



MusicWeek

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Presented by **DIESEL**



Should managers pull the strings?

Artist management in a changing music landscape
— see pages 8–9

Transatlantic triumphs for Brits

by Paul Williams

UK artists' successes on Billboard 200 prompt memories of previous British musical invasions of the US

British artists have claimed their most extensive Top 10 presence on the main US Singles and albums charts this century.

On the Billboard 200 UK artists fill three of the Top 10 slots for the first time in more than seven years as Leona Lewis is joined by new entries from Universal acts Del Leppard and Partishead.

And, as Lewis spends a fourth week at number one on the Hot 100 with *Bleeding Love*, she is newly joined in the Top 10 by fellow Sony BMG UK signing *Natasha Bedingfield* whose *Pocketful of Sunshine* leaps 19–8 as the chart's biggest sales gainer.

These acts' successes are complemented lower down the charts by a host of other British hits with emerging

UK acts *Duffy*, *Estelle* and *The Ting Tings* all progressing up the Hot 100, while both *Estelle* and British veteran *Steve Winwood* land Top 40 debuts this week on the *Billboard* 200.

"The bottom line is there is a lot of great music coming out of the UK," says Universal UK international vice president Hassan Choudhury. "The US labels are very receptive to UK music at the moment. Some years back the US market was very enclosed about what it would accept in terms of international repertoire, but those barriers have definitely been lifted."

These latest successes mark another peak in what has been one of the best starts in years for UK talent in America with *Roadiehead* having topped the albums chart in January, and top-five

album hits for *Natasha Bedingfield* and *Bullet For My Valentine*.

Del Leppard now also make their mark on the top five of the albums chart with *Songs From The Sparkie Lounge* beginning life at number five with 55,000 sales. It is the band's highest position on the chart since *Adrenalize* led the *Billboard* 200 in 1993.

Further down *Partishead* score their first US Top 10 hit in spectacular style by debuting at number seven with 53,000 sales for *Third*.

Steve Winwood adds to the chart's UK contingent with his new Columbia set *Nine Lives* entering at 12 to give him his highest position since 1988's chart-topping *Roll With It*, while Atlantic artist *Estelle* makes her first appearance on the *Billboard* 200 with her US albums

debut *Shine* arriving at 38. At the same time her single *American Boy* featuring *Kanye West* moves 33–71 on the Hot 100.

The bright start to the year by the UK is expected to continue this week with the US release of *Duffy's* first album *Rockferry*. Available from tomorrow (Tuesday), the album comes with an initial ship of around 220,000, an array of key TV slots such as *Jay Leno*, *Regis & Kelly* and *Draig Ferguson*, a deal to sell it in 6,000 Starbucks stores in the States and a launch campaign including a performance at the historic *Acquilo Theater in Harlem*. It is further supported by the single *Mercy*, which moves 87–61 on the Hot 100.

► paul@musicweek.com

McBride grooms music

by Robert Ashton

Network Music Group founder offers the music industry a road map for the future

Industry

One of the world's leading industry players is poised to reveal his blueprint to help the music business connect – and earn from – a new and increasingly important demographic: the millennials.

In Meet The Millennials: Fans, Brands and Cultural Communities, Network Music Group co-founder and CEO Terry McBride demonstrates that companies need to alter their mindsets to cater for the behavior and requirements of the millennial generation – those born circa 1984.

McBride will present his paper, written in tandem with Brent Muhle, former general manager of the giant Canadian record label, publishing, design and management group, at this week's The Great Escape event.

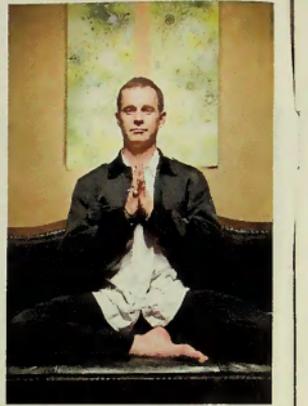
McBride claims he does not want to bury the existing industry models, but is seeking to provide "more of a road map that artists and others can use".

However, he does concede the industry will need to take some pretty radical steps and the people working in it need to face some "generational issues".

He adds: "There are some very smart and passionate people in the industry, but they have grown up in a particular paradigm. At the moment all I see is the majors either stopping things from happening or starting up new deals, but not doing anything to monetize them."

With Network at the leading edge of the digital revolution – some 70% of the £100m-plus group turnover now relies on digital – McBride has been a long-time advocate of the idea that the industry can no longer continue using the same methods it has for the last four decades.

Keith Harris – chairman of Music Tank, which commissioned the report – says, "Terry was a very



Millennial favour: Terry McBride says the music industry must change its mindset to cater for the "millennial" generation

early adopter of the idea that the traditional record company model is broken, not only did he adopt the idea, he also set about proving it."

In the report McBride will lift the lid on how fans can influence music creation and consumption.

Power to the profitable PPL

Annual income at royalties collection society PPL exceeded £100m for the first time in 2007 thanks to booming broadcast revenues and the growth in online and mobile media.

PPL reported licence fee income of £14.97m for the year to December 31, up 17% on 2006. The majority of this came from broadcast income, which grew by 20% year-on-year to £56.8m, while public performance income increased 17% to £48.9m.

The society said that the increase in broadcast revenues reflected "an increasing number of music users in the broadcast media, a wider scope of rights licensed by PPL and the re-negotiation of licence arrangements with existing customers".

In addition, PPL says it now licenses 230 internet radio stations, following the introduction in June 2007 of the Small Webcaster Licence, which facilitated administrative and reporting requirements for small internet radio stations.

PPL and PPL chairman and chief executive Fran Nevrika says that he is delighted that the society has surpassed the £100m "magic number". "When you are just short of £100m it is so, so irritating," he says. "I'm pleased that we have finally exceeded it by some margin."

"In the last five years [PPL revenue] has become much more important as physical sales continue to fall," Nevrika adds. "We have got to plug some of the gaps for the sake of the industry."

Nevrika says that this impressive result comes as a result of several different factors, including negotiating improved deals with existing broadcast partners and signing more international deals.

International revenue at PPL rocketed in 2007, growing 52% to £3.6m, after the organisation signed deals with collecting societies in a number of foreign countries, including ADAMI in France. These brought the number of PPL's international bilateral agreements to 41.

Nevrika says that PPL has also managed to keep costs in check, despite investing in new systems, with the result that distributable revenues – the money that goes to record companies and performers – increased 18% to £93.5m.

The figures come in PPL's Annual report 2007, which also stresses the organisation's achievements in the political sphere over the last 12 months. These include lobbying the UK Government to extend the copyright term on sound recordings and playing a role in US Initiatives to introduce a broadcast performance right for sound recordings.

Nevrika says that being involved in politics is important to him on both a personal and political level. "I am a former professional classical violinist, so the performer agenda is closer to my heart than it may be for others," he says.

"I find it outrageous that performers' rights, for example in copyright, are so inferior to everyone else's rights and so we will fight for that with all we have got. In this particular area we are so much the second-class citizens of the world."

PPL also announced that MFF head of copyrights and contracts David Stepps and Music Producers Guild founder Robin Millar have started to attend its board meetings, alongside representatives from the BPI and AIM.

Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out www.musicweek.com

MOST READ ON MUSICWEEK.COM:
● The Mail On Sunday in Macca coup
● Brian May pledges to save Planet Rock

● Universal signs with Oltra
● Madonna's chart reign set to continue
● Coldplay plan summer of big surprises

In The Studio

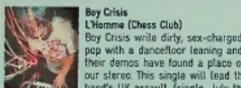


● Klaxons have commenced recording the follow-up to their Mercury Prize-winning debut, *Myths Of The Near Future*. The group entered a studio in Milan with James Ford on Monday last week.

