HMS *Be.fast* event, says Goodman.

"They've had interest from promoters offering tours elsewhere, of Australia and Dubai. That all came off the back of going on HMS *Be.fast* and telling the right people about what they were doing," says Goodman.

Another Eighties band heading out on tour in the autumn in their original line-up are Kajagoogoo. Although the original quintet only put out one album and stayed together for just nine months, getting to number one in 1983, their image, as well as some catchy pop tunes, has helped them remain in the public consciousness.

## ABOVE

Comeback kings: (clockwise from top left) The Specials, Blur at Glastonbury, Dinosaur Jr and Spandau Ballet aboard HMS Belfast

## LEFT

Double your money: Terry Hall of The Specials with Terri Hall of PR agency Hall Or Nothing who masterminded the band's reunion campaign

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# Features



"The thing is the line-up. I don't think this would have worked if it had just been Limahl and one of the others..."

## MEL BROWN, IMPRESSIVE PR

According to Mel Brown, director and owner of Impressive PR, which is now promoting the band, a successful comeback needs at least two factors: "It all depends on the artist, but as long as they have a fond place in people's heart it will work. I just knew that they were such a strong band from that decade that there was interest there.

"The other thing is the original line-up. I don't think this would have worked if it had just been Limahl and one of the others."

To launch the tour, Brown arranged for a full-page exclusive in the *Daily Mirror* to coincide with an appearance on GMTV. From here, the coverage spread across press and TV news programmes.

"The GMTV demographic is the right audience for us," says Brown. "It's the 25- to 50-year-olds that remember Kajagoogoo the first time and enjoy revisiting their youth," she says Brown.

She also reckons the positive press around the launch helped create the scheduling, by EMI, of a Best Of to coin-

## Filthy lucre or fulfilling unfinished business? Reunion motivation

The question that PR agencies behind these comebacks inevitably have to deal with is the old chestnut about being in it for the money. Chris Goodman of the Outside Organisation delivers a pragmatic response, with regard to Spandau Ballet's comeback. "Bands wouldn't do this just for money and equally they wouldn't do it for nothing. Both ideas are just as ridiculous as each other".

For Kas Mercer's charges at Mercenary Publicity, she points out that Dinosaur Jr's split factions had made reasonable careers anyway so money was not a driver there. With Motley Crüe (pictured), she says that each member has other business ongoing (singer Vince Neil has his own brand of tequila, a vineyard, a private jet-hire firm and five restaurants) so



they could spend their time just as profitably on other pursuits.

Terri Hall of Hall Or Nothing says making money is not something to be ashamed of. "I'm aware that some people take a dim view of that but I don't think there's any shame in a band coming back to get on a stage, give that much joy to people and making a living out of it again."

As only a tiny minority of people can be surprised at music being sold as a commodity these days, perhaps the "selling out" issue deserves less prominence anyway.

Hall mentions the Sex Pistols' 1996 comeback, which was named the Filthy Lucre tour to make their intentions clear from the start. "I did PR on the launch of that tour and people just said, 'Whatever,'" says Hall.

cide with the tour in September. Although a relatively modest tour, the long-term plan is to do another, bigger one in 2010. By which time, with the band getting on so well that new music is being written, Brown could be promoting another album.

This is characteristic of a slightly different strain of comeback, one apparently done for artistic reasons. A trio of bands whose PR is handled by Mercenary Publicity have fairly recently got back together and released, or are working on, new material - Dinosaur Jr, My Bloody Valentine and Motley Crüe.

With each band the process needs special attention, says Mercenary Publicity founder and director Kas Mercer. "You're basically facing a small wave of cynicism from certain areas about why bands reform," she says. And so her work focuses on getting the right message out there, rather than letting the reunion be seen as a market-



ing gimmick to sell the back catalogue.

"We have to make it very clear it's for that reason, that it was for purely artistic reasons and they have unfinished musical business together."

Similarly, My Bloody Valentine's post-reunion schedule has not featured months of touring and promotion, instead focusing on a handful of dates while work on the long-promised new album continues. "They've found it enjoyable playing again, partly because the equipment and sound is much better these days. They've found they can make the sound they have in their heads, on stage," says Mercer.

So with enjoyment, artistic endeavour and even technological reasons to get back together, perhaps it should be no surprise that bands of yesteryear are successfully getting their acts together - backed up with no little help from some media-savvy PR campaigns.

**ABOVE LEFT** Eighties revisited: Kajagoogoo have tour plans into 2010 while My Bloody Valentine (inset) are using modern technology to do things they couldn't do in their shoegaze heyday

## QUARTER TWO National airplay chart

Pos	Artist Title	Label	NATIONAL/REGIONAL PLUGGER	Total Plays	Total Aud (m)
1	BEYONCE Halo	Columbia	RCA/RCA	35061	620239
2	LADY GAGA Poker Face	Interscope	Interscope/Interscope	33261	611581
3	LILY ALLEN Not Fair	Regal	Regal/Regal	22205	58879C
4	PINK Please Don't Leave Me	Laface	RCA/RCA	30139	577142
5	AR RAHMAN/PUSSYCAT DOLLS/N SCHERZINGER Jai Ho!	Interscope	Interscope/Interscope	20589	522092
6	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic	RCA	Polydor/Polydor	19541	420321
7	CAVIN HARRIS I'm Not Alone	Columbia	RCA/RCA	13984	411977
8	PIXIE LOTT Mama Do	Mercury	Columbia/Columbia	17117	390236
9	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love	Polydor	Mercury/Mercury	25971	385978
10	TINCHY STRYDER FEAT. N DUBZ Number 1	Island	Island/Island	10017	377888
11	DANIEL MERRIWEATHER Red	Columbia	Island/Island	17530	356628
12	BLACK EYED PEAS Boom Boom Pow	Polydor	Columbia/Columbia	10278	354557
13	JAMES MORRISON Please Don't Stop The Rain	Polydor	Polydor/Polydor	19687	342210
14	LILY ALLEN The Fear	Regal	Regal/Regal	21252	325025
15	NOISETTES Don't Upset The Rhythm	Mercury	Parlophone/Parlophone	15514	310116
16	METRO STATION Shake It	Columbia	Mercury/Mercury	12802	302062
17	DIZZEE RASCAL Bonkers	Dirtee Stank	Columbia/Columbia	5068	298926
18	KELLY CLARKSON My Life Would Suck Without You	RCA	RCA/RCA	16207	297751
19	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings	Polydor	Polydor/Polydor	19323	294285
20	EMPIRE OF THE SUN We Are The People	Virgin	Polydor/Polydor	3188	291112
21	AGNES Release Me	3Beat	Virgin/Virgin	7947	282169
22	LADY GAGA Just Dance	Interscope	Lured/Cherry Lips	14471	276645
23	GIRLS ALoud Untouchable	Fascination	Fascination/Fascination	9028	270705
24	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over	Positiva/Virgin	Polydor/Virgin	8831	258704
25	AKON FEAT. O'DONIS, COLBY & KARDINAL OFFISHALL Beautiful	Island	Listen Up/Island	11154	246073
26	TAKE THAT Said It All	Polydor	Island/Polydor	11525	243987
27	LA ROUX In For The Kill	Polydor	Alan James PR/Polydor	8735	234057
28	ALESHA DIXON Breathe Slow	Asylum	Atlantic/Atlantic	18034	233781
29	STEVE ANGELLO & LAIDBACK LUKE FT. ROBIN S Show Me Love	MOS	MOS/MOS	10392	228680
30	TAKE THAT Up All Night	Polydor	Polydor/Polydor	14424	221405

## Airplay analysis Halo highest

After a promising start of the year for Lady GaGa and Lily Allen, who topped the quarter one charts, the second quarter shows their success has not faltered - they are placed at second and third places respectively.

However, it is Beyonce's Halo, the fourth single from her third album I Am Sasha Fierce, that tops this quarter's airplay chart with the highest audience of 620m as well as the most plays of the period at 35,061.

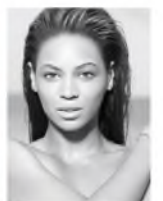
This follows her previously highly successful Single Ladies (Put A Ring On It), which scored an audience of 413m in quarter one, and If I Were A Boy (359m).

Lady GaGa may only be in second place, but she has a higher audience than last quarter, at 611m with Poker Face. Debut single Just Dance scored 581m last quarter, but has dropped considerably to an audience of 276m this time coming in at number 22.

Similarly Lily Allen, who has enjoyed a 588m audience from 22,205 plays for her single Not Fair, has also seen her quarter-one chart topper The Fear drop from 776m last time to a 325m total audience.

Pink continues the trend of female chart success, coming in at fourth place with an audience of 577m from 30,139 plays with Please Don't Leave Me, a considerable increase from last single Sober at 391m.

Dizzee Rascal's Bonkers on the other hand has enjoyed sales success with 298m listeners, despite having only 5,068 plays, while Broken Strings by James Morrison feat. Nelly Furtado has 294m after 19,323 plays. This follows a drop from the last quarter when it came third with 559m despite, having the highest number of plays.



**ABOVE** Airplay advances: Beyonce tops the quarter-two chart while Dizzee Rascal is at number 17 despite the second fewest number of plays in the top 30

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# Features

# MR SHOWBIZ

West End headliner, big-selling recording and touring artist, acclaimed radio DJ... Michael Ball is no one-trick pony. After 25 years spent entertaining millions of music and theatre fans, it is time to mark Ball's silver jubilee and look back on a career spent at the top of the showbusiness ladder

## Tribute

By Adam Woods

**MUSICAL THEATRE GETS A LOT OF MILEAGE** out of proverbial tales of young men who just want to sing. Usually they come from nothing, endure rejection, failure and disappointment and finish up on top of the world.

Michael Ball's own version of that story takes the basics but strips out most – or even all – of the rejection, failure and disappointment. After 25 years in the business, he is arguably the biggest name in British musical theatre.

An impresario would probably feel that Ball's career arc – rise to fame at first attempt, effortlessly sustain fame for several decades, curtain falls, audience applauds – lacks a dramatic narrative. But that is just fine as far as Michael Ball is concerned.

"It should appear effortless, even if the reality is obviously going to be different from that," he says. "I'm quite lucky, because quite a lot of people haven't lasted that long. I have never sold records in their multi-millions, but I have always had a market, always had a bit of a following and always found new things to do."

That is one way to put it. Another is that Ball has flourished in not one but several fickle businesses. While his peers' stars have waned, his has risen, while never moving out of the reach of a famously devoted army of followers.

Sell-out West End shows, fan-pleasing headlining tours, reliably successful albums and his own show on Radio 2 – these are the components of Ball's career. A

quarter of a century in, all those parts are in motion at once.

Ball's role as Edna Turnblad in the highly successful London production of *Hairspray* came to an end in July after the best part of two years, having won him an Olivier award in March for best actor in a musical.

Waiting for him was a concert tour of his own, kicking off in September and running for a month, incorporating two nights at the Royal Albert Hall and 17 other dates in venues of a very healthy size.

The tour goes out under the name of *Past & Present*, which is also the title of his career best-of, released through UMTV last March. And through it

"I am an eternal pessimist – I think every gig I do is going to be the last. I think I'm always about to get found out, but I haven't been"

**MICHAEL BALL**

all, he has made it to Broadcasting House once a week for his Sunday morning show on Radio 2, inherited from Michael Parkinson in April 2008.

"I'm lucky to have had a career that has been in different areas – to have made records, been in theatre, been a concert artist, done some broadcasting and, now, radio," he says. "I absolutely haven't controlled it. I have had ideas. I hope I have got an instinct of the things I'm better at, but I have never had anything you would call a game plan. I am an eternal pessimist – I think every gig is going to be the last, I think I'm always about to get found out. But I haven't been."

The reason he has not, of course, is because he has nothing to hide. In the words of Universal Music TV managing director Brian Berg, Ball is "a multi-talented entertainer, from musicals to TV and radio to making records, and he has an amazing voice".

More than 20 years since Ball first signed for Polydor on the back of his *Aspects of Love* success – he has also spent time with both Sony and EMI, returning to Universal both times – Berg suspects that he may still have a gear or two left in him as far as record sales are concerned.

"He did well over 400,000 with the *Movies* album [from 1999]," says Berg. "He is normally good for at least 100,000 sales, and sometimes a quarter of a million or more. It is frustrating for us sometimes, when he is locked into a musical and he can't promote anything, but I think he has got a chance now to move it up another level."

To Berg's chagrin, Ball's chart bogey consists of a persistent tendency to peak at number 11, which is the kind of bogey many people would not mind having. Even so, it is in his recording career that Ball possibly comes closest to underachieving. Not that he has not been prolific, and not that he failed to sell well, but he has a feeling there is more he could have done.

**PICTURED**  
A man of many talents: Michael Ball in 2009



# Features



**PICTURED ABOVE**  
Silver anniversary:  
UMTV released  
Past & Present,  
which marked 25  
years of Michael  
Ball's career



"I think I got into this path of doing nice albums with a lot of covers on them and that sort of thing," Ball says. "I enjoyed making those, but I think I could have spent more time exploring other avenues."

"I did record a few songs I wrote myself. I would never be a great singer-songwriter, but I could have done more of that. I could have looked for better original material. But then those albums might have died a death and I wouldn't have had a contract."

For a performer in Ball's end of the business, there are plenty of ways to sell tickets and units apart from CDs. When his autumn tour visits the Royal Albert Hall, NBC Universal will be there to record the shows and release them on DVD in good time for Christmas.

"We are expecting it to do phenomenally well, because obviously his profile over the past couple of years is at a real high, with *Hairspray* and his West Wycombe outdoor concert in June," says NBC Universal senior product manager Claire Hay.

"He has got a huge fanbase, and that is one thing I have found, working with him – they are incredibly loyal. We did some leafleting at *Hairspray* for the DVD and all his fans wanted to take them for their Michael Ball parties."

It is worth making the point that nobody, least of all himself, is accusing Michael Ball of being cool. He sings covers and he appeals to middle-aged women. His musical portfolio stretches from his 1986 break-

through *Les Misérables* to *Phantom of the Opera* and *Chitty Chitty Bang Bang*, and he is as happy to sing Lloyd Webber as he is Sondheim.

The closest he has come to an overhaul of his image since rising to mainstream fame with *Aspects of Love* and its spin-off hit, *Love Changes Everything*, was the decision to don a frock for *Hairspray*.

But this lack of cool is also a key factor in his longevity and consistent success.

"It is the whole fashion thing," he says. "I have never been in or out of fashion and I have never been that enormous. In terms of record sales, I think you have to be selling as many as, say, Rick Astley did, to then go so monumentally out of fashion. I have never done that, I have always just got on and done my thing."

Between October 2007 and the end of last month, Ball's life revolved more or less around *Hairspray*, in which he played the dragged-up Edna role made famous by Divine in John Waters' original 1988 film and reprised by John Travolta in the 2007 movie adaptation inspired, a little confusingly, by the musical.

In London, the show opened with £5m in bookings, and Ball's transformation into an overweight housewife was so convincing that fans were reported to have approached the box office at the interval to ask why their favourite had not appeared.

*The Independent* called Ball's portrayal of Edna "one

of the warmest, funniest and most oddly touching performances in a musical that I have ever seen", and it reasserted him as one of the leading talents in the West End. But with a portfolio career to maintain, Ball elected to call it a day before his other audience began to grumble about his absence.

"I left *Hairspray* while it was still successful, because I didn't want to neglect being on the road," he says. "It's been two-and-a-half years since I was last out and it felt like a good time to go out and do it again."

The care Ball takes to make the career balance, to do justice to all its aspects at regular intervals, might look like the kind of plan he claims not to have. In fact, he suggests, it is just a typical freelancer's routine, designed to keep those various plates spinning for fear that one of them might one day fall.

"If I was purely a theatre animal, I would be waiting for the next job now and it wouldn't be there," he says. "But I have never allowed myself to do that. If I was coming to the end of a stint in *Chitty Chitty Bang Bang*, I would go, 'Right, I need to organise a tour and make a new record.'

"I can generate my own work, and on top of that, things will always come along that I wasn't expecting to do, that I hadn't planned on doing. I've never drawn the dole, not yet."

If there have not been many dramatic downturns in the apparently seamless Michael Ball show, it did once nearly go off the rails, not long after it began, when a bout of glandular fever gave way to a paralysing series of panic attacks during *Les Misérables*. His anxiety problem forced him to leave the show, and indeed to step away from work altogether for most of the next year.

**"Things always come along that I wasn't expecting to do, that I hadn't planned on doing. I've never drawn the dole, not yet"**

**MICHAEL BALL**

He gradually fought back to health and returned to the West End in 1987 as Raoul in the second casting of *The Phantom of the Opera*, but he admits he came close to quitting.

"It's about life, it's about sink or swim," he says. "You have to get on with it, or find something else to do. I was absolutely going to chuck it in. Lucky I didn't, because there's bugger all else for me to do."

Well, not quite. Just weeks ago, Ball announced that he would be producing the UK tour of *Hairspray*, marking his first venture into theatrical production.

He is on the lookout for further directing and producing challenges, and he has no plans to stop performing either. In fact, he will be onstage as Edna Turnblad at the Wales Millennium Centre when the tour kicks off in Cardiff next year, though he is unlikely to stay on for the entire run.

With all of his professional futures apparently assured, he is taking on yet another one. Never the one to talk himself up, Ball is happy to put his ongoing success down to luck, rather than planning.

"Things just appear from nowhere," he says. "*Hairspray* appeared from nowhere – it just fell into my lap at the right moment. With *Les Misérables*, Cameron Mackintosh had cast the entire thing, with the exception of my part. I came along, and it just so happened that the right part was there for me. It was the same with radio. Who knows why it happens? It's just luck."

Obviously it is not just luck, but there is never any harm in being humble and to keep on singing. Is there a song about that? If there is, it could only be in musical theatre. Perhaps the true story of Michael Ball will make it onstage one day, after all.

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# Congratulations Michael on 25 years



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# Features

# SPOTLIGHT ON BALL

Music Week talks to Michael Ball about fame, ambition, theatre and TV – and what's next for him

**You found success young and have been here ever since. It looks like you have not struggled much – is that fair to say?**

There are going to be periods where things haven't succeeded as well as you might have hoped, but you put a spin on them and you learn from them and you don't bleat about them. You try and just go onto the next thing, and there has always been something that has come along.

I think there is a danger in neglecting a particular side of your career if you aren't careful and you spend too much time doing other things. But at the same time, I don't think I would have had quite the same following in the theatre if I hadn't made records and done concert tours. I think those things all feed each other.

**You must need particular qualities to perform in hit musicals on a nightly basis.**

You do. It's how you tell professionals from amateurs, because you have to be really disciplined and pretty tough. You have to stay healthy, you have to stay focused, you have to learn how to deal with the repetition of something over and over again. The pacing of yourself, the understanding of what it is like to be in front of an audience every night, to acknowledge and realise that you are vulnerable. It all comes with practice – you learn

how to deal with that, how to respond to it and how to actually enjoy it. But because of the nature of the show Hairspray is, I never once got bored.

**You did have episodes of anxiety early on. How did you rise above those?**

When it happens, you can never make it un-happen – it is always going to be part of you. You are always going to be aware that you have had a vulnerability, that you are susceptible to those sorts of things. Everybody in show-business gets nervous; everybody gets stagefright to a lesser or a greater extent. Or at least I would hope so, otherwise they are in the wrong business. Ultimately, it makes you a better performer, it makes you a more understanding human being. If I'm run down or stressed out, I'm still susceptible to it, but I cope with it privately. I just don't go out for a few days, I don't inflict myself on people.

**You have enjoyed chart success, but it's fairly obvious you have not chased after hit singles.**

I think I have got a good instinct for a song, it's just hearing them first and being in that situation where you are A&R-ing properly. A song such as Love Changes Everything was written for the show I was creating, and I was surprised it was a hit, because it certainly wasn't a song that was typical of the charts at that time. It wasn't



**PICTURED RIGHT**  
The show goes on: Michael Ball relaxing backstage in 2004

**PICTURED BELOW**  
Spot the Ball: Michael as Edna Turnblad in the musical Hairspray

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*“I don't have any need to be a celebrity. I'm interested in being proud of the work I do, and I am. I'm not interested in being in newspapers or Hello! magazine.”*

**MICHAEL BALL**



PHOTO: JASON BELL

even a typical musical theatre song.

Speaking of which, the West End is particularly thriving at the moment. It is as healthy as it has ever been. I look at the current state of TV and how revenues have dropped so badly there, and it makes it all the more impressive that theatre is doing so well. I think there is always going to be a place for live performance and there is always going to be a place for theatre.

**Why is now a particularly good time for musical theatre?**

Tomorrow I am going to see Billy Elliot for the first time. I know it is five years old, but that is a fresh show, which shows that new stuff is being created, even though the old masterpieces are still doing good business. A lot of the success recently is down to things such as High School Musical and the movies that have come out of Chicago and Hairspray, but also the reality shows, which have absolutely helped.

**You are not a purist when it comes to recruiting talent through TV competitions, then?**

As a punter, I love watching it, I get as engrossed as everybody else. As far as the people who have won those programmes, all of the winners, be it Jodie Prenger or Connie Fisher or Lee Mead, all acquitted themselves brilliantly. They did the shows and they performed well. My gripe with reality TV musical shows is when they feed into cheap productions where it is a cynical money-making exercise for the producer. Where it is just a cheap rehash of a 20-year-old touring production, I think it is a rip-off and it does the theatre a huge disservice.

**Do you have any particular shows in mind?**

I'm not going to be specific... I don't know if you have seen Grease? [laughs] When you go and see Oliver!, whether you like that kind of thing or not, you can see it is a brilliant show. They quite rightly paid a fortune to Rowan Atkinson and they spend a huge amount on the production, and it is musical theatre at its best.

**Are there any parts you particularly fancied but missed out on?**

If I was really honest, there was only one that I was really cross I didn't get seen for and would love to have done, and that was [Rodgers and

# MICHAEL BALL

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# Features

Hammerstein's) *Carousel*. They did it at the National Theatre [in 1992, directed by Nicholas Hytner] and they wouldn't even see me for it, and I was really pissed off about that. In the future, I still want to do [Stephen Sondheim's] *Sweeney Todd* one day, and I will do that. I think it is a masterpiece.

**It is surprising that the West End, for all its success, does not produce more star names.**

Producers should invest time in creating stars but they tend to shy away from it and I think it's foolish, because if you get the right title with the right star name in the right theatre and it is a good production, you have always got a really good chance of succeeding. There is no guarantee that you will, but the odds are there. In order to become a name that could go above the title, I had to go away from the theatre and do other things. I had to make the records and do the concerts.

**Is it that producers do not want to let the star become bigger than the show?**

Yeah, and it's foolish. I say it's foolish, but then again, I suppose I would say that, wouldn't I?

**You have done a certain amount of TV over the years.**

**Have you got any ambition to do more?**

I would like to, but I have no burning ambition, and I think there's so much rubbish on there. I am always talking and saying no to things on telly, because there are only so many hours in the day. But I am always open to ideas and to doing things, and if the right thing comes along, absolutely I will be there.

**You do not seem to be driven by desperate ambition.**

I don't have any need to be a celebrity. I'm not interested. I'm interested in being proud of the work I do, and I am. I like what I do. I don't need to be recognised. I mean, I still am, but only really nicely. I never want to be fodder. I'm not interested in being in newspapers or *Hello!* magazine – never done that, never fancied it.

## Keep the Ball rolling 25th anniversary tour approaches



There is a strong argument to say that Michael Ball's live show is the element of his career that truly consolidates all of his various activities. His 25th anniversary tour – his first trip out on the road for more than two years – aims to demonstrate how.

Ball has left *Hairspray* now, but there will be aspects of that musical in evidence at his the anniversary dates, along with highlights from his entire career as a recording and stage artist. Members of the *Hairspray* show will be out with him, and he stresses that audiences will see a show, rather than just another concert.

"I think I now know how to put together a show, which is why we get the people coming back year after year to see what the next incarnation is going to be," he says. "I always want people to leave going, 'You know what? I've had a great night.'"

For his day job, Ball's manager Phil Bowdery is president of touring, Live Nation International Music, so it would be a surprise if the star did not maximise his potential in the live arena. Not for him, either, the short

burst of dates – Ball's autumn tour kicks off in September 12 and runs for nearly a month, taking in Britain's larger halls and arenas over the course of 19 dates, from south to north and back down again.

Around a week in, Ball will hit the Royal Albert Hall for two nights, by which time the show will be seamlessly tight for the recording of his forthcoming concert DVD.