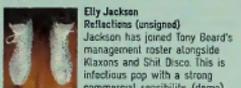
● Alltano-signed group The Last Boys are in the studio with producer Tom McFall, working on their debut album, due later this year.



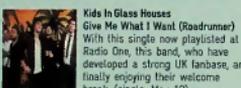
Cape The Elephant
Ain't No Rest For The Wicked (DSP)
Enjoying its first Radio One play courtesy of Jo Wiley, this song has the makings of a big summer hit. With an upbeat groove, this really stands out. (single, June 15)



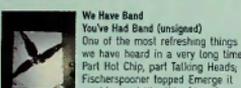
Boy Crisis
L'Homme (Chess Club)
Boy Crisis write dirty, sex-charged pop with a dancefloor leaning and their demos have found a place on our stereo. This single will lead the band's UK assault. (single, July 16)



Ely Jackson
Reflections (unsigned)
Jackson has joined Tony Beard's management roster alongside Klaxons and Shil Disco. This is infectious pop with a strong commercial sensibility. (demo)



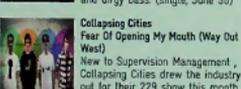
Kids In Glass Houses
Give Me What I Want (Badrummer)
With this single now played at Radio One, this band, who have developed a strong UK fanbase, are finally enjoying their welcome break. (single, May 19)



You've Had Band
Unsung
One of the most refreshing things we have heard in a very long time. Part Hot Chip, part Talking Heads, if Fisherspooner topped Emerald, it would sound like this. (demo)



Tikara, Louise & Ferran
Feat. Clarence Shine On Me (Susto)
Another monster from Susto, Shine On Me has a big sound and a bigger hook. A male vocal leads the track atop a bed of strings, 4/4 beats and dirty bass. (single, June 30)



Collapsing Cities
Feat. Of Opening My Mouth (Way Out West)
New to Supervision Management, Collapsing Cities drew the industry out for their 229 show this month. (single, May 12)



Liam Finn
Second Chance (Transgressive)
We have loved this song from first listen, and with a home in Transgressive and support from Jools Holland, it looks poised for UK success. (single, June 30)



Julian Velard
Jiminy Dean & Steve McQueen (Charisma)
This piano-driven pop song will get the ball rolling on Velard's UK campaign. It's like a happier Fray. (single, June 15)



The Rascals
Freakbeat Phantom (Deltasonic)
Spring-boarding on the back of The Last Shadow Puppets' success, the lead single from The Rascals' new album will lay foundations for a big year for the group. (single, June 2)



147
The band's new album will lay foundations for a big year for the group. (single, June 2)

Gig Of The Week



When: The Great Escape Festival
When: May 15-17
Where: Brighton
Why: The sun is out, the sky is blue, and some of the best live acts from the UK and abroad are heading to Brighton for three days of music, industry sessions and panels. And maybe just a little bit of alcohol. What's not to like?

Listen to and view the tracks above at www.musicweek.com/playlist
Dat3.com is venturing into pastures new while still selling the best new music. They are also looking for promoters and record labels to get their artists featured on the site. See www.dat3.com

Companies for success

Future that does not require burying the existing business model

Handmade – by Rhino

Warner Music's Rhino UK is tapping into the market for high-end physical product by rolling out a series of "collectible, deluxe and limited-edition" albums.

The Handmade series, which is already available in the US, will be sold direct to consumers via the rhino.co.uk site, which the company hopes will become a "one-stop direct-to-consumer destination". Handmade specialises in limited-edition runs of rare, out-of-print and previously-unavailable material, with pressings limited to as little as 1,000 numbered copies. These are deleted once the announced global limit has sold out.

Current popular titles on the Handmade US site (www.rhinohandmade.com) include Lee Hazlewood – Strung Out On Something New; The Reprise Recordings – which will be available for sale through the UK site at launch – and Caclius – Fully Unleashed; The Live Gigs 2.

Other titles available through the UK store will include Aretha Franklin's Oh Me, Oh My; Aretha Live In Philly 1972, a four-CD Atlantic Soul boxed set compiled by Atlantic artists Billy Vera and a four-CD anthology by The Coasters entitled There's A Riot Goin' On.

The UK site will also sell Ethan Russell's photography book Let It Bleed: The Rolling Stones 1963 US Tour.

Other plans for Handmade UK include selling audio and video downloads, as well as offering exclusive digital products and bundles. The site will also feature news and free-to-access videos from parent company Warner Music's repertoire. Rhino UK/International vice president Don Chalmers explains that Handmade is designed with fans of the "collectible artefact" in mind.

"The newly-re-launched UK site will further strengthen our ability to directly connect our artists with audiences who enjoy rich, immersive music experiences," he adds.

While CD sales have continued to fall sharply in the UK, the high-end collectors' market has provided one ray of light. Radiohead, for example, are believed to have sold in excess of 70,000 units of their deluxe In Rainbows discbox, despite its £40 price tag and the album being available – effectively – to download for free.

New artists: a guide to the essential roads to riches

- 1 Create additional assets beyond the album
- 2 Place assets on as many content platforms as possible
- 3 Create a personal website that collects data and engages the fans to become your tribe
- 4 Tour with like-minded artists
- 5 Consider "karma pricing" on your website and live shows (such as giving away free CDs in exchange for email addresses)
- 6 Engage in brand building
- 7 Allow your intuition, not abundance, to be your guide

Source: Meet the Millennials available from www.musicbank.co.uk

His main thesis is that the market for music is now in the hands of a group he calls "the millennial generation". They are ethnically and racially diverse, independent computer users who are, critically, liberated from the concept of prime time.

Millennials demand content is made available simultaneously across multiple formats and are more concerned with convenience and interactivity than ownership. They think and act globally, socialising in an online world where borders and copyright laws are largely seen as irrelevant.

The challenge for the industry, says McBride, is being able to monetise that behaviour and this means addressing the concept of "free versus paid".

He states, "A fan's emotional affiliation with a piece of music will always take precedence over mundane legal concerns. Such personal and

social behaviours cannot be changed, but they can be monetised. As such a conversation about free music will evolve beyond a conversation about illegal activity – becoming an up-sell technique for other music-related products."

The tools to monetise are already available. They are just not being utilised properly by the industry.

McBride argues "free" needs to be re-evaluated. "The challenge will be to create appreciable value that cannot be copied," he says. "Emotional connections... are the new values that will replace the scarcity of the controlled 'push' distribution models."

He argues that viewing artists as brands (music is only one way of buying into that brand) and then tapping into the social networking sites that are used extensively by millennials is key. McBride believes the successful music companies of the future will be the ones that are able to connect with the cultural lifestyles of the music represents and then create "cause alignments".

He explains, "[I] fans are looking for additional, non-musical reasons to buy from your brand, why not help them support your brand's social causes?"

In monetising the emotions for the consumer, he cites Bonny's Red Line and Coldplay's affiliation with Fair Trade and says that research has proven consumers are influenced in their purchasing by a company's or individual's association with a cause.

Even new bands, argues McBride, can add value to their own small communities at the start of their careers, later using those emotional attachments to earn money.

By robert@musicweek.com

MySpace nears indies deal



MySpace's final frontier: indie digital rights agency Merlin is nearing a deal with MySpace over the latter's impending music service

Merlin's negotiations with MySpace's soon-to-be-launched music service are progressing well and are expected to offer a "positive outcome".

The CEO of the indie digital rights agency, Charles Coidas, revealed his organisation had entered into talks with the Universal, Sony BMG and Warner-backed site, in April.

And with the site now expected to launch at the end of the summer, negotiations are pressing forward with information exchanged by both sides.

Coidas would not elaborate on that, but although the talks are still in their infancy he is confident they are progressing in the right direction. "I think everyone's intention is to launch with the maximum amount of repertoire," says Coidas, who adds he is taking at "face value" comments by MySpace about how it values the independent community.