Ball is playing his set choices close to his chest, though one recent interview appeared to hit a nerve when it speculated about the possibility of a segment in tribute to legendary rockers Kiss. What is certain is that he is not the kind of artist to frustrate the fans by skirting around the hits.

"I will obviously be paying respect to the things that have happened in the past, looking at shows I have been in, revisiting songs I know people are expecting to hear," says Ball. "But with every concert tour I do, there is an element of surprise. I always have a few songs that are current, that people will be surprised to hear me perform, but pleasantly so."

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# Key releases

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

## Out this week

### Singles

- **Lily Allen** 22 (Regal)
- Previous single (chart peak): Not Fair (5)
- **Dananananaykroyd** Some Dresses (Best Before)
- Previous single: Black Wax (did not chart)
- **Dizzee Rascal** Holiday (Dirtee Stank)
- Previous single: Bonkers (1)
- **Bob Dylan** Jolene (Columbia)
- Previous single: Most Likely You'll Go Your Way (And I'll Go Mine) - (Mark Ronson Re-Version) (51)
- **Erik Hassle** Don't Bring Flowers (Island)
- Debut single
- **Jet** She's A Genius (Parlophone)
- Previous single: Shine On (did not chart)
- **Noah & The Whale** Blue Skies (Vertigo)
- Previous single: 5 years Time (7)
- **Noisettes** Every Now And Then (Mercury)
- Previous single: Never Forget You (20)
- **Passion Pit** To Kingdom Come (Columbia)
- Previous single: The Reel'ng (did not chart)
- **Ti** Feat **Mary J Blige** Remember Me (Atlantic)
- Previous single: Whatever You Like (4,7)
- **Team Waterpolo** Letting Go (Epic)
- Previous single: Room 44 (did not chart)

### Albums

- **Arctic Monkeys** Humbug (Domino)
- Previous album (first-week sales/total sales): Favourite Worst Nightmare (227,993/712,597)
- **Athlete** Black Swan (Fiction)
- Previous album: Beyond The Neighbourhood (23,753/63,180)
- **The Casualties** We Are All We Have (Sideonedummy)
- Previous album: Made In NYC (89/343)



- **The Dodos** Time To Die (Wichita)
- Previous album: Visiter (80/4,564)
- **The Fiery Furnaces** I'm Going Away (Thrill Jockey)
- Previous album: Remember (137/419)
- **Ginuwine** A Man's Thoughts (Kedar)
- Previous album: Back II Da Basics (832/4,931)
- **David Guetta** One Love (Positiva/Virgin)
- Previous album: Pop Life (3,812/23,206)
- **Imogen Heap** Ellipse (Epic)
- Previous album: Speak For Yourself (228/26,931)
- **Jeremih** Jeremih (Def Jam)
- Debut album
- **Dolores O'Riordan** No Baggage (Cooking Vinyl)
- Previous album: Are You Listening (7,034/18,176)

## Out next week

### Singles

- **7 Worlds Collide** Too Blue (Columbia)
- **Billy Talent** Devil On My Shoulder (Atlantic)

- **Booby Luv** Say It (Hed Kandi)
- **The Cribs** Cheat On Me (Wichita)
- **Delphic** This Momentary (Kitsune)
- **Dolly Rockers** Gold Digger (Parlophone)
- **Dub Pistols** I'm In Love (Sunday Best)
- **Gallows** I Dread The Night (Warner Brothers)
- **Jay-Z** Feat. **Rihanna & Kanye West** Run This Town (Roc-A-Fella)
- **Lenka** Trouble Is A Friend (Columbia)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Julian Perretta** Wonder Why (Columbia)
- **The Prodigy** Take Me To The Hospital (Take Me To The Hospital)
- **Florence Rawlings** Hard To Get (Dramatic)
- **Remi Nicole** Standing Tears Apart (Island)
- **Asher Roth** She Don't Wanna Man (Island)
- **Sugababes** Get Sexy (Island)
- **Jamie T** Chaka Demus (Virgin)
- **Thomas Dybdahl** From Grace (Last Suppa)
- **Wave Machines** Punk Spirit (Neapolitan)
- **Michelle Williams** Hello Heartbreak (RCA)

### Albums

- **7 Worlds Collide** The Sun Came Out (Columbia)
- **Brendan Benson** My Old, Familiar Friend (Echo)
- **Black Crowes** Before The Frost (Silver Arrow)
- **Michael Jackson** Hello World - The Motown Solo Collection (JMC)
- **Just Jack** All Night Cinema (Mercury)
- **Noah & The Whale** The First Days Of Spring (Vertigo)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Sean Paul** Imperial Blaze (Atlantic)
- **Julian Perretta** Out Of My Mind (Columbia)
- **Tommy Reilly** Words On The Floor (A&M)
- **The Used** Artwork (Reprise)

## September 7

### Singles

- **Bananarama** Love Comes (Fascination)
- **Basement Jaxx & Sam Sparro** Feeling's Gone (XL)
- **Bat For Lashes** Sleep Alone/Moon And Moon (Parlophone)
- **The Big Pink** Dominos (4AD)
- **Colbie Caillat** Falling For You (Island)
- **Mariah Carey** Obsessed (Mercury)
- **Carolina Liar** I'm Not Over (Atlantic)
- **Kelly Clarkson** Already Gone (RCA)
- **Florence & The Machine** Drumming Song (Island)
- **David Gray** Fugitive (Polydor)
- **Beverley Knight** Beautiful Night (Hurricane)
- **Pixie Lott** Boys And Girls (Mercury)
- **Mika** We Are Golden (Island)
- **Mini Viva** Left My Heart In Tokyo (Geffen)
- **Jason Mraz** Feat. **Colbie Caillat** Lucky (Atlantic)
- **Muse** Uprising (Warner Brothers)
- **P-Money** Feat. **Vince Harder** Everything (3 Beat Blue)
- **Pearl Jam** The Fixer (Island)
- **Placebo** The Never Ending Why (Dream Brother)

- **Jazmine Sullivan** Bust Your Windows (Columbia)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)

### Albums

- **Sean Kingston** Tomorrow (RCA)
- **Mew** No More Stories (Columbia)
- **Florence Rawlings** A Fool In Love (Dramatic)
- **Remi Nicole** Cupid Shoot Me (Island)
- **Busta Rhymes** Back On My Bs (Interscope)
- **Rodrigo Y Gabriela** 11:11 (Ruby Works)
- **Jamie T** Kings And Queens (Virgin)



- **Frank Turner** Poetry Of The Deed (Xtra Mile)
- DIY success story Frank Turner's new album will be released on Epitaph in the rest of the world, while the independent that built him up over the past few years holds on to the release for the UK. Lead single The Road has been C-listed at Radio 1 and B-listed at 6 Music.
- **The Very Best** Warm Heart Of Africa (Moshi Moshi)
- **Rufus Wainwright** Milwaukee At Last - Live (Geffen)
- **Yo La Tengo** Popular Songs (Matador)

## September 9

### Albums

- **The Beatles** back catalogue remastered (Apple/Parlophone)

## September 14

### Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
  - **Chipmunk** Oopsy Daisy (Columbia)
  - **Coldplay** Strawberry Swing (Parlophone)
  - **Taio Cruz** Break Your Heart (Island)
  - **Jade Ewen** My Man (Geffen)
  - **Newton Faulkner** If This Is It (Ugly Truth)
  - **Livvi Franc** Now I'm That Bitch (Jive)
  - **Gossip** Love Long Distance (Columbia)
  - **Hockey** Song Away (Virgin)
  - **Joy Orbison** Hyph Mngo (Hotflush)
- “Hyph Mngo has had the internet all a flutter since it appeared on the end of a mix from Ben UFO in mid-summer. It is broadly a dubstep tune, although its rave samples, fluttering synths and summer feel show how far the genre has evolved. It is simply a beautiful slice of electronics and only a radio play or two away from being a cult hit.”
- [www.musicweek.com/reviews](http://www.musicweek.com/reviews)
- **Paloma Faith** New York (Epic)
  - **The Yeah You's** Getting Up With You (Island)

### Albums

- **Alarm** Will Sound A/Rhythmia (Nonesuch)
- **Peter Andre** Revelation (Conehead)
- **Bananarama** Viva (Fascination)
- **The Big Pink** A Brief History Of Love (4AD)
- **Colbie Caillat** Breakthrough (Island)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **The Cribs** Ignore The Ignorant (Wichita)
- **Flaming Lips** Embryonic (Warner Brothers)
- **David Gray** Draw The Line (Polydor)
- **Jay-Z** Blueprint III (Roc-A-Fella)
- **Kid British** It Was This Or Football - 2nd Half (Mercury)
- **Mark Knopfler** Get Lucky (Mercury)
- **Pixie Lott** Turn It Up (Mercury)
- **Megadeth** Endgame (Roadrunner)
- **Muse** The Resistance (Helium 3/Warner Bros)
- **Q Tip** Kamaal The Abstract (RCA)
- **Jazmine Sullivan** Fearless (Columbia)
- **Thomas Dybdahl** Thomas Dybdahl

(Last 5 Jppa)

- **The Yeah You's** Looking Through You (Island)
- **Zero 7** Yeah Ghost (Atlantic)

## September 21

### Singles

- **Alice In Chains** Check My Brain (Parlophone)
- **Amerie** Why R U (Mercury)
- **Animal Kingdom** Signs And Wonders (Warner Brothers)
- **Aqua** Back To The 80's (UMTV)
- **The Dream** Walking On The Moon (Mercury)
- **Filthy Dukes** Tupac Robot Club Rock (Fiction)
- **Natalie Imbruglia** Want (Island)
- **Lady Gaga** Lovegame (Interscope)
- **Lethal Bizzle** Going Out Tonight (Search & Destroy)
- **Lynyrd Skynyrd** Still Unbroken (Island)
- **Shakira** She Wolf (RCA)
- **Sliimy** Wake Up (Warner Bros)
- **The Veronicas** 4 Ever (Sire)
- **W Brown** Game Over (Island)

### Albums

- **Alberta Cross** Broken Side Of Time (Ark)
- **Basement Jaxx** Scars (XL)



- **Michael Bolton** One World One Love (UMRL)
- **Brand New** Daisy (Polydor)
- **Carolina Liar** Coming To Terms (Atlantic)
- **P Diddy** Last Train To Paris (Bad Boy)
- **Dizzee Rascal** Tongue N Cheek (Dirtee Stank)

## THE PANEL

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



**EDITH BOWMAN (RADIO 1)**  
**The Law: A Measure of Wealth (Local Boy Records)**  
 No one is really making old school rock'n'roll so they've definitely hit on something that connects with people here. Great riffs, catchy melodies and Stuart's vocals wrap up the package very nicely. No gimmicks – just good songs, and they let the music do the talking.



**MATT WILKINSON (NME)**  
**Alberta Cross: ATX (Ark)**  
 The swirling electric guitars on ATX are wonderfully overblown and vocalist Petter Ericson Stakee puts in a sublime performance that's pitched somewhere between Neil Young and Liam Gallagher.



**JON PARELE (NEW YORK TIMES)**  
**Twi The Humble Feather: Music for Spaceships and Forests (Friendly Ghost Recordings)**  
 Precise and ethereal, the music ends up in a peculiar place, somewhere in the midst of math, meditation and the singsong of a child making up a new myth.



**RAS KWAME (RADIO 1/XTRA)**  
**Gracious K: Migraine Skank (RCA)**  
 Gracious K delivers arguably the biggest track of 2009's summer of UK funky, the infectious club roller Migraine Skank. Big beats and big lyrics = heavy skankin' on the dancefloor!



Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

● **Stephen Duffy** Memory & Desire: 30 Years In The Wilderness (Universal)

This two-disc Duffy retrospective is the first to incorporate both his solo work and The Lilac Time material. Boasting 36 tracks, including two unreleased songs, the physical release comes with an expanded lyric book with Duffy's notes on each track. He has enjoyed a prolific career working under various guises, gaining further acclaim producing and co-writing Robbie Williams' 2005 album Intensive Care, which has sold more than 8m copies worldwide.