"We want to ensure those sentiments are

reflected in terms offered to indies. As with deals, we want to wrap them up as quickly as possible, but the licensing environment is a complex one. It [indies' repertoire] adds massive efficiency to services."

Coidas also reveals he is in talks with at least five other music services and, again, is confident of achieving positive outcomes quite quickly with a couple of them.

However, Merlin is also close to taking a legal route with one music service that is not currently playing ball.

"As in every single case we look for a commercial solution, but if there is not a commercial solution then we ask the rights holders to what extent they want to protect their rights," he says. "Merlin is here to bring value to the market, but if we need to protect rights then we also have a vehicle to do that."

Coidas' comments come after Merlin revealed that its membership has passed the 12,000 mark in its first full month of operation.

Most pleasing to Coidas is the size and breadth of the labels – from the UK they include Beggars Group, Warp, Domino, Cooking Vinyl and Kitchenware – that have joined up, alongside a number of leading aggregators and distributors such as JODA, PIAS Digital, Finetunes, Konkor, Red Eye, Kudos, State 51 and Shock Distribution.

"When you look at labels like Beggars, Domino, Warp and XL they have had a lot of the important top 10 repertoire and they carry a lot of market weight," adds Coidas.

Physical Rhino: such high-end product is bucking the trend of declining CD sales



Ups And Downs



- There are three UK acts in the US albums top 10 this week. It's like the early Eighties all over again
- PPL checks up record income and promises to plug the gaps for the music industry
- Congratulations to Lucian Grange on winning this year's Music Industry Trusts Award



- The Police announce their last gig ever will be in New York, Farwell
- If you're unlucky enough to be stuck in the office when the sun shines outside
- Madonna is touring but only one date announced in London and Cardiff. We want more

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● Check out the latest music jobs at www.musicweek.com/jobs

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● Listen to our playlist tracks online at www.musicweek.com/playlist

● Get the latest chart analysis www.musicweek.com/allan Jones

News.

Universal joins indie labels by inking deal with Qtrax

● **Universal** has signed a deal with Qtrax, four months after the legal finishing site's official launch. The deal incorporates both Universal Music and Universal Publishing. Universal becomes the first of the majors to sign with Qtrax, which already has deals in place with EMI Publishing, Beggars Group and US indie ZTT.

● **NME Radio** is to launch on June 24, with Ricky Gervais, Stephen Merchant and Karl Pilkington presenting a one-off show earlier in the month during the station's test transmission period. The two-hour show will see the three play what is described as their "all-time favourite tracks". NME Radio test transmissions start on June 23.

● Amazon subsidiary **CreateSpace** has expanded its print-on-demand CD publishing service in an effort to put an end to the concept of out-of-print recordings. Amazon, Sony BMG and EMI said they will make hundreds of out-of-print albums available on Amazon's website through the service.

● **Warner Music Group** has agreed a deal with Digonex Technologies to allow consumers to help set prices for select digital albums from WMG artists. Using its Digital One Exchange (DOE) – a "commerce engine" that suggests changes in prices based upon buying habits – Digonex will recommend varying wholesale prices to WMG for select album downloads.

● Former finance director **Mark Donnelly** has been promoted to managing director of the Q2 by AEG Europe. Donnelly will be responsible for running the venue, while heading all commercial and operations activity.

Queen to headline Nelson Mandela 90th birthday event

● **Queen, Annie Lennox, Leona Lewis** and **Sugababes** are among the artists appearing at a concert to mark Nelson Mandela's 90th birthday. The concert, billed as a "46664 Concert Honouring Nelson Mandela at 90", will take place in London's Hyde Park on June 27.

● **Queen guitarist Brian May** has revealed he is involved in a rescue mission to save **Capitol Station Planet Rock**. The digital-only station was put on the block by **Capitol chief executive Frit Hazlett** in March and will be closed if a buyer is not found by the end of the month.

● **Digital revenue at Warner Music UK** increased 48% year-on-year to \$164m (£82m) in the second fiscal quarter of 2008, making up 21% of total revenue. Total revenue at WMG for the quarter increased 2% to \$800m (£400m).

● **Live Nation** has posted a loss of \$38.5m (£19.7m) in its first fiscal quarter of 2008, despite revenue growing significantly over the same period. The company reported revenue of \$136.5m (£68.7m) in Q1 2008, compared to \$520.3m (£266.3m) in the first quarter of 2007 and president and CEO Michael Rapino says that he is looking forward to a "very healthy year for concerts globally".

● **Mole vocal quartet Blake** won the best album prize at the ninth Classical Brit Awards. **Anna Netrebko** was presented with her second Classical Brit award, for female artist of the year. (see left)

● **Universal Music** has relaunched classical jazz-cozies to provide customers with a "750 degree online music experience". The new version of the store will give customers access to concert listings, video streaming, sheet music and news bulletins.

● **Tpm Management** has taken on worldwide management of producer **Pup Tipler** and dance artist **DJ Mason**.

● **The Hospital Club** is calling for people to vote in its **Hospital Club 100**, a list of "the most powerful movers and shakers in the creative and media industries". The club says that voting is open to anyone in the creative or media industries, making it a "democratic" choice.

From Wannabe to Pop The Presented MMF's

by Paul Williams

Spice Girls and Pop Idol mastermind to win Roll Of Honour award at this week's

Awards

Simon Fuller's status as one of the most successful artist managers of all time will be recognised this week when he receives the top accolade at the MMF's Roll of Honour.

The 19 Entertainment founder and chief executive will this Wednesday pick up the Peter Grant Award for outstanding achievements in management at a ceremony at the Intercontinental Hotel on London's Park Lane.

Previous recipients of the award, which was named in honour of the late Zepplin manager in 1996, have included Bill Curishevsky, Paul McGuinness and Tony Smith.

Fuller says he is very happy to receive this award from the MMF. "It is even more special knowing that it is recognition from my peers," he says. "From my teenage years I was passionate about managing artists, and to this very day I still get excited about the work I do and feel privileged to still be living my dream after so many years."

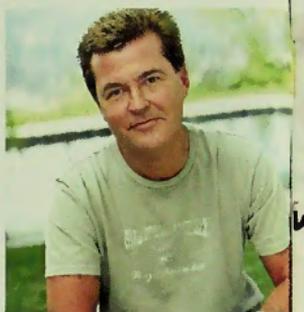
"Britain has produced some of the world's greatest managers, from Brian Epstein to Peter Grant. I am proud to continue this great tradition and to be part of this next generation of managers in the forefront of the new digital age."

Since forming 19 in 1995 Fuller has risen to become one of the giants of the modern entertainment industry with his empire, which includes American Idol and other test franchises, the hit US TV show *You Think You Know Can Dance*, and having a host of superstars such as David Beckham and Claudia Schiffer on his books.

In addition, last June he and Robert Sillerman won the backing of the board of US-based entertainment giant OXX for a \$130m (£65m) buyout of a business that includes the Elvis Presley estate. But it is his role as a manager of music artists that will be touted at this week's event.

MMF chief executive Jon Webster says that, in terms of record sales, Fuller is probably the most successful artist manager from the UK ever, noting that in the past three years, the biggest-selling act each year in North America was managed by him.

"He's got a fantastic record," says Webster.



Idol boss Fuller has overseen and been responsible for the careers of the

"Simon is the guy who picks up the phone to major record company bosses and makes things happen."

But Webster notes that, despite a huge public awareness of him, Fuller has achieved his success by remaining largely in the background. "He's not one of those tall stands up and shouts about it. He just gets on with it," he adds. "There are other managers, perhaps previous recipients of this award, who don't exactly have any profile and he's one of those. He knows exactly what is going on in the entire industry, but prefers to deal with things in a quiet manner."

Among the many artists he has represented over Paul McCartney, whose worldwide hit 1996 birth to Fuller's company name, Annie Lennox, S Club and the Spice Girls, whose worldwide breakthrough in the Nineties was the biggest by a UK act in terms of impact and record sales since The Beatles.