● **HEALTH** Get Color (City Slang)



● **Micah P. Hinson** All Dressed Up And Smelling Of Strangers (Full Time Hobby)

● **Hockey** Mind Chaos (Virgin)

● **Madness** Total Madness - Best Of (Union Square)

● **Mika** The Boy Who Knew Too Much (Island)

● **One Eskimo** One Eskimo (Little Polar)

● **Pearl Jam** Backspacer (Island)

## September 28

### Singles

● **Backstreet Boys** Straight Through My Heart (RCA)

● **Dead By Sunrise** Crawl Back In (Warner Brothers)

● **The Enemy** Be Somebody (Warner Bros)

● **The Fray** Heartless (RCA)

● **La Roux** I'm Not Your Toy (Polydor)

● **Ladyhawke** Magic (Island)

● **LMFAO** I'm In Ibiza, Bitch (Island)

### Albums

● **AFI** Crash Love (Polydor)

● **Alice In Chains** Black Gives Way To Blue (Parlophone)

● **All Angels** Fly Away (Decca)

● **Amerie** In Love And War (Mercury)

● **Animal Kingdom** Signs And Wonders (Warner Brothers)

● **Anti-Pop Consortium** Fluorescent Black (Big Dada)

● **Boys Noize** Power (Boys Noize)

● **Ian Brown** My Way (Fiction)

● **Ray Davies** Collected (UMTV)

● **The Dream** Love Vs Money (Def Jam)

● **Newton Faulkner** Rebuilt By Humans (Sony)

● **Liam Frost** We Ain't Got No Money, Honey? (Emperor)

● **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us/Atlantic)

● **Kings Of Convenience** Declaration Of Dependence (Virgin)

● **The Law** A Measure Of Wealth (Local Boy)

● **Lynyrd Skynyrd** Gods & Guns (Island)

● **Madonna** Celebration (Warner Brothers)

● **Paloma Faith** Do You Want The Truth Or Something Beautiful (Sony Music)

● **Paramore** Brand New Eyes (Fueled By Ramen)

● **Reamonn** Reamonn (UMRL)

● **Slimy** Paint Your Face (Warner Bros)

● **Barbra Streisand** Love Is The Answer (Columbia)

## October 5

### Singles

● **Athlete** The Black Swan (Fiction)

● **Devendra Banhart** Baby (Warner Brothers)

● **Whitney Houston** Million Dollar Bill (RCA)

● **Mr Hudson** White Lies (Mercury)

● **The Saturdays** Forever Is Over (Polydor)

● **Jordin Sparks** SOS (Let The Music Play) (RCA)

### Albums

● **Air** Love 2 (Virgin)

● **Backstreet Boys** This Is Us (RCA)

● **Deadmau5** For Lack Of A Better Name (Maustrap/Virgin)

● **Idlewild** Post Electric Blues (Cooking Vinyl) (05/10)

Idlewild's seventh studio album will already be familiar to the band's fanbase, following its limited-edition release earlier this year via their website. The release will be preceded by lead single Readers & Writers out September 28, while the band start a full headline UK tour on October 5.



● **Mando Diao** Give Me Fire! (Island)

● **Natalie Imbruglia** Come To Life (Island)

● **Katherine Jenkins** The Ultimate Collection (Decca)

● **Kurt Vile** Childish Prodigy (Matador)

● **Lethal Bizzle** Go Hard (Search & Destroy)

● **The Mountain Goats** The Life Of The World To Come (4AD)

● **Mumford & Sons** Mumford & Sons (Island)

● **Shakira** She Wolf (Epic)

● **Skint & Demoralised** Love And Other Catastrophes (Mercury)

● **The Twilight Sad** Forget The Night Ahead (FatCat)

● **The Veronicas** Hook Me Up (Sire)

## October 12 and beyond

### Singles

● **3OH!3** Starstruck (Atlantic) (12/10)

● **Aggro** Culo! (Mercury) (12/10)

● **Editors** Papillon (Columbia) (12/10)

● **Imogen Heap** First Train Home (Sony Music) (12/10)

● **Little Comets** Adultery EP (Columbia) (12/10)

● **MPHO** See Me Now (Parlophone) (12/10)

● **Micachu** Turn Me Well (Rough Trade) (12/10)

“If there was a prize for the artist that most people think should have been

nominated for the Mercury Prize, but wasn't, Micachu would certainly be a contender, after charming a discerning audience with her innovative, soulful electro pop. Turn Me Well is a great example of her perverse pop pointillism, kicking off with the sound of a Hoover and veering into distorted, howling keyboards before Micachu's cracked, vulnerable vocals take the song back to the realm of improbable pop. The Hoover returns later, of course, alongside distorted backing vocals, but nothing can disguise the fact that this is a real diamond in the rough of a pop song – and one that's over in less than three minutes, too.”

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

● **Passion Pit** Little Secrets (Columbia)

● **Skint & Demoralised** Failing To See The Attraction (Mercury)

● **Jack Splash** I Could Of Loved You (Columbia)

### Albums

● **3OH!3** Want (Atlantic) (26/10)

● **Alma Mater** Alma Mater with The Voice Of Pope Benedict XVI (Geffen) (tbc)

● **Brett Anderson** Slow Attack (BA Songs) (19/10)

● **Atlas Sound** Logos (4AD) (19/10)

● **Devendra Banhart** What Will We Be (Warner Brothers) (12/10)

● **Shirley Bassey** tbc (Geffen) (tbc)

● **Chipmunk** I Am Chipmunk (Columbia) (12/10)

● **Cold Cave** Love Comes Close (Matador) (02/11)

Over the past 18 months Philadelphians Cold Cave have recorded a series of limited-edition vinyl and cassette releases via independent labels including Dais, Hospital Productions and What's Your Rupture, while last month they released their debut album Love Comes Close via their own label Heartworm Press, and it sold out immediately.

● **Jamie Cullum** The Pursuit (Decca) (09/11)

● **Editors** In This Light & On This Evening (Columbia) (12/10)

● **Johnny Foreigner** Grace And The Bigger Picture (Bigger Picture) (26/10)

Produced by Alex Newport (Death Cab For Cutie, Rival Schools, At The Drive In), this follow-up to

Up All Night will arrive at the end of their headline dates across the UK in October. Lead single Criminals is released on October 16.

● **Erik Hassle** Hassle (Island) (09/11)

● **Whitney Houston** I Look To You (RCA) (19/10)

● **JLS** JLS (Epic) (09/11)

● **Jonathan Jeremiah** tbc (tbc) (tbc)

● **Kiss** Sonic Boom (Roadrunner) (tbc)

● **Norah Jones** tbc (Blue Note) (Nov tbc)



● **Mr Hudson** Straight No Chaser (Mercury) (12/10)

● **MPHO** Pop Art (Parlophone) (19/10)

● **Mario** DNA (I) (12/10)

● **Miike Snow** Miike Snow (Columbia) (26/10)

● **Lisa Mitchell** Wonder (RCA) (26/10) (12/10)

● **Queen** Queen Absolute (EMI) (tbc)

● **The Roots** How I Got Over (Def Jam) (16/11)

● **Sufjan Stevens** The BQE (Astmatic Kitty) (19/10)

● **Sting** If On A Winter's Night (Decca) (26/10)

● **Tune-Yards** Bird Brains (4AD) (16/11)

● **Diana Vickers** tbc (RCA) (tbc)

● **Robbie Williams** Reality Killed The Video Star (Parlophone) (09/11)

● **Wolfmother** Cosmic Egg (Modular) (12/10)

Losing two thirds of the band's original members has not been enough to stop the Wolfmother sound machine continuing on its psychedelic romp across the world. Led by the first single New Moon Rising, Cosmic Egg is essentially the work of core songwriter and frontman Andrew Stockdale, who will be hoping to top the 1.4m sales of the Australian group's Grammy-winning debut. It was produced by Alan Moulder in Australia's Byron Bay and the band were recently in the UK for a low-key launch date at the Lexington.

● **Will Young** The Hits (19/RCA) (16/11)

## SINGLE OF THE WEEK

### Dizzee Rascal Holiday (Dirtee Stank)



The UK's urban pin-up continues his musical diversification with this ravey Calvin Harris

collaboration. The duo are looking to replicate the runaway success of Dance With Me and seem to have a formula in place that both complements and contrasts in equal measure. While not as subtle and funky as Dance With Me, Holiday has a relentless, in-your-face charm and shows what an urban artist with an open mind can achieve in the UK. The forthcoming fourth album, which can be a tricky hurdle to navigate for most artists, is one of most anticipated releases of the year and we would not put a top three placing past the 24-year-old, who can currently do no wrong.

## ALBUM OF THE WEEK

### Arctic Monkeys Humbug (Domino)



Songwriting as defined as Alex Turner's buys one a certain degree of freedom when it comes to

experimenting because, through it all, there is a line of consistency. And so it is with Arctic Monkeys' third studio album. Produced mainly by Josh Homme and recorded in the US, there is a heavy darkness to the band that was absent before. Songs such as Crying Lightning and Dangerous Animal evoking something new in the Monkeys' sound. Lyrically, too, Turner continues to improve, with Humbug containing some of his most observed and thought-provoking moments yet. But beyond the changes this is a band defined by one of the great songwriters of our time, and his skills just keep getting better.

# Key releases

## Pearl Jam block a hat-trick for Muse



### THE RESISTANCE BY MUSE

**CONTINUES** to set the pace on the pre-release charts, spending a second week at number one at Amazon, and a fourth week at Play, while holding at two at HMV, where Pearl Jam's Backspacer – the subject of an exclusive ticket opportunity when ordered in advance – leads the list for the sixth week in a row.

With first single We Are Golden

making major inroads in clubs and on the airwaves, Mika's upcoming album The Boy Who Knew Too Much is making excellent progress. It climbs 13-12 at HMV, while debuting at 16 at Amazon and nine at Play.

Pixie Lott's debut single Mama Do (Uh Oh Uh Oh) reached number one in June and follow-up Boys And Girls is shaping up to be another

smash. It has been the most-played unreleased track on radio for the last four weeks, which has helped stir up demand for her debut album, Turn It Up, released September 14. The album continues to climb the pre-release charts, ranking sixth at Amazon, eighth at HMV and 12th at Play.

Before topping the OCC sales chart, both of Dizzee Rascal's last

two singles – Dance Wit Me and Bonkers – had a turn as Shazam's most-tagged pre-release, so the omens are good for his new single, Holiday, which moves 3-1 on the list this week.

No change at Last.fm, with La Roux's Bulletproof still shooting down potential rivals and remaining as the most-played track overall.

Alan Jones

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

Pos	ARTIST	Title	Label
1	MUSE	The Resistance	Helium 3/Warner Bros
2	PORCUPINE TREE	The Incident	Roadrunner
3	JAMIE T	Kings & Queens	Virgin
4	PEARL JAM	Backspacer	Island
5	PARAMORE	Brand New Eyes	Fueled By Ramen
6	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank
7	PETER ANDRE	Revelation	Conehead
8	MEGADETH	Endgame	Roadrunner
9	MIKA	The Boy Who Knew Too Much	Island
10	JLS	JLS	RCA
11	JAY-Z	Blueprint III	Roc Nation
12	PIXIE LOTT	Turn It Up	Mercury
13	MADONNA	Celebration	Warner Music
14	HOCKEY	Mind Chaos	EMI
15	WHITNEY HOUSTON	I Look To You	Sony
16	ROBBIE WILLIAMS	Reality Killed...	Virgin
17	NEWTON FALUKNER	Rebuilt By Humans	Sony
18	EDITORS	In This Light...	Sony Music
19	JUST JACK	All Night Cinema	Mercury
20	IAN BROWN	My Way	Fiction

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	The Resistance	Helium 3/Warner Bros
2	THE BEATLES	mono boxed set	Parlophone
3	THE BEATLES	mono boxed set	Parlophone
4	PETER ANDRE	New Beginning	Conehead
5	PEARL JAM	Backspacer	Island
6	PIXIE LOTT	Turn It Up	Mercury
7	PREFAB SPROUT	Let's Change...	Kitchenware
8	JUST JACK	All Night Cinema	Mercury
9	MARK KNOPFLER	Get Lucky	Mercury
10	JAMIE T	Kings And Queens	Virgin
11	THE BEATLES	Sgt Pepper's...	Parlophone
12	THE BEATLES	Abbey Road	Parlophone
13	ALL ANGELS	Fly Away	Decca
14	HOCKEY	Mind Chaos	Virgin
15	WHITNEY HOUSTON	I Look To You	RCA
16	MIKA	The Boy Who Knew Too Much	Island
17	OCEANSIZE	Feed To Feed	Superball
18	PORCUPINE TREE	The Incident	Roadrunner
19	PARAMORE	Brand New Eyes	Fueled By Ramen
20	THE BEATLES	Revolver	Parlophone