Through various Idol franchises, he and his company have come to represent acts including Kelly

Universal chief Grange gets his

Lucian Grange's 30th anniversary in the music business is to be marked by him being honoured with this year's Music Industry Trusts Award.

The Universal Music Group International chairman and chief executive will follow in the footsteps of the likes of Sir George Martin, Sir Elton John and Bernie Taupin, and John Barry when he receives the annual award at a ceremony on November 3 at London's Grosvenor House Hotel.

The decision to give Grange the award, which was last year won by Kylie Minogue, makes him the first current chief executive of a major record company to receive the honour. When Maurice Ostrerstein was similarly honoured in 1993 he had just stepped down from his role running PolyGram UK.

The Mills Award Committee says their choice of Grange "reflects more than the success of the company he leads".

It notes, "Grange exemplifies the drive, imagination and experience which are core qualities for anyone who also prospers in the fast-changing British music industry and who wants to shape it."

"Since 1978, he has been bagel boy, talent scout, music publisher, A&R director, label managing director, company chairman, UK group chairman and now chairman/CEO of Universal Music Group International."

"This recognition is an honour... music has given me opportunity and fulfilment beyond measure and I'm grateful for that"

— Lucian Grange (pictured)

In the last calendar year alone Grange, who in March relinquished his other Universal role of UK chairman and CEO to David Joseph, has enjoyed success at the major with acts including Amy Winehouse, Mika and Take That.

THIS WEEK IN MUSIC UPFRONT:

● **DeltaSonic** has teamed up with **NME** to stream the new album by the Rascals in its entirety during the first week of release, starting on June 9 p20

● **Polydor** will take its promotional efforts online for the **Musica's** third album, by launching a bespoke web community it hopes will consolidate the band's fanbase p21

Classical Brit Awards winners:

- Album of the year **Blaka Blaka**
- Female artist of the year **Anna Netrebko**
- Male artist of the year **Sir Colin Davis**
- Young British classical performer or group award **Nicola Benedetti**
- Critics' choice award **Steven Isserlis**
- Soundtrack of the year **James Newton Howard: Blood Diamond**
- Outstanding achievement in music **Andrew Lloyd Webber**

Pop Idol: 19 founder to stop accolade

ceremony, 23 years after forming management company for Paul Hardcastle

"Simon is the guy who picks up the phone to major record company bosses and makes things happen"

—Jon Webster, MNF



the Spice Girls, Will Young and Annie Lennox, among others

Clarkson, Will Young and Daughtry, while he represented the Spice Girls again through their 2007-2008 reunion tour.

"The whole way the Spice Girls reunion was put together was phenomenal," says Webster. "Everything was covered, from the tour and the record to the sponsorship and the ad. That's what managers do."

The *SNM* honour comes after Fuller received the Visionary Award by the Producers Guild of America in Hollywood in February, before an audience including Prince Charles and Gordon Brown.

Besides Fuller's Peter Grant award, other prizes being presented at this Wednesday's ceremony will be manager of the year, international manager of the year, producer of the year, a newly-created Innovation award and three inductions into the *MNF* Roll of Honour.

Fuller | paul@musicweek.com

Back Story



Simon Fuller is so well-known as the man behind both the Spice Girls' global success and American *Idol* that it is easy to overlook his other achievements in a career that has spanned more than 25 years.

Before forming 19 Entertainment in 1985, Fuller worked at both Chrysalis publishing and A&R at Chrysalis Records. While there, he signed Madonna's first hit *Holiday*.

However, it was the discovery of Paul Hardcastle which led Fuller to launch his own company, eventually guiding the singer to number one with his single 19.

Fuller's first venture into television came in 1999, when he formed *S Club 7* for a BBC TV show that was shown in more than 100 territories around the world.

Two years later, *Pop Idol* debuted on ITV, eventually spinning off into American *Idol*, World *Idol*, Australian *Idol* and Canadian *Idol*. Artists discovered through the *Idol* series to date include Will Young, Kelly Clarkson and Clay Aiken.

Other Fuller TV shows include *So You Think You Can Dance* and *The Next Great American Band*, while 19 is reportedly working with comedians Tom Lucas and David Walliams to develop *Little Britain USA*.

Fuller also has interests in fashion, through his *SNM* joint venture with designer Roland Mouret, as well as the Beckhams' label *DVB*; and sport, representing Liverpool FC/Real Madrid footballer Steve McManaman as well as David Beckham, who he famously introduced to his wife Victoria.

Editorial
Paul Williams



Getting to grips with the Millennials' musical habits

This generation of music fans has the industry flummoxed, but it could learn a lot by sharing their sense of adventure

"Every generation throws a hero up the pop charts," observed Paul Simon on his *Graceland* cut *The Boy In The Bubble*.

But for this latest generation, the rules of engagement with artists and the recorded music industry bear, in many ways, little similarity to those of generations before.

As labels and others continue to grapple with the future, the 64-million-dollar question for the industry remains how to secure the business of a generation that has access to all the music it wants – very often for free – giving them the kind of control over their entertainment choices that previous generations could not even have imagined.

Given all that, the newly-commissioned Music Task report *Beyond The Soundbytes* makes essential reading as it explores the "millennials"; those born after 1980 and "raised on a diet of instant gratification and limitless choice".

The report, by the Network Group CEO and co-founder Terry McBride, puts no punches: it readily admits it will not be easy to win over a generation who remain a mystery to the industry in terms of attitudes and wants. For them, the expectation is that content – including music – should be available for free.

But, at a time when recorded music sales are increasingly being propped up by older generations of music fans (who would have believed *The Platters* would have a Top 10 album in 2008?), what does leap out from this report is that the game is far from over with this up-and-coming generation. In fact, if they are treated properly, there are marketing opportunities that would never have been possible with previous generations.

For starters, this generation's online socialising habits, which allow them to share musical tastes and tips, generates instant purchasing possibilities, while a snapshot of individuals' tastes can be built up, enabling music to be pitched precisely.

Much is often made of this generation behaving differently to their predecessors, but is this really true? The only real change is the framework in which they discover and access music.

Similarly, the report makes the point that their attitude towards "ownership" of music is far more about emotion than any legal concerns, but was that not always so?

The importance of the industry treating artists as brands is also strongly emphasised as the new generation looks at ways to buy into their favourite brands. Previous generations were interested in buying into their favourite artists, but the options were far fewer and were largely concentrated on buying the acts' recorded music output. This output can now, of course, be accessed for free online, albeit illegally.

However, as the report notes, the ways in which the music business will make money from this generation in the future will be with products that cannot be replicated – clearly, the live industry is already benefiting from that.

There will be no one business model that will emerge that will allow the industry to fully engage with this generation just as it has with previous generations. Instead there will be all kinds of different potential solutions, prompting the report to note there is a lesson to learn directly from the generation itself.

As consumers, constant experimenting with new concepts is second nature to them. Perhaps sharing such an appetite for experimentation would serve the industry well.

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

Simon Fullers mitts on a Mit award

This success has continued into 2008 with new signings such as Duffy, who has both the UK's biggest-selling single and album of the year to date with *Mercy and Rocktery* respectively.

"In an era when the music business is under so much pressure, it is a joy to give this award to someone who is on top of his game," says the committee's chairman David Munnis.

"Lucian has been responsible for bringing so many new artists to the fore and he is proof of the creativity, determination and fidelity to music which are at the heart of our industry."

Grange adds, "This recognition is an honour, and one for me to share with the many artists, colleagues and friends who have been at the centre of my professional and personal life for the past 30 years."

"I'm proud that music is the only industry I have ever worked in. Music has given me opportunity and fulfilment beyond measure and I'm grateful for that."

The event has to date raised £3m for its two charities, Nordoff-Robbins Music Therapy and the Brit Trust.