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	DIZZEE RASCAL	Holiday	Dirtee Stank
2	WALE FEAT. LADY GAGA	Chillin	Interscope
3	JAY-Z	Run This Town	Roc Nation
4	SUGABABES	Get Sexy	Island
5	MINI VIVA	Left My Heart In Tokyo	Geffen
6	EGYPT	In The Morning	Relentless/virgin
7	DUCK SAUCE	Anyway	Fools Gold
8	MUSE	Uprising	Warner Brothers
9	BOOTY LUV	Say It	Hed Kandi
10	NNEKA	Heartbeat	Yo Mama
11	SHAKIRA	She Wolf	RCA
12	TAIO CRUZ	Break Your Heart	Island
13	MADONNA	Celebration	Warner Brothers
14	PIXIE LOTT	Boys And Girls	Mercury
15	DANIEL MERRIWETHER	Impossible	J
16	MARIAH CAREY	Obsessed	Mercury
17	WOUTER HAMEL	See You Once Again	Dox
18	BIFFY CIVOY	That Golden Rule	14th Floor
19	JADE EWEN	My Man	Geffen
20	PRODIGY	Take Me To...	Take Me To The Hospital

### Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	LA ROUX	Bulletproof	Polydor
2	LADY GAGA	Poker Face	Interscope
3	LA ROUX	In For The Kill	Polydor
4	KINGS OF LEON	Sex On Fire	Hard Me Down
5	LADY GAGA	Paparazzi	Interscope
6	KINGS OF LEON	Use Somebody	Hand Me Down
7	BLACK EYED PEAS	I Gotta Feeling	Interscope
8	ARCTIC MONKEYS	Crying Lightning	Domino
9	LITTLE BOOTS	Remedy	sixsevine
10	MGMT	Kids	Columbia
11	FLORENCE & THE MACHINE	Rabbit...	Island
12	MGMT	Time To Pretend	Columbia
13	KASABIAN	Fire	Columbia
14	MUSE	Supermassive Black Hole	Helium 3/Warner
15	BON IVER	Skinny Love	4AD
16	PARAMORE	Misery Business	Fueled By Ramen
17	MUSE	Time Is Running Out	Helium 3/Warner Bros
18	LITTLE BOOTS	New In Town	sixsevine
19	BON IVER	Flume	4AD
20	MUSE	Hysteria	Helium 3/Warner Bros

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

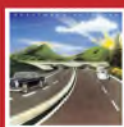
Pos	ARTIST	Title	Label
1	PEARL JAM	Backspacer	Island
2	MUSE	The Resistance	Helium 3/Warner Bros
3	JAY-Z	Blueprint III	Roc Nation
4	JLS	JLS	RCA
5	PETER ANDRE	Revelation	Conehead
6	MADONNA	Celebration	Warner Brothers
7	PARAMORE	Brand New Eyes	Fueled By Ramen
8	PIXIE LOTT	Turn It Up	Mercury
9	MARIAH CAREY	Memoirs Of...	Island
10	WHITNEY HOUSTON	I Look To You	RCA
11	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank
12	MIKA	We Are Golden	Island
13	MEGADETH	Endgame	Roadrunner
14	THE BOXER REBELLION	Union	HMV
15	BASEMENT JAXX	Scars XL	
16	EDITORS	In This Light...	Sony Music
17	BACKSTREET BOYS	This Is Us	RCA
18	IAN BROWN	My Way	Fiction
19	SEAN PAUL	Imperial Blaze	Atlantic
20	PALOMA FAITH	Do You Want...	Sony Music



## CATALOGUE REVIEWS

### KRAFTWERK

Autobahn/Radio Activity/Trans Europe Express/The Man Machine/Computer World/Techno Pop/The Mix/Tour De France (Mute CDSTUMM 303/4/5/6/7/8/9/10)



It is 35 years since Germany's legendary pioneers

unleashed their masterpiece Autobahn on an unsuspecting world. The album changed electronic music for ever – excuse enough for Mute/EMI to release these eagerly-awaited remastered versions of their work, housed in special slipcases with newly-expanded artwork. Although all of the albums are steeped in Kraftwerk's unmistakable and utterly distinctive sound, they also have their own equally unique characteristics, and show how the group has changed considerably while somehow remaining the same. All albums are also available in

heavyweight vinyl and as 12345678 The Catalogue, a boxed set with the albums in mini-vinyl wallet packaging with large format booklets (KLANGBOX 002).

### TALVIN SINGH

OK (Island/Universal tbc)



A ground-breaking blend of Indian classical

influences, western electronic music and drum&bass, OK was recorded at multiple locations around the world and had a nine-month gestation. It wears its influences proudly, with Singh's fluid tabla stylings transporting the listener to an otherworldly place. It deservedly took the Mercury Music Prize in 1999 and went on to sell more than 87,000 copies without ever breaching the Top 40. In its latest incarnation, the original album is supplemented by a second CD featuring remixes of the tracks by the likes of 4, Hero,

Francois Kervorkian and Richie Hawtin.

### VARIOUS

Tell Me – Ember Beat Vol. 1 (1962–64) (Future Noise/Fantastic Voyage FVCD 014)



A pioneering UK indie label founded by Jeffrey Kruger

in 1960, Ember survived until 1979 but this enjoyable compilation focuses only on the years 1962–64, the better to examine the label's contribution to the then-burgeoning beat music scene. To start with it was very derivative, with The Sunsets' Savoy Club Stomp an anonymous rock instrumental, and Carter, Lewis & The Southerners' Tell Me in the style of Buddy Holly & The Crickets. Things improved with the advent of Chad & Jeremy, whose folk/pop confection Yesterday's Gone was a substantial American hit as was the more sophisticated Summer Song,

while A Band Of Angels were clearly students of Lennon and McCartney. Many of the better tracks on the album were produced by composer John Barry, who also contributes four suitably beat-influenced instrumental tracks of his own.

### ASWAD

Reggae Warriors – The Best Of (Music Club Deluxe MCDLX 105)



With 17 Top 75 hits to their credit, Aswad are one of the UK's most successful homegrown reggae acts. This double-disc set turns back the clock to 1993–1995, and includes 32 tracks spread across two CDs. Their biggest hit from that period, Shine, is a joyful and optimistic song but there is a great deal more to Aswad. They are equally at home with roots-style tracks as with lovers' rock, and both sides of their sound are given free reign here.

Alan Jones

## CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title	Label
1	1	MICHAEL JACKSON	The Essential	Epic (ARV)
2	3	U2	U218 Singles	Mercury (ARV)
3	2	ABBA	Gold – Greatest Hits	Polydor (ARV)
4	10	STEVIE WONDER	The Definitive Collection	UMTV (ARV)
5	9	GUNS N' ROSES	Greatest Hits	Geffen (ARV)
6	11	THE STONE ROSES	The Complete	Silvertone (ARV)
7	4	MICHAEL JACKSON & THE JACKSON 5	The Very Best Of	Universal TV (ARV)
8	6	TAKE THAT	Never Forget – The Ultimate Collection	RCA (ARV)
9	5	BOB MARLEY & THE WAILERS	Legend	Tuff Gong (ARV)
10	7	MICHAEL JACKSON	Number Ones	Epic (ARV)
11	8	THE PRODIGY	Their Law – The Singles 1990–2005	XL (PIAS)
12	13	DIRE STRAITS & MARK KNOPFLER	Private Investigations – The Best Of	Mercury (ARV)
13	16	PRINCE	Ultimate	Warner Brothers (CIN)
14	RE	JIMI HENDRIX	Experience Hendrix – The Best Of	MCA (ARV)
15	RE	NEIL DIAMOND	The Best Of	MCA (ARV)
16	15	EURYTHMICS	Ultimate Collection	RCA (ARV)
17	NEW	THE POLICE	The Police	A&M (ARV)
18	RE	THE BEATLES	1	Apple (E)
19	19	BEACH BOYS	The Very Best Of	Capitol (E)
20	18	BON JOVI	Cross Road – The Best Of	Mercury (ARV)

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	5	3	MADONNA Celebration / Warner Brothers
2	8	3	EXAMPLE Watch The Sun Come Up / FSUK
3	12	2	ESCALA Children / Syco
4	21	3	THE PRODIGY Take Me To The Hospital / Take Me To The Hospital
5	24	3	PIXIE LOTT Boys And Girls / Mercury
6	15	2	MILK & SUGAR FEAT. GARY NESTA PINE Let The Sun Shine / Milk & Sugar
7	16	2	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
8	23	3	MIKA We Are Golden / Island
9	11	3	JULIAN PERRETTA Wonder Why / Columbia
10	1	3	AGENT X FT MUTYA BUENA & ULTRA Fallin' / 3 Beat Blue
11	30	2	MAJESTIC MC In Da VIP / Big Life
12	NEW		TIESTO & SNEAKY SOUNDSYSTEM I Will Be Here / 14th Floor
13	14	2	ELEK-TRO JUNKIES FEAT. THERESE Neon Lights / Fierce Angel
14	35	2	FREEMASONS Shakedown 2 album sampler / Loaded
15	20	2	ARMIN VAN BUUREN Never Say Never / Armada
16	13	4	TOM NOIZE Spinning / Loverush Digital
17	26	2	RECALL 22 Subimos Juntas / Champion
18	3	6	CAVIN HARRIS Ready For The Weekend / Columbia
19	4	4	LITTLE BOOTS Remedy / sixsevenine
20	NEW		MARIAH CAREY Obsessed / Mercury
21	NEW		MINI VIVA Left My Heart In Tokyo / Geffen
22	22	3	MOS WANTED MEGA FEAT. JANEÉ Touch My / Blatant Swagger
23	32	3	TRENT CANTRELLE V PRINCESS SUPERSTAR Robot / Sounds Like
24	NEW		FONZERELLI Dreamin' / Big In Ibiza
25	NEW		WHITE KNIGHTS FEAT. BELLE ERSKINE Replay / Champion
26	NEW		DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positiva/Virgin
27	2	3	THE NEW DEVICES Everything Good / RCA
28	9	5	P-MONEY FEAT. VINCE HARDER Everything / 3 Beat Blue
29	6	4	YAZZ The Only Way Is Up / Big Life
30	10	4	SUGABABES Get Sexy / Island
31	NEW		PALOMA FAITH New York / Epic
32	17	6	OUT OF OFFICE V THE ORIGINAL I Love You Baby / New State
33	19	4	MECK Windmills / Frenetic
34	NEW		JOHN & JEHN Looking For You / Faculty Music Media
35	NEW		MICHELLE WILLIAMS Hello Heartbreak / RCA
36	NEW		TINA COUSINS Sex On Fire / AATW
37	25	4	DIZZEE RASCAL FEAT. CHROME Holiday / D1rtee Stank
38	7	2	MIKE SNOW Animal / Columbia
39	28	8	MSTRKRFT Heartbreaker / Geffen
40	40	2	BASEMENT JAXX & SAM SPARRO Feeling's Gone / XL

## Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	3	2	MADONNA Celebration / Warner Brothers
2	6	3	PIXIE LOTT Boys And Girls / Mercury
3	13	3	YAZZ The Only Way Is Up / Big Life
4	16	3	MICKY MODELLE V GHETTO BUSTERZ Whine Up / AATW
5	18	2	MINI VIVA Left My Heart In Tokyo / Geffen
6	11	5	LUVI FRANC Now I'm That Bitch / Jive
7	1	4	DIZZEE RASCAL FEAT. CHROME Holiday / D1rtee Stank
8	29	2	ITALO BROTHERS Stamp On The Ground / AATW
9	20	3	ESMEE DENTERS Outta Here / Interscope
10	2	4	SUGABABES Get Sexy / Island
11	19	2	REMI NICOLE Standing Tears Apart / Island
12	NEW		SUGA DIEZEL Money Man / Suga Diezel
13	NEW		BASSHUNTER Every Morning / Hard2beat
14	26	3	DOLLY ROCKERS Gold Digger / Parlophone
15	NEW		HONEY RYDER Rising Up / Honey Ryder
16	NEW		STYLES & BREEZE PRESENTS INFEXTIOUS Amigos / AATW
17	NEW		JEREMIH Birthday Sex / Def Jam
18	23	2	NATURI NAUGHTON Fame / Decca
19	4	3	BLACK EYED PEAS I Gotta Feeling / Interscope
20	24	2	SHONTELLE Battle Cry / Island
21	25	2	ELEK-TRO JUNKIES FEAT. THERESE Neon Lights / Fierce Angel
22	NEW		MICA PARIS The Hardest Thing / Rhythm Riders
23	NEW		ADDICTIVE Domino Effect / 2Nv1Kaki Music
24	27	2	SLIMY Wake Up / Warner Brothers
25	NEW		JADE EWEN My Man / Geffen
26	NEW		CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
27	NEW		MARIAH CAREY Obsessed / Mercury
28	7	6	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin
29	NEW		JODY WATLEY The Borderline/A Beautiful Life / Avitone
30	5	4	CAVIN HARRIS Ready For The Weekend / Columbia

# Madonna double is a cause for Celebration



2008 WAS BY NO MEANS A VINTAGE YEAR FOR MADONNA, with last single Miles Away bringing her magnificent run of 64 straight top 20 hits to a sudden and jarring halt in December by peaking at a miserable number 39 on the OCC sales chart.

In 2009, however, things are looking up, with the title track from her new 'hits and more' album Celebration arriving atop both the Upfront and Commercial Pop charts this week.

In truth, although her last album Hard Candy was her least successful to date, the singles from it were still huge club hits with all three - 4 Minutes, Give It 2 Me and Miles Away - topping the Upfront and Commercial Pop charts.

Celebration is bigger than all of

them in terms of DJ support, with excellent mixes from Benny Benassi and Paul Oakenfold already serviced and the promise of more to come.

Debuting at number 96 Upfront and 17 Commercial Pop, Jeremih's Birthday Sex completes a 28-10-4-1 ascent of the Urban chart for the new Def Jam star. Birthday Sex has already been a major hit in the US, where it reached number four on *Billboard's* Hot 100 and number one on the R&B chart, and has sold 1,164,000 copies to date. It replaces Pitbull's I Know You Want Me (Calle Ocho) at the urban peak, though the latter track - which has spent the last two weeks at number one - actually grows 2% week-on-week and has its highest level of support yet, in a seven-week campaign.

Alan Jones

## Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	4	6	JEREMIH Birthday Sex / Def Jam
2	1	7	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin
3	2	5	DIZZEE RASCAL FEAT. CHROME Holiday / D1rtee Stank
4	6	12	BEYONCE Sweet Dreams / Columbia
5	5	4	THE-DREAM FEAT. KANYE WEST Walkin' On The Moon / Def Jam
6	3	6	BLACK EYED PEAS I Gotta Feeling / Interscope
7	8	9	CIARA FEAT. MISSY ELLIOTT Work / laFace
8	9	7	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
9	20	2	JADE EWEN My Man / Geffen
10	18	3	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc-A-Fella
11	7	8	SEAN KINGSTON Fire Burning / Beluga Heights/Epic
12	11	5	MARIAH CAREY Obsessed / Mercury
13	14	10	FLO-RIDA FEAT. NELLY FURTADO Jump / Atlantic
14	10	6	TINCHY STRYDER FEAT. AMELLE Never Leave You / 4th & Broadway
15	15	14	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Interscope
16	16	16	SEAN PAUL So Fine / Atlantic
17	13	4	EGYPT In The Morning (Let Your Love Come In) / Relentless/Virgin
18	12	10	JLS Beat Again / Epic
19	21	3	MICA PARIS The Hardest Thing / Rhythm Riders
20	17	2	CHIPMUNK Diamond Rings / Columbia
21	19	3	SUGABABES Get Sexy / Island
22	27	2	JAMIE FOXX Digital Girl / RCA
23	26	3	ADDICTIVE Domino Effect / 2Nv1Kaki Music
24	24	11	SERANI No Games / TJ 876
25	28	21	BLACK EYED PEAS Boom Boom Pow / Interscope
26	NEW		NATHAN Superwoman / Monalis 360
27	NEW		WALE FEAT. LADY GAGA Chillin' / Interscope
28	22	13	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
29	23	10	JORDIN SPARKS Battlefield / Jive
30	NEW		BLUEY ROBINSON I Know / London Village Music



Jeremih's big day: Birthday Sex climbs to number one in Urban



He is there: Tiesto and Sneaky SoundSystem are the highest new entry in Upfront Club

## Cool Cuts Top 20

Pos	ARTIST Title
1	DAVID GUETTA FEAT. AKON Sexy Chick
2	DEADMAU5 FEAT. ROB SWIRE Ghosts & Stuff
3	TIESTO & SNEAKY SOUNDSYSTEM I Will Be Here
4	TOGETHER Hardcore Uproar 2009
5	DAVID GUETTA, SEBASTIAN INGROSSO & DIRTY SOUTH How Soon Is Now
6	MCLEAN Broken
7	RITON & PRIMARY Who's There
8	ANOTHER CHANCE I Can't Wait
9	LA ROUX I'm Not Your Toy
10	EMPIRE OF THE SUN Walking On...
11	ARMIN VAN BUUREN Never Say Never
12	KIM FAI Good Life
13	STYLE OF EYE Grounded
14	EROL ALKAN & BOYS NOIZE Waves / Death Suite
15	TOCADISCO Way Of Love
16	PHONAT Set Me Free
17	BEAT ASSASINS Put Em Up
18	FRIENDLY FIRES Kiss Of Life
19	W BROWN Game Over
20	KILLA KELA Everyday



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](http://www.ministryofsound.com/radio)

# Charts analysis

## Analysis Alan Jones



# Calvin Harris storms to the albums peak

**DANCE DOMINATES THIS WEEK**, with **Calvin Harris** ending Michael Jackson's albums chart reign, and **David Guetta's** Sexy Chick soaring to the singles summit.

**Michael Jackson** has topped the albums chart eight times in a row since his death - for one week with Number Ones, followed by a seven-week stay for The Essential - but the latter album dips to number six (17,199 sales) this week, to be replaced in pole position by Calvin Harris' second album, Ready For The Weekend. Capitalising on the success of the singles Dance Wiv Me (with Dizzee Rascal and Chrome) and I'm Not Alone - both number ones - and the title track, which debuted at number three last week but now drifts to number four (29,695 sales), the album sold 36,308 copies last week. It easily beats the first-week tally of 16,121 sales of Harris' debut album, I Created Disco, which entered and peaked at number eight in June 2007. Harris, 25, from Dumfries, is only the second male soloist from Scotland to have a number one album, doing so just 11 weeks after the first, Paolo Nutini.

Meanwhile, after reaching number three with Take Me Back, and number one with Number One and Never Leave You (featuring Taio Cruz, N-Dubz and Amelle, respectively), **Tinchy Stryder** makes his album chart debut at number two, on sales of 28,655 copies of his second album, Catch 22. The

album was released two years to the week after Stryder's debut, Star In The Hood, which failed to make the Top 200, and has sold just 6,096 copies to date.

Harris and Stryder's debuts end, at least temporarily, **Beyonce's** charge towards the summit, which saw her I Am...Sasha Fierce album improve its chart placing for five weeks in a row. The album dips 2-3 this week, although its sales improve again, climbing 1.4% to 21,760. It will get another chance of glory next month, when it is released in a platinum edition.

There are also debuts for albums by **Vagabond**, **Simian Mobile Disco** and **The XX**.

**Vagabond's** debut album, You Don't Know The Half Of It, arrives at number 27 on sales of 4,904 copies, a fortnight after introductory chart single, Don't Wanna Run No More, reached number 41. Indie rockers **The XX's** self-titled debut album is also a new arrival, debuting at number 36 on sales of 4,180 copies for the quartet of 19-year-olds from south-west London. Meanwhile, **Simian Mobile Disco's** second studio album, Temporary Pleasure debuts at number 39 (3,875 sales) two years after introductory album Attack Decay Sustain Release reached number 59.

After falling as low as number 52 at the beginning of July, **James Morrison's** second album has rebounded strongly, climbing in six of the past seven weeks. It

### Sales statistics

LAST WEEK	Singles	Artist albums
Sales	2,257,631	1,280,676
prev week	2,312,658	1,252,036
% change	-2.4%	+2.3%

LAST WEEK	Compilations	Total albums
Sales	357,349	1,638,025
prev week	371,131	1,623,167
% change	-3.7%	+0.9%

YEAR TO DATE	Singles	Artist albums
Sales	87,288,576	52,499,838
vs prev year	63,767,986	54,970,765
% change	+36.9%	-4.5%

YEAR TO DATE	Compilations	Total albums
Sales	14,104,392	66,604,230
vs prev year	17,140,573	72,111,338
% change	-17.7%	-7.6%

Compiled from sales data by Music Week

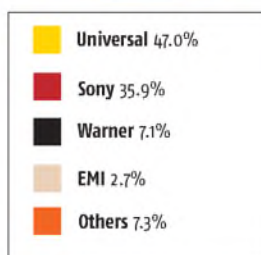
jumps 18-14 this week to achieve its highest chart placing for 14 weeks. More importantly, it sold 9,116 copies last week, to lift its career tally to more than 600,000.

On the compilations chart, **Now That's What I Call Music! 73** enjoys its fifth and probably last, week at number one. It sold 33,299 copies last week - just 165 more than **Big Tunes: Back 2 The 80s**, which is runner-up for the fourth straight week. **Now! 73** has sold 566,756 copies in 34 days. That's 10.46% ahead of same stage sales of 513,065 for immediate predecessor, **Now! 72** - but 16.99% behind the five-week tally of 682,203 sales set by 2008 equivalent **Now! 70**.

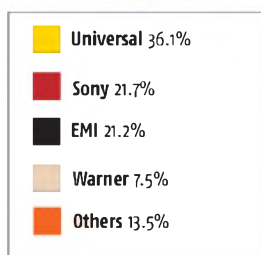
On the singles chart, **Black Eyed Peas' I Gotta Feeling** is knocked off the summit for the second time - but it's a friend who dethrones them, namely French DJ/producer **David Guetta**, who helped write and produce I Gotta Feeling. He scores his second number one as an artist (and his third in writing and production categories) so far in 2009, with Sexy Chick, which catapults 21-1, following its early release last week to combat sales of an opportunistic cover by GG. The track - also known as Sexy Bitch - sold 55,207 copies last week, and arrives at the summit nine weeks after Guetta's When Love Takes Over collaboration with Kelly Rowland sprung 7-1 on sales of 78,108 copies. Guetta is only the fourth French recording artist to have a number one hit in the UK, and the first to do so twice. Charles Aznavour was the first, with She in 1974. It was to be 25 years before the next, Mr Oizo, with Flat Beat. The last prior to Guetta was Modjo whose Lady (Hear Me Tonight) topped the list in 2000.

Sexy Chick also features, and was co-written by **Akon**, for whom

### ARTIST ALBUMS



### SINGLES



former pancake waitress from Oosterbeek, she was spotted on Youtube by Justin Timberlake, who promptly made her the first signing for his own new Tennman label. The track was co-written by Timberlake, for whom it is the 22nd hit as a writer, and the 16th to reach the Top 10. Also off to a flying start, **The Day I Died** is the second single from **Just Jack's** third album, All Night Cinema, and debuts at number 11 (19,844 sales), instantly beating the number 17 peak of first single, Embers, while nicely setting up the album.

Following in the footsteps of **Corinne Bailey Rae** (2006), **Mika** (2007) and **Adele** (2008), **Blackpool's Little Boots** was the winner of the BBC's Sound Of... accolade for this year. Some of those she beat for the title - including **La Roux**, **Florence + The Machine** and **Lady GaGa** - have been conspicuously more successful to date but **Little Boots** is fighting back. Her debut hit **New In Town** reached number 13 in June, while debut album **Hands** got to number five. New single **Remedy** has outshone **New In Town**, moving 33-14-10-6 in the past three weeks, and has also sparked a revival in sales of **Hands**, which grows for the fourth week in a row, climbing 34-25 on sales of 5,103 copies, taking its career tally to 63,037.

After debuting at number four last week, **Peter Andre's** **Behind Closed Doors** slides to number nine, with sales dipping 42.7% - more than any other single in the Top 75 - to 20,600.

Album sales last week improved marginally (0.9%) to 1,638,026 - their fourth lowest level in 503 chart weeks in the 21st century - and were 11.16% below same week 2008 sales of 1,843,715. Singles sales slipped by 2.4% to 2,257,631. That's 27.90% above same week 2008 sales of 1,765,155 but it's the seventh week in a row they have declined, and their lowest level so far this year.