MusicWeek
online poll

Q This week we ask:
With her album being released in the States next week, can Duffy repeat Leona Lewis's US success?

Last week, we asked:
Does Violet Hill bode well for Coldplay's return?
Yes | 44%
No | 56%



United Business Media

What's On This Week

Monday
● Cargo re-launch Summer Yard Party, EC2

Tuesday
● River Rat Pack Tour pre-launch party, Gibson Oulton Studios, W1
● 2008 Parliamentary Jazz Awards, House Of Commons

Wednesday
● Normak provides the tunes at Graphic's launch party, W1

Thursday
● The Great Escape kicks off in Brighton

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Bouyant trading a good sign

by Ben Cardew

"Next generation" stores to get rolled out in wake of promising 2008 figures

Retail

HMV has defied the struggling CD market by increasing sales of music by 7% in the first four months of 2008.

The retailer last week posted a strong set of financial results in its pre-close update, with like-for-like sales at its UK and Ireland stores up 13.8% for the 16 weeks to April 26.

Chief executive Simon Fox says that this includes an increase in music sales of more than 7% in unit terms, the majority of which came from catalogue. By contrast, total album sales in the UK are down 8.1% for the year to date.

"I would say the best growth we have seen [in music] has been from our campaign offer," Fox says. "Our new releases will strengthen as the year progresses."

"Music is in our DNA," he adds. "We campaign it effectively, we promote it. We are working more closely with partners than we have done before."

The news comes after HMV said that it would make catalogue a "key focus" in the coming financial year, at a presentation to outline its strategic plans to supply partners.

Fox explains that the company is in a confident mood, after posting strong sales. "Financially, we are in a strong place," he says, adding that HMV has eliminated "virtually all" of its debt. As a result, the retailer is to invest £50m in the business, including building its online arm and the construction of a new warehouse for Waterstone's.

Most importantly, it is to roll out its "next generation" store concept – which has been on trial in outlets in Dudley and Tunbridge Wells – to include all new HMV stores, as well as re-fitting 10 to 15 existing stores. In total, HMV aims to have 20 to 25 "next generation" stores by the end of the year.

Fox also declared HMV.com to be a success, stating that the website now represents between 8% and 10% of total music sales, with the online business growing at a rate of between 30% and 40% year-on-year.



Nipper not feeling the pinch. Campaigns, online physical sales up

This is largely due to physical sales, Fox explains, although he is looking to the launch of HMV's MP3 store this summer to boost download sales.

For the 52 weeks to April 26, HMV UK and Ireland reported like-for-like sales growth of 11.4%. Over the same period, HMV International, which includes HMV Canada, Hong Kong and Singapore, posted a like-for-like sales decline of 1.3%.

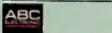
Fox says that all parts of the business performed well. "We are happy with music. Games were up to around 18% of our business – and DVD has performed well, as has Waterstone's."

This result, which comes after impressive Christmas trading figures, leaves Fox confident that public perception of HMV is on the up. "Our Christmas figures dispelled a lot of myths in the City," he says. "The figures that we have put out today are important. People are beginning to look at us differently than 12 months ago."

Quote Of The Week

"Bands have always been brands, they just never realised it. Since Elvis and Colonel Parker, acts have been much more than just music."

– Network co-founder Terry McBride



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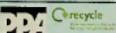
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Indie alliance announces

The newly-established Coalition Of UK Indie Stores is to hold its first Coalition Day in late August.

The idea, which came up at the Coalition's first formal meeting in Leeds in April, follows the success of the recent National Record Store Day. The first to be held in the UK.

It will be the second event to celebrate the independent sector in the UK this summer, after the World Independent Network-organised Independent's Day taking place on the weekend of July 4.

The Coalition is working on a "big public launch" for Coalition Day, which will name acts who are set to appear, as well as incorporating testimonials from famous names outlining why they support independent record shops.

Rough Trade East manager Spencer Hickman – who is representing the London indie at the Coalition – says that the group has enjoyed strong support to date from the majors as well as the independent sector.

"When we had the first meeting there was a real feeling of optimism that we can do something to move things forward," Hickman explains. "The majors came to our meeting and they were really enthusiastic. They are all aware that shops play an important role."

The Coalition currently comprises 15 companies including Rough Trade, Piccadilly in Manchester, Jumbo in Leeds, Avalanche in Edinburgh and Sister Ray in London.

However, Avalanche owner Kevin Buckle, who is leading the group for the first few months, says that

"What we want to do is to have more shops," he says. "Once the 15 of us can agree on things, then anyone else who agrees with that can join in."

"We are hoping to get about 25 to 30 members. But it is a struggle given the amount of shops about these days."

Win president and AIM chairman and chief



HMV PRE-CLOSE UPDATE FOR THE 16 WEEKS TO APRIL 26, 2008:

● HMV UK and Ireland like-for-like sales growth: 13.8%

● HMV UK and Ireland total sales growth: 18.4%

● HMV International like-for-like sales growth: 2.2%

● HMV International total sales growth: 5.3%

FOR THE 52 WEEKS ENDING APRIL 26, 2008:

● HMV UK and Ireland like-for-like sales growth: 11.4%

● HMV UK and Ireland total sales growth: 17%

total sales growth: 15.4%

● HMV International like-for-like sales growth: -1.3%

● HMV International total sales growth: 1.7%

sign for HMV

for high street retail giant



good Christmas contributed to a 7% growth in HMV's music sales

The figures do not include the record-breaking sales of video game Grand Theft Auto IV. However, Fox says that football has been up nonetheless. "Big releases like these do drive footfall," he says. "But footfall generally has been very robust. Our challenge as a retailer is to make the most of every consumer through the door. We want to encourage them to shop from all parts of the store."

HMV did not report on profits, but said in a statement that gross margins are "well-managed and in line with previous guidance".

It added, "Management is confident that group profits before tax and exceptional costs will be towards the upper end of market expectations" (in the range of £46.0m to £58.0m).

HMV will announce its preliminary results for the year to April 26 on July 1.

by ben@musicweek.com

Coalition day

executive Alison Wenham was warm in her praise for the Coalition. "What The Coalition is doing is another example of a community of smaller players collectivising," she says. "It is a really good thing to do and an important thing to do."

Wine's Independents Day will also include a

"When we had the first meeting there was a real feeling of optimism that we can do something to move things forward"

- Spencer Holman, manager, Rough Trade East (pictured)

retail element: the organisation is prepping an album release featuring "leading independent artists" to celebrate the occasion and will also organise a retail promotion around independent labels for July.

Details of the artists involved in the album will be released on Monday, May 26, while The Coalition is set to unveil its branding and a website over the coming weeks.

Music Week Webwatch

There were some decidedly mixed messages on the forums this week, as readers got their teeth into a wide variety of topics. Firstly, you appreciated last week's heads up for *Mecca's Mail On Sunday* giveaway. Sadly, however, the same thing can't be said for us introducing you to *Ely Jackson* in our A&R blog, while the *Madonna debate* continued.

There was also a lot of suspicion circulating online. Trish made her feelings on eBay's plans to crack down on secondary ticket sales perfectly clear:

"I can assure that if any of the eBay god or platinum level sellers were offering these kind of sales, heck, even if they were out-and-out illegally scalping tickets, all would be good with that," she writes. Franky, we disagree, but thanks for getting in touch. Trish.

Next, our own editorial team came under the eagle-eyed - if slightly harsh - scrutiny of *Nunya Biz*, who claimed that our new, up-front-as-it-gets, reviews section could be taking tips from other mags on *Santogala's* upcoming debut album.

"Your description sounds uncannily like something I read in *Q*," *Nunya* posts. Our staff hit back, however, noting that our review had actually been posted before *Q's* came out, thus creating stalemate.