## International charts coverage Alan Jones

# King of Pop still reigns but La Roux are making waves

**MICHAEL JACKSON SALES WORLDWIDE** are now at their lowest level since his death - but he still holds the number one spot in more than half of the countries where reliable charts are compiled. **King Of Pop** remains at number one in Austria, Germany, Italy, Poland and Switzerland, and returns to number one in the Netherlands. The Collection - a five-CD box set that includes **Off The Wall**, **Thriller**,

**Bad**, **Dangerous** and **Invincible** - is still number one in Denmark and the Flanders region of Belgium, but dips to number two in Spain and Wallonia, while **Number Ones** falls to number two in the overall sales list in the USA. **The Essential** holds at number one in Australia and Hungary, and finally reaches the summit in Mexico, replacing **Thriller 25**, which has been number one for the past three weeks.

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 CALVIN HARRIS Ready For The...	£8.98	£8.99	£8.95	£8.93
2 TINCHY STRYDER Catch 22	£8.98	£8.99	£8.95	£8.93
3 BEYONCE I Am Sasha Fierce	£6.98	£6.99	£6.99	£6.93
4 BLACK EYED PEAS The END	£8.98	£8.99	£8.95	£8.93
5 PAOLO NUTINI Sunny Side Up	£8.98	£8.99	£8.95	£8.93

# Charts sales

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charts company

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Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>PETER ANDRE</b> Behind Closed Doors / Conehead (ARV)
2	2	<b>CHICANE</b> Poppiholla / Modena (Absolute/Arato)
3	5	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious Music (PIAS)
4	3	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Ditee Stank (PIAS)
5	7	<b>ARCTIC MONKEYS</b> Crying Lightning / Domino (PIAS)
6	15	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Ditee Stank (PIAS)
7	RE	<b>PAUL VAN DYK</b> For An Angel 2009 / New State (E)
8	4	<b>FREEMASONS FEAT. SOPHIE ELLIS BEXTOR</b> Heartbreak (Make Me A Dancer) / Loaded (ARV)
9	9	<b>THE PRODIGY</b> Warrior's Dance / Take Me To The Hospital (CIN)
10	18	<b>OASIS</b> Wonderwall / Big Brother (PIAS)
11	NEW	<b>PLATINUM</b> Trippin' / Hardzbeat (ARV)
12	17	<b>THE PRODIGY</b> Take Me To The Hospital / Take Me To The Hospital (CIN)
13	12	<b>MIA</b> Paper Planes / XL (PIAS)
14	11	<b>THE PRODIGY</b> Omen / Take Me To The Hospital (CIN)
15	10	<b>SUB FOCUS</b> Rock It/Follow The Light / Ram (SRD)
16	14	<b>FRIENDLY FIRES</b> Jump In The Pool / XL (PIAS)
17	NEW	<b>BRIGHT EYES</b> First Day Of My Life / Saddle Creek (WITE)
18	15	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite / Data (ARV)
19	NEW	<b>JACK PENATE</b> Pull My Heart Away / XL (PIAS)
20	13	<b>BASEMENT JAXX</b> Raindrops / XL (PIAS)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>CHICANE</b> Best Of / Modena (Absolute/Arato)
2	2	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (CIN)
3	NEW	<b>THE XX</b> The XX / XL (PIAS)
4	5	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
5	3	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
6	4	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ARV)
7	9	<b>ARCTIC MONKEYS</b> Whatever People Say I Am That's What I'm Not / Domino (PIAS)
8	6	<b>GEOFFREY GURRUMUL YUNUPINGU</b> Gurrumul / Dramatico/Skinnyfish
9	7	<b>THE PRODIGY</b> Their Law - The Singles 1990-2005 / XL (PIAS)
10	NEW	<b>RICHMOND FONTAINE</b> We Used To Think The Freeway Sounded / Deror (Shellshock)
11	8	<b>JACK PENATE</b> Everything Is New / XL (PIAS)
12	10	<b>ARCTIC MONKEYS</b> Favourite Worst Nightmare / Domino (PIAS)
13	11	<b>MADNESS</b> Liberty Of Norton Folgate / Lucky Seven (PIAS)
14	13	<b>DUCKWORTH LEWIS METHOD</b> The Duckworth Lewis Method / Divine Comedy (PIAS)
15	20	<b>EVA CASSIDY</b> Songbird / Blix Street (P)
16	15	<b>BASSHUNTER</b> Now You're Gone / Hardzbeat (ARV)
17	17	<b>BON IVER</b> For Emma, Forever Ago / wAD (PIAS)
18	18	<b>DEADMAU5</b> Random Album Title / Ministry (ARV)
19	12	<b>REVEREND &amp; THE MAKERS</b> A French Kiss In The Chaos / Wall Of Sound (PIAS)
20	RE	<b>ADELE</b> 19 / XL (PIAS)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>THE XX</b> The XX / XL (PIAS)
2	2	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
3	1	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
4	3	<b>GEOFFREY GURRUMUL YUNUPINGU</b> Gurrumul / Dramatico/Skinnyfish (ADA/CIN)
5	NEW	<b>RICHMOND FONTAINE</b> We Used To Think The Freeway Sounded / Deror (Shellshock)
6	4	<b>DUCKWORTH LEWIS METHOD</b> The Duckworth Lewis Method / Divine Comedy (PIAS)
7	7	<b>BON IVER</b> For Emma, Forever Ago / wAD (PIAS)
8	6	<b>THE GASLIGHT ANTHEM</b> The '59 Sound / Side One Dummy (PIAS)
9	8	<b>CHASE &amp; STATUS</b> More Than Alot / Ram (SRD)
10	10	<b>MARTIN SIMPSON</b> True Stories / Topic (Proper)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Now That's What I Call Music! 73 / EMI Virgin/UMTV (E)
2	2	<b>VARIOUS</b> Big Tunes Back 2 The 90s / Hardzbeat (ARV)
3	NEW	<b>VARIOUS</b> Cream Trance Anthems - Ibiza 2009 / Ministry (ARV)
4	NEW	<b>VARIOUS</b> 100 R&B Classics - Original Anthems / Rhino (CIN)
5	NEW	<b>VARIOUS</b> Chilled R&B - Vol 2 / Sony Music/UMTV
6	4	<b>VARIOUS</b> Kerrang - The Album '09 / Rhino (CIN)
7	5	<b>VARIOUS</b> The Mash Up Mix 2009 / Ministry (ARV)
8	6	<b>VARIOUS</b> Bounce Mania / AATW/UMTV (ARV)
9	9	<b>VARIOUS</b> Ibiza / AATW/UMTV (ARV)
10	9	<b>VARIOUS</b> Pop It Rock It / Walt Disney (E)
11	15	<b>OST</b> Mamma Mia / Polydor (ARV)
12	12	<b>VARIOUS</b> Dreamcoats & Petticoats 2 / EM TV/UMTV (ARV)
13	7	<b>VARIOUS</b> Gatecrasher's Trance 1993-2009 / Rhino (CIN)
14	13	<b>VARIOUS</b> Dreamboats & Petticoats / EM TV/UMTV (ARV)
15	11	<b>VARIOUS</b> Clubland 15 / AATW/UMTV (ARV)
16	18	<b>OST</b> Twilight / Atlantic (CIN)
17	14	<b>VARIOUS</b> Reggae Reggae / UMTV (ARV)
18	RE	<b>VARIOUS</b> Ultimate Pop Party / UMTV (ARV)
19	19	<b>OST</b> Hannah Montana - The Movie / Walt Disney (E)
20	16	<b>VARIOUS</b> Chilled 2 - 1991-2009 / Ministry (ARV)

## Classical albums Top 10

This	Last	Artist Title / Label
1	5	<b>ROYAL SCOTS DRAGOON GUARDS</b> Spirit Of The Glen / Decca (ARV)
2	NEW	<b>ALL ANGELS</b> All Angels / Decca (ARV)
3	RE	<b>MIKE OLDFIELD</b> Music Of The Spheres / Decca (ARV)
4	1	<b>ROYAL SCOTS DRAGOON GUARDS</b> Spirit Of The Glen - Journey / Decca (ARV)
5	NEW	<b>BALTIMORE SOALSOP</b> Bernstein/Mass / Naxos (SEI)
6	2	<b>THE PRIESTS</b> The Priests / Ep c (ARV)
7	RE	<b>BLAKE</b> Blake / Decca (ARV)
8	RE	<b>BRYN TERFEL</b> Songs From The British Isles / Deutsche Grammophon (ARV)
9	4	<b>KATHERINE JENKINS</b> Premiere / Decca (ARV)
10	RE	<b>ALL ANGELS</b> Into Paradise / Decca (ARV)

## Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>CALVIN HARRIS</b> Ready For The Weekend / Columbia (ARV)
2	NEW	<b>TINCHY STRYDER</b> Catch 22 / 4th & Broadway (ARV)
3	NEW	<b>VARIOUS</b> Cream Trance Anthems - Ibiza 2009 / Ministry (ARV)
4	NEW	<b>SIMIAN MOBILE DISCO</b> Temporary Pleasure / Wict-ita (ARV)
5	1	<b>CHICANE</b> Best Of / Modena (ARV)
6	2	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (CIN)
7	3	<b>EMPIRE OF THE SUN</b> Walking On A Dream / Virgin (EMI)
8	4	<b>VARIOUS</b> Big Tunes Back 2 The 90s / Hardzbeat (ARV)
9	NEW	<b>FAT FREDDYS DROP</b> Dr Boondigga & The Big Bw / Drop (ARV)
10	5	<b>VARIOUS</b> Ibiza / AATW/UMTV (ARV)

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## Jones

London singer/songwriter Gary Go's self-titled album reached number 22 here earlier this year, after he toured with Take That. The album also charted in Switzerland, reaching number 73. After a series of favourable reviews, the album has now made a modest showing in America, debuting at number 153 after selling just over 3,000 copies. The album makes a more impressive number 22 entry on the digital albums chart, thanks largely to iTunes, where a giveaway of the UK hit Wonderwall has stimulated interest.



Elsewhere around the globe La Roux continue to attract attention,

with their self-titled album moving 30-26 (a new peak) in Australia, debuting at number 33 in New Zealand, climbing 82-58 in Germany and 55-53 in Austria, though it slides 34-48 in Canada.

The hottest new single by a UK act worldwide last week was Uprising, the first release from Muse's fifth album. The Resistance will be a major international success but the single has mixed fortunes this week, with second-week slides in Norway (4-6) and Canada (28-79). It disappears altogether from the charts in Sweden (where it was number 24), Denmark (number 26),

New Zealand (number 32) and the USA (number 81). On the plus side, it debuts at number 15 in Switzerland, 40 in Australia, six in Wallonia and 12 in Flanders.

The undeniable charms of Pixie Lott's debut single Mama Do (Uh Oh Uh Oh) - number one here and 13 in Ireland in June - are now being appreciated in Europe and beyond. It seems to have a lucky number of 20 - it climbs 24-20 in Denmark, 28-20 in Italy and 23-20 in New Zealand this week, while falling 22-26 in the Netherlands two weeks after peaking at... number 20. It also climbs 38-22 in Flanders.