We had lots of activity elsewhere on the website. As well as all the usual news and features we had a bumper week for jobs at www.musicweek.com/obs, a number of A&R tips for you in our blog www.musicweek.com/looking and plenty videos we liked www.musicweek.com/videos.

Looking forward to next week, we release the third of our increasingly popular *Music Meets Brands* newsletters. To sign up for it head to www.musicweek.com/newsletters

Hannah Emanuel

Dooley's Diary

As ever, there was no shortage of illicit activity threatening to bring down the good name of the Classical Bits last week, but in the time-honoured tradition of "what goes on tour, stays on tour", we owe it to ourselves to protect the guilty. We can, however, reveal that *Mylene Klass* was nearly taken by a lolly pop after her daughter tried to eat her £70,000 dress for the evening, and one member of a "harmony" group was left red-faced after a toilet encounter was, ahem, interrupted. Meanwhile, *UCJ* got creative with some street art out the front of the venue, covering the pavement with chalk images of their leading artists (pictured). The prize for best

It's carnage at the Classics

moment but watch this space... On an A&R tip, the hype surrounding LA's Iggy & Harley appears to be reaching a crescendo. Management were in town last week entertaining the widespread label interest, ahead of the band's first visit and live shows this week. They enjoyed a up-and-down tour of the Universal building as they visited each label on their respective floors, ultimately finding themselves in *Lucian Grainger's* top-floor office. The band arrive for UK dates this week, including a show at *Another Music* - *Another Kitchen* on Thursday. Speaking of AM-AK, the hipster club night in North London was packed to the brim on Thursday last week, with *Sam Sparro* drawing out the masses for one of his first live performances in the capital.



Entrances was on a strict one-in, one-out policy... Changes are afoot at one major label, and we're not referring to EMI. Dooley hears that one-well respected name in the publishing community could soon make the leap to recorded music. Words is, the move could be backed by the launch of a new imprint, within the label's existing structure. Stay tuned... For anyone who fancies a stroll around the pusher parts of South West London, while heroically raising money for charity, why not sign up for the *Nordoff-Rebbins Walk On The Wild Side?* It takes place on June 1 - a Sunday and thus prime straggling territory - in Ham House and garden in Ham, Richmond Upon-Thames.

Registration starts at 10am, the walk at 11 and it costs £10 for a single entry, £25 for families... It's nice when people remember those faces from days gone by. The BPI held a surprise party for former director general John Deacon's 70th

contrasting lifestyle at the awards should doubtlessly have gone to *The Pipes And Drums* of the Royal Scots Dragon Guards, who attended the ceremony in the company of His Royal Highness the Duke Of Kent, just days before flying out to Iraq and Afghanistan. After the event the great and the good headed to the UCJ afterparty, where Dooley held court with an drink or two until the early hours... Also particularly busy last week was former Zomba Publishing managing director *Steven Howa*: not only does his TCB Group manage Classical Brit award winners *Blake*, but another of their clients, *Darcy Bustell*, co-headlined two shows at the O2 arena alongside *Katherine Jenkins*, while *Natasha Marsh*, who TCB also looks after, was confirmed as the voice and face of ITV Sport's European Championships 2008 titles sequence, *Phew*... In the "Guess who?" stakes, which *Mercury*-winning artist is currently doing the rounds of the labels, with regard to her future works? The urban artist came to the end of her previous deal earlier this year... We love blogs. Really - we love 'em. And over the past year we have enjoyed keeping up with the inner workings of *Sony BMG* via the Vox blog updates of its staff, starting right at the top with *God Doherty*. So you can imagine our disappointment when, making our way to *God Blog* last week, we were greeted with a message informing us that the chairman is no longer part of the Vox community. What gives?... In what proved to be a very agreeably sunny week, Dooley spent some time at top London haunt *The Hospital*, where they told us about an upcoming music project with a very big name indeed. We're not allowed to say who for the

birthday this month, taking over the old Westminster Library - now called The Cinnamon Club - for an evening of cake, croutons and old friends. More than 60 people attended the event with four Laris and 20 MPs. Pictured, (l-r) BPI chairman Tony Wadsworth, Brit School principal Nick Williams, John Deacon, Lord Levy and John Craig... And last but by no means least, a date for your diary. *Music Week* will be hosting its first *Music Week Unearthed* showcase next month, bringing together signed and unsigned talent for an evening of music at the *Borderline* in London. The event will form part of the *City Showcase* activity taking place June 2 - 7. Email stuart@musicweek.com for more details...



Managing music's future

by Christopher Barrett and Stuart Clarke

Some industry observers will tell you there has never been a better time to be an artist manager in the music business. So *Music Week* gathered six of them together to discover whether it really is all rosy in the management garden or whether the diversifying music landscape merely means they have to work harder and smarter

The music business is changing at a phenomenal speed and with it the options open to managers. With the media landscape diversifying, music consumption patterns changing and release strategies being developed that bypass record labels completely, managers are increasingly being told that there has never been a better time to be in their role.

Music Week invited an array of managers responsible for acts ranging from fledgling bands to arena-filling international stars to discuss the ever-expanding role of artist managers and whether they really are in a privileged position.

The panel

James Sandom: Supervision
Artists - Kaiser Chiefs, The Cribs, White Lies, Howling Belts and Richard Swift

Jonathan Dickens: September Management
Artists - Adele, Jamie T, Jack Penate, Tom Vek

Iain Watt: Machine Management
Artists - Mika, Alphabeat, Lightspeed Champion, Roywood, Magistrates, Alberta Cross

Graham Wrench:
Artists - Richard Hawley

Simon Yarde: Holiophonics
Artists - The Gullitones

Freddie Cunliffe: Speakeasy Management
Artists - Tom Alatalo and The 78s

MUSIC WEEK: Is now a good time to be a manager?
GRAHAM WRENCH: It is a good time for managers. You are more in control of how your artists get branded and sold but you have to be in touch with more people and that is a definite downside. Before you would have been in touch with the record company, the publisher and maybe someone in the live market - now you have your essential phone book of hundreds of people.

IAIN WATT: You have to be more creative and know more people. You have to think about creative concepts that help market the album and add value; you need those contacts to be able to deliver them. Now you have to be proficient in so many areas.

MW: Artists are increasingly gaining sponsorship from brands of all kinds. How do you feel about the way the market is moving?

GW: I'm an old punk and everyone used to hate brands, now it's an accepted thing and I hugely embrace it. We linked with Jack Daniels at Lynchburg Tennessee and there was Richard Hawley, Frank Black from the Pixies and Guy Garvey from Elbow and the original Stax Records backing band playing live - it was a magical thing and without the sponsor conceiving the idea the event would not have happened. That is the best kind of sponsorship - marrying creativity with cash and publicity for the act.

IW: Ten or 20 years ago records companies had all the money, that muscle and the expertise - now they don't really have that. Look at music television - without T-Mobile, Nokia and Vodafone you would be



(Picture above)
Management meeting: Kaiser Chiefs/Cribs manager James Sandom with Iain Watt, manager of Mika and Lightspeed Champion

"You can't fault Radio One... there is not another station in the world that does what they do for new music access across all genres..."

Jonathan Dickens

left with two or three music TV programmes. So the brands have come in and you are sat there as a manager, artist or record label and thinking "Thank God they have because they are opening up other opportunities to us."

MW: Simon, you are working with an act in the early part of their career, how do they feel about the prospect of aligning with brands?

SIMON YARDE: They are completely torn between having a fantastic amount of cash landing on their doorstep, the likes of which they have never dreamed of, and on the other hand thinking, "If we do this we are selling out", I know the Gullitones would lose their fanbase instantly. It would only really work with a brand like Jack Daniels.

JAMES SANDOM: So much of it is artist specific. I I take The Cribs for example they are averse to almost every brand being involved with them in any way - it's not my place to challenge that, it is my place to accept it and if there are things that are going to be beneficial to them to help them understand why.

A lot of brands that are now heavily involved in music - whether it be Carling, Levi, Jack Daniels, Q2 or whatever - they have found their level, and a lot of them have found it through trial and error and essentially oversteering the mark and over-branding events.

GW: Brands have now learnt what works and sometimes don't even want the brand displayed at an event.

MW: How has the changing media landscape affected the way you do business?

JONATHAN DICKENS: You still need TV and radio; the biggest UK artist this year is Leona Lewis and she has never had a live show. There are exceptions to the rule but TV and radio are vital.

In terms of traditional media I think we are blessed in the UK. You can't fault Radio One; as far as I am aware there is not another station in the world that does what they do for new music across all genres.

FREDDIE CUNLIFFE: Music is very important for certain acts, especially leftfield acts that might otherwise struggle to gain daytime airplay. It's crucial now.

IW: Artists are being asked to do so much more in terms of exposure and media and a lot of that is online. We did an experiment with an artist that had millions of people going to YouTube and MySpace - so we thought, do we need to service this to radio? Why don't we try and sell it via this huge audience going to the act's online pages?

So we did this whole online marketing drive to push people to download this track at a particular time on a particular day. With millions of people going through YouTube and MySpace we thought "We are on to a winner here, there's no radio", but when that track went up 300 people bought it. The point is that if those millions of people that are used to going online behave in that way they are obviously not used to paying for music.

SY: The boundaries between experiencing music and actually buying it are being blurred. People are happy to just have the experience and not make the purchase.

MW: Do you think the way people discover artists now has an impact on the longevity of an artist?

JS: While [the internet] has made it much easier to access music - quite often you can uncover a new artist and they reveal too much too soon - artists that have the nous to reach a level of mystery, quality and consistency... those are the ones that will succeed.

NEXT WEEK: Education roundtable discussing the increasing health and influence of music education.

Delegates: Maggie Crowe - Head of the Brits Trust

Kianda Haji - Commercial Music Course leader for the University of Westminster

JD: You have to be very careful because before you know it you have given away too much material. Every media from the biggest to the smallest want content now and that is across every country. So if you are not careful before you know it you have an album's worth of gear out there.

JS: With White Lies we are getting into a discussion about what is needed as a delivered body of work to get a campaign up and it is phenomenal. You would have previously recorded a 10- or 12-track record, made that exceptional and then had a load of other material that didn't quite make the cut. Now a lot of the stuff around the fringes of the record has to be equally fantastic because it is actually just as available as the record.

JD: What happened to the days when there was a definitive track, when you didn't have 300 remixes that took it from dub step to trance? It's ridiculous.

IW: If you were a punter and you didn't download music from the latest illegal site where you can get it for free, but you used a plethora of other media and retail partnerships you could get a decent body of music without ever having to break the law or spend any money. And people wonder why album sales might be taking a hit.

MW: Given everything you and the artists need to supply to the labels and the media how has the role of labels changed?

GW: Nothing much has changed. I think the rude awakening is yet to come because many record labels think that they have changed. The real change is going to come somewhere in the next two to three years and it is going to be considerable. At the moment they are still clinging on to those few record sales that still exist.

JS: There are labels out there. Mostly independent and subsidiaries of majors, that have an international identity, they have a brand that is worth something in its own right.

DW: Factory was great at it. Creation was too, Domino is great at it, they act as tastemakers, that's what will get lost. Where's the next Domino?

MW: It is estimated the venture capitalists such as Icebreaker, PowerAmp and Edge are bringing as much as \$50m into the music industry. Are they a realistic alternative to labels?

JD: If you realistically look at what is important from a major it is their ability to give you the money to record a record, make a music video and give you the tour support - all of those elements are very important. Now, whether it is venture capitalists such as Edge or Ingenious, you don't necessarily have to go the traditional route to get those funds, but there are still a lot of very good people in record companies with real expertise.

IW: It is interesting that while there is less money in record companies - that music in terms of an entity and in terms of media, is going downhill, whether it is Guy Hands, Ingenious or Jazz. Sumner's Power Amp Music Fund - it is incredible that suddenly you have venture capitalists who are in it purely to get their money back and then some. They don't give a fuck about the artist, but suddenly there seems to be this seed of money available potentially for artist projects coming from the city and I just wonder why.

MW: Managers are increasingly being presented with the opportunity to sign 360-degree multi-license deals. Is that beneficial?

IW: I was offered a 360 deal recently that I thought was classic major record company thinking with the worst part of a record deal and loads of other rights. If someone who was a creative, legal, finance person said, "We are going to use our expertise to help build the artist's career in all these areas for all the right reasons and it is a really strong financial model so we make money and you make money", I would want to talk about it.

JD: That would be interesting is, if the first one that really works comes from Live Nation and Madonna.



IW: It's a bit scary if the Madonna, U2 or Jay-Z deals work brilliantly because there is no artist development there. It's like there's a heritage, artists who sell tickets and are out of a deal... It's not like they are in the Barfly.

GW: That will damage the bottom end of the market. It worries me that it will feed down and you will get the classic 360 deal which will end up being, "You've lost a load of money on the record, now we are going to send you out on tour and we will earn all our money back from the tour."

JD: Does it damage the market, though, or does it just shift it?

JS: With White Lies every deal we were offered, but one, was a 360 deal. You chisel away at it to a level where it is workable. But you don't feel like we had to do a 360 because once we narrowed it down to the ones we were serious about the first thing we started chiselling away at was all the other revenue streams to the point that the deal that we did with Fiction does have some small ancillary rights. It is justifiable at a low level, but it is a difficult one to navigate at the moment because you want to incentivise the people you work with.

SY: Are record companies causing themselves problems by calling themselves record companies?

IW: I have been by three major record companies in the past two weeks and they are all calling themselves music companies.

MW: What do you feel about record companies stepping in to the territory of the live business?

GW: They have not supported the live side before. I was a promoter for 10 years and if you rang the record company and said you had creative ideas that would help them find an audience for their artist - there was never a point that they wanted to be involved. In the early Nineties there was a headline on the front of Music Week that said "Live music is dead" - everything is cyclical and now record companies are saying that live is something that they desperately want to be part of, I don't trust [labels] to get involved in the live business. It has ridden through its horrors: the SJs, Metropoles, have been successful by being tenacious, believing in artists and building relationships.

JS: The Arctic Monkeys from zero right the way through... the SJs and Metropoles are leading right at the very start, they are unsung heroes in many ways. Yes, they earn sheetmolds on the top end but they are pouring it away on the bottom end.

(Pictures above)
Talking heads: clockwise from left: Simon Yards, Graham Wrench, Jonathan Dickinson and Freddie Cunliffe

JD: The live industry could implode - the cost of tickets is getting phenomenal and the festival market is saturated, there are too many of them. There is going to come a point where people say "enough". There are only so many headliners.

MW: Is merchandise a valuable slice of the 360-degree deal?
IW: Record companies think T-shirts are going to save the music business. I mean have they actually looked at the sales? If you are doing a £10-a-head at the Brit Academy that's £5,500, it's just like sprinkling icing sugar on your cake.

JD: Merchandise isn't really working for its artist. It still seems to be predominantly the rock and metal acts that do best with it.

JS: The tents on arena tours that work are the ones that are cheap like lighters and scarves, but they are cheap so don't turn over much money.

MW: Could it be a matter of not being innovative and imaginative enough in terms of merch concepts?

GW: At the Albert Hall we will be selling Richard Hawley Henderson's Reish - it is a product that is only made in Sheffield and everyone in Sheffield is obsessed with it. We launched the first album at their factory and Jarvis [Cocker] rang me up and said he would DJ just so he could get in the factory. It was like Wily Wonka. It is our best-selling piece of merchandise: we are selling boxes of it to people.

MW: Could more be done to support young managers by organisations such as the Music Managers Forum?
SY: Who are they?