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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		<b>CAVIN HARRIS</b> Ready For The Weekend (Harris) / Columbia 8869757191 (ARV)	HIGHEST NEW ENTRY
2	New		<b>TINCHY STRYDER</b> Catch 22 (FISmith/Stryder/IMS/Rapid/Labrinth/Frankmusik/Dirty/Dangerous/Chese&Stetus) / 4th & Broadway 2713632 (ARV)	
3	2	40	<b>BEYONCÉ</b> I Am Sasha Fierce (Ged/Dedder/El/Dreem/Stergate/Stewart/Varios) / Columbia 88697194922 (ARV)	SALES INCREASE
4	3	11	<b>BLACK EYED PEAS</b> The E.N.D. (Guette/Harris/Buerd/Pl.De.Apl/DJ Repley) / Interscope 2707969 (ARV)	
5	4	12	<b>PAOLO NUTINI</b> Sunny Side Up ★ (Nutini/Jones) / Atlantic 2564688581 (CIN)	
6	1	19	<b>MICHAEL JACKSON</b> The Essential 2★ (Jones/Jackson/Varios) / Epic 5204222 (ARV)	
7	6	7	<b>FLORENCE &amp; THE MACHINE</b> Lungs (Epworth/Ford/Mackie/Hug.W.White) / Island 1797940 (ARV)	
8	10	11	<b>KASABIAN</b> West Ryder Pauper Lunatic Asylum ★ (Pizzorno/Dan The Automaton) / Columbia 8869751831 (ARV)	SALES INCREASE
9	8	32	<b>LADY GAGA</b> The Fame (Redone/Space Cowboy/Fusan/Klerzen/Beum/Klerul/SC) / Interscope 1789138 (ARV)	
10	7	8	<b>LA ROUX</b> La Roux (Lengmaid/Jackson) / Polydor 1795991 (ARV)	
11	Re-entry		<b>THE STONE ROSES</b> Stone Roses (Leckie) / Silvertone 118421 (ARV)	
12	9	15	<b>NOISSETTES</b> Wild Young Hearts (Abbiss) / Vertigo 1792832 (ARV)	
13	17	43	<b>PINK</b> Funhouse 2★ (Varios) / LaFace 88697406492 (ARV)	SALES INCREASE
14	18	47	<b>JAMES MORRISON</b> Songs For You, Truths For Me 2★ (Terefe/Rubson/Taylor/Dedder/Shank/White) / Polydor 1779250 (ARV)	SALES INCREASE
15	14	48	<b>KINGS OF LEON</b> Only By The Night 5★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
16	13	28	<b>IIY ALIEN</b> It's Not Me It's You 1★ (Kurstin) / Regal 6942752 (E)	
17	23	39	<b>THE KILLERS</b> Day & Age 3★ (Price) / Vertigo 1785121 (ARV)	SALES INCREASE
18	20	12	<b>DANIEL MERRIWEATHER</b> Love And War (Russon/White) / J 88697473192 (ARV)	SALES INCREASE
19	12	5	<b>MICHAEL JACKSON</b> Bad 13★ (Jackson/Jones) / Epic 4502901 (ARV)	
20	21	19	<b>U2</b> No Line On The Horizon ★ (Enuff/Zanoni/Lillywhite) / Mercury 1796028 (ARV)	SALES INCREASE
21	11	9	<b>CHICANE</b> Best Of (Varios) / Modena MODENACD3 (Absolute/Arvalo)	
22	15	14	<b>EMINEM</b> Relapse (Dr Dre/Retton/Doc 1sh/Eminem/Lawrence/Petker) / Interscope 2703216 (ARV)	
23	16	9	<b>MICHAEL JACKSON</b> Thriller 11★ (Jones/Jackson) / Epic 5044222 (ARV)	
24	24	15	<b>GREEN DAY</b> 21st Century Breakdown (Vig/Green Day) / Reprise 936245777 (CIN)	
25	34	11	<b>LITTLE BOOTS</b> Hands (Kurstin/Guddard/Red One/Stancard/Kid Gloves) / sixsevenine 2564689052 (CIN)	SALES INCREASE
26	27	26	<b>THE PRODIGY</b> Invaders Must Die (Howlett) / Take Me To The Hospital HD5PBOX001 (ADA/CIN)	SALES INCREASE
27	New		<b>VAGABOND</b> You Don't Know The Half Of It (Xenomania) / Geffen 2703051 (ARV)	
28	30	35	<b>U2</b> U218 Singles 2★ (Lillywhite/Fenol/Lanais/Lovine/Thomas/Rubin) / Mercury 1713549 (ARV)	SALES INCREASE
29	31	76	<b>DUFFY</b> Rockferry 5★ (Butler/Hogarth/Rooker) / A&M 1756423 (ARV)	SALES INCREASE
30	33	69	<b>EIBOW</b> The Seldom Seen Kid 2★ (Putter) / Fiction 1764098 (ARV)	SALES INCREASE
31	25	9	<b>MICHAEL JACKSON</b> Off The Wall ★ (Jackson/Jones) / Epic 05044212 (ARV)	
32	22	9	<b>MICHAEL JACKSON &amp; JACKSON FIVE</b> The Motown Years (Varios) / Motown 5311546 (ARV)	
33	19	4	<b>ALISON KRAUSS</b> The Essential Alison Krauss (Krauss) / Rounder 6106552 (ARV)	
34	60	8	<b>MICHAEL JACKSON &amp; JACKSON FIVE</b> The Very Best Of (Jones/Jackson/Varios) / Universal TV 5308042 (ARV)	HIGHEST CLIMBER
35	36	704	<b>ABBA</b> Gold - Greatest Hits 13★ (Andersson/Iliveus) / Polydor 8720292 (ARV)	SALES INCREASE
36	New		<b>THE XX</b> The XX (Smith/Mcdonald) / XL YTO31CD (PIAS)	
37	38	37	<b>AKON</b> Freedom ★ (Akon/Varios) / Universal 1792339 (ARV)	SALES INCREASE
38	28	38	<b>TAKE THAT</b> The Circus 6★ (Shanks) / Polydor 1787444 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	New		<b>SIMIAN MOBILE DISCO</b> Temporary Pleasure (Shaw/Ford) / Wichita WEBB216CD (ARV)	
40	29	7	<b>CASCADA</b> Evacuate The Dancefloor (Marian/Yesnow) / AATW/UMTV 271264 (ARV)	
41	45	26	<b>THE SATURDAYS</b> Chasing Lights (Belmeil/Cutfather/Quid/Lerossi/Eriksen/Woodford/N) / Fascination 1785979 (ARV)	SALES INCREASE
42	43	34	<b>N-DUBZ</b> Uncle B ★ (FISmith/N-Dubz) / AATW/UMTV 1790382 (ARV)	SALES INCREASE
43	51	48	<b>NE-YO</b> Year Of The Gentleman ★ (Stergate/Harmony/Pulow De Don/Taylor/Varios) / Def Jam 1774984 (ARV)	SALES INCREASE
44	26	4	<b>A-HA</b> Foot Of The Mountain (A-Ha/Jianggren/Osburne/Sunders/Spremborg) / JMR 2710779 (ARV)	
45	64	46	<b>BOB MARLEY &amp; THE WAILERS</b> Legend (Marley/Varios) / Tuff Gong 5301640 (ARV)	SALES INCREASE
46	41	19	<b>CAVIN HARRIS</b> I Created Disco (Harris) / Columbia FIVE007 (ARV)	
47	40	33	<b>JASON MRAZ</b> We Sing We Dance We Steal Things (Terefe) / Atlantic 7567897009 (CIN)	
48	47	24	<b>TAYLOR SWIFT</b> Fearless (Chapman/Swift) / Mercury 1795298 (ARV)	SALES INCREASE
49	42	54	<b>THE SCRIPT</b> The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	
50	39	5	<b>JORDIN SPARKS</b> Battlefield (Varios) / Jive 88697558482 (ARV)	
51	48	55	<b>COLDPLAY</b> Viva La Vida 4★ (Enuff/Dreys/Simpson) / Parlophone 2121140 (E)	SALES INCREASE
52	Re-entry		<b>U2</b> The Joshua Tree Deluxe (Lanais/Floud) / Mercury 1744939 (ARV)	
53	59	20	<b>FRIENDLY FIRES</b> Friendly Fires (Epworth/McFarlane) / XL XCD383 (PIAS)	SALES INCREASE
54	37	5	<b>MICHAEL JACKSON</b> The Collection (Jones/Jackson/Varios) / Epic 88697536212 (ARV)	
55	74	100	<b>RIHANNA</b> Good Girl Gone Bad 4★ (Cartier Administration/Sturken/Rogers/Varios) / Def Jam 1735109 (ARV)	SALES INCREASE
56	50	24	<b>STEREOPHONICS</b> A Decade In The Sun - Best Of 2★ (Jones/Lowe) / V2 1780699 (ARV)	
57	32	2	<b>THE TEMPER TRAP</b> Conditions (Abbiss) / Infectious INFECT02CD (PIAS)	
58	54	18	<b>STEVIE WONDER</b> The Definitive Collection (Varios) / UMTV 0665022 (ARV)	SALES INCREASE
59	61	32	<b>GIRLS ALoud</b> Out Of Control 2★ (Higgins/Xenomania) / Fascination 1790073 (ARV)	SALES INCREASE
60	58	44	<b>FLEET FOXES</b> Fleet Foxes (Fk) / Bella Union BELLAXD167 (ARV)	SALES INCREASE
61	53	170	<b>THE KILLERS</b> Hot Fuss 4★ (Saltzman/Flax Killers/Flowers) / Vertigo 986352 (ARV)	SALES INCREASE
62	44	3	<b>MICHAEL JACKSON</b> Dangerous 6★ (Varios) / Epic 4658022 (ARV)	
63	63	90	<b>PAOLO NUTINI</b> These Streets 3★ (Nelson) / Atlantic 510115012 (CIN)	SALES INCREASE
64	Re-entry		<b>ABBA</b> 18 Hits (Andersson/Iliveus) / Polar 9831452 (ARV)	
65	46	7	<b>KINGS OF LEON</b> Boxed (Johns/Petraglia) / Hand Me Down 88697547372 (ARV)	
66	55	29	<b>GUNS N' ROSES</b> Greatest Hits (Varios) / Geffen 9861369 (ARV)	
67	66	62	<b>MGMT</b> Oracular Spectacular (Fridmann/MGMT) / Columbia 88697195121 (ARV)	SALES INCREASE
68	70	18	<b>WHITE LIES</b> To Lose My Life (Muller/Dingel) / Fiction 1793239 (ARV)	SALES INCREASE
69	56	2	<b>THE STONE ROSES</b> The Complete ★ (Leckie/Hannett/Houli/The Garage/Flowers) / Silvertone 88697187402 (ARV)	
70	52	15	<b>JIM REEVES</b> The Very Best Of (Varios) / Sony Music 88697519072 (ARV)	
71	62	118	<b>TAKE THAT</b> Never Forget - The Ultimate Collection 3★ (Varios) / RCA 82876748522 (ARV)	
72	35	3	<b>FRANKMUSIK</b> Complete Me (Turner/Price/Wheatley/Norland/Frank/FISmith/Taylor) / Island 2712195 (ARV)	
73	71	18	<b>EMPIRE OF THE SUN</b> Walking On A Dream (Mayer/Empire Of The Sun) / Virgin CDVIR227 (E)	SALES INCREASE
74	Re-entry		<b>ARCTIC MONKEYS</b> Whatever People Say I Am That's What I'm Not 4★ (Abbiss/Smyth) / Domino HSB0001 (PIAS)	
75	67	6	<b>GEOFFREY GURRUMUI YUNUPINGU</b> Gurrumul (Hümmen) / Dramatico/Skinnyfish DRAM0054 (ADA/CIN)	

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- |                   |                                 |                                     |                                       |                         |                   |
|-------------------|---------------------------------|-------------------------------------|---------------------------------------|-------------------------|-------------------|
| A-Ha 44           | Empire Of The Sun 73            | Jackson, Michael 19, 23, 31, 54, 62 | Michael Jackson & Jackson Five 32, 34 | Rihanna 55              | White Lies 68     |
| Abba 35, 64       | Fleet Foxes 60                  | Kasabian 8                          | Michael Jackson & Jackson Five        | Saturdays, The 41       | Wonder, Stevie 58 |
| Akon 37           | Florence & The Machine 7        | Killers, The 17, 61                 | Morrison, James 14                    | Script, The 49          | XX, The 36        |
| Alien, Lily 16    | Frankmusik 72                   | Kings Of Leon 15, 65                | Mraz, Jason 47                        | Simian Mobile Disco 39  |                   |
| Arctic Monkeys 74 | Friendly Fires 53               | Krauss, Alison 33                   | N-Dubz 42                             | Stereophonics 56        |                   |
| Beyonce 3         | Girls Aloud 59                  | La Roux 10                          | Ne-Yo 43                              | Stone Roses, The 11, 69 |                   |
| Black Eyed Peas 4 | Green Day 24                    | Lady Gaga 9                         | Noisettes 12                          | Take That 38, 71        |                   |
| Cascada 40        | Guns N' Roses 66                | Little Boots 25                     | Nutini, Paolo 5, 63                   | Taylor Swift 48         |                   |
| Chicane 21        | Gurrumul Yunupingu, Geoffrey 75 | Marley, Bob & The Wailers 45        | Prodigy, The 26                       | Temper Trap, The 57     |                   |
| Coldplay 51       | Harris, Calvin 1, 46            | MGMT 67                             | Reeves, Jim 70                        | Tinchy Stryder 2        |                   |
| Duffy 29          | Jackson, Michael 6              |                                     |                                       | U2 20, 28, 52           |                   |
| Elbow 30          |                                 |                                     |                                       | Vagabond 27             |                   |
| Eminem 22         |                                 |                                     |                                       |                         |                   |

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 ★ European sales

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