IW: That's an interesting one because I really don't understand what the Music Managers Forum do.

JD: It's tucking old school is what it is. I do think it is a kind of clique of very successful managers of older, established artists. The one thing about the music industry I think is wrong is that it is ageist. The fact that the managers of Mika and the Kaiser Chiefs have never been to an NMF meeting seems weird.

JS: I think one of the reasons we do not feel engaged in all of that is that it is not dealing with the issues that necessarily matter to our artists in this business in 2008.

MW: Is there a place for an organisation that engages younger managers?
JD: This is it. We will start a splitter group...

"You can get a decent body of music without ever having to break the law or spend any money. And people wonder why album sales might be taking a hit..."

Iain Watt,
Machine Management

Phil Ellis - Music course leader at City College Manchester

Julia Leggett - Business development manager for The Academy of Contemporary Music

Jim Tattersall - Head of marketing and digital for Roadrunner Records

Commercial saviours line up to do battle with BBC



by Anna Goldie

Commercial radio fails to make inroads in BBC listening figures but sector bosses are confident that their stations possess the talent to regain market share once consolidation and takeover processes have run their course

It was hardly the result the commercial radio industry needed. After months under the spotlights of consolidation, regulation relaxation and threats to the future of digital radio, the sector failed once again to make substantial inroads in listening share, with the BBC reporting a record 56.8% of the market share compared with 41.1% for commercial radio.

The commercial industry is hoping its imminent consolidation – Global's purchase of GCap is expected to be completed in late summer – will help narrow the increasing gap between commercial radio and the Beeb.

"Consolidation will help us dramatically," says Radio Centre chief executive Andrew Harrison emphatically. "It will give us the scale and leverage to compete with the BBC."

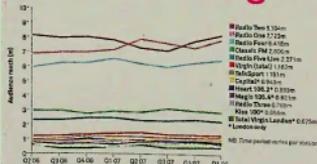
Now the takeover rollercoaster is slowing down it is up to the commercial arm of the industry to turn its attention away from the board table and towards regaining market share.

Harrison points out that while commercial radio's local stations are down a point from last quarter, nationally commercial stations remain steady – proof that increased programme networking will allow greater gains. "National stations are doing well but at local stations' expense. Even BBC ones are flat," says Harrison. "We are still lobbying Ofcom to give us as much freedom as possible, which includes networking breakfast and drivetime shows."

Harrison says networking breakfast show talent such as Heart's Jamie Theakston and Harriet Scott or Capital's Johnny Vaughan and Denise Van Outen

(Picture above) The nationals do Johnny Vaughan, Denise van Outen, Harriet Scott, Jamie Theakston and Neil Fox carry the club to haul back the BBC's lead in the marketplace

National and regional breakfast



Radio Two head of music Jeff Smith is almost bored with requests for his reaction to the news that Terry Wogan is the nation's favourite wake-up call yet again. The presenter attracts 8.1m listeners to the station, up 370,000 on Q4 2007.

"Last quarter was good, but this time we have outstanding numbers," says Smith. However, Wogan's position is not set in stone as Radio One host Chris Moyles made significant gains with a record 7.7m listeners, up 410,000 from Q4 2007. Moyles' audience is now only 380,000 lower than Wogan's.

Capital managing director Paul Jackson describes his station's breakfast show results as

"absolutely fine," but the results must be a disappointment. Recruiting Denise Van Outen as Johnny Vaughan's co-host has failed to lure new listeners with the show coming third among commercial stations in London by attracting 829,000 listeners between the hours of 6am-9am, compared to Heart FM's 893,000 and Magic's 831,000 – although Capital attracted 843,000 listeners between the show's broadcast hours of 6am-10am.

Bauer marketing director Steve Parkinson says Magic was pleased to have beaten Capital without a marketing drive for Neil Fox's breakfast show last quarter. The show reached 831,000 listeners, 20,000 more than in Q4 2007.

RAJAR STATS

All radio
Reach: 45.3m (90%)
Hours 1,033m (total)
29.5 (per head), 22.8 (per listener)

BBC (56.8% share in TSA)
Network reach 30.3m (60% audience share)
Hours 485m (total)
Local/regional reach: 10.3m (20% audience share)
Hours: 101.8m (total)

All BBC reach: 34.22m (68%)
Hours: 587m (total), 11.7 (per head), 17.2 (average per listener)



would enable commercial radio to compete more effectively with the BBC. Global programme director Mark Browning (inset) is also convinced commercial radio will be able to compete more effectively outside London if Ofcom increases its programming reforms to allow more networked broadcasting. Last month Global announced networked evening, early morning and weekend shows across the Heart and Galaxy networks.

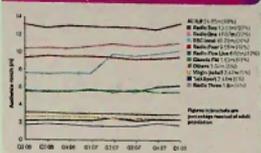
"Increased networking is going to help because it will take the strengths of commercial radio and spread it across the country. Local content such as adverts will stay the same but we will be able to share the best presenters and best practice," says Browning.

Cap's Xfm has become the latest network of stations to fall back its local programming since the One Network announced it would introduce three hours of networked programming next month. Three hours of networked programming will be broadcast across Xfm's stations in London, Manchester and Glasgow each weekday. The network's overall audience share was down 11% year-on-year and dropped by nearly 40% in London to a weekly reach of 378,000. Its lowest audience since June 2002 and lowest total hours since June 1999.

In contrast Bauer has no plans to increase the amount of networked programming, says marketing director Steve Parkinson. "We've got no plans to be as networked as Global. We've spent a year researching what people want on the Big City network, and one thing that always comes back to us is that people want the local card. It's Global gets the other way then they are complementary strategies."

Fortunately, consumers have paid little attention to the recent predictions about the demise of digital radio. DAB ownership has risen 40% year-on-year and 22% quarter-on-quarter and digital listening hours have risen 9% to 184m hours a week in the second half. Parkinson is adamant that there has never been a problem with DAB sales and digital audience growth, but adds, "The real issue is whether we can monetise this growth, especially in the face of dual transmission, and I am absolutely convinced that we will be able to do that. DAB is

National weekly audience reach



clearly the long-term future for the medium."

Another trend highlighted in the Q1 Rajar results is the growing popularity of radio listening via

"Increased networking is going to help... local content such as adverts will stay the same..."

Mark Browning, Global



digital TV, especially with younger audiences who might have access to Freeview boxes in their bedroom but not DAB sets.

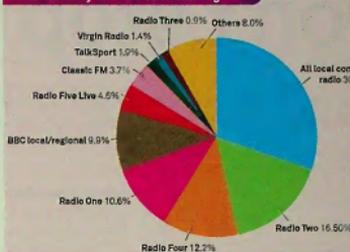
"DTV does very well with fans of Xtra and the Heart brands and listeners," explains Radio Centre head of audience insight Alison Winter.

"Structurally radio is in a very strong position to remain relevant to younger audiences, revealing new platforms and players that bode very well for the future."

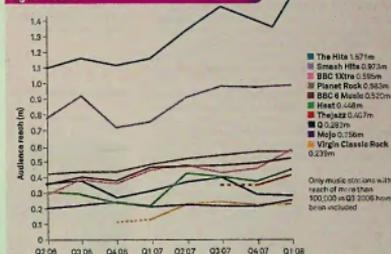
As a testament to Winter's view digital-only Heart radio increased its reach by 99.1% year-on-year, attracting 446,000 listeners, although its market share remained static at 7%, while digital-only Virgin Classic Rock also saw its reach increase 46.6%.

Virgin programme and marketing director David Lloyd says, "Digital stations are distinctive because you get to hear music that is hard to access anywhere else. It's the stations that stick to the knitting that are doing well, not generalists."

National weekly share of total listening



Digital reach



"Structurally radio is in a very strong position to remain relevant to younger audiences..."

Alison Winter, Radio Centre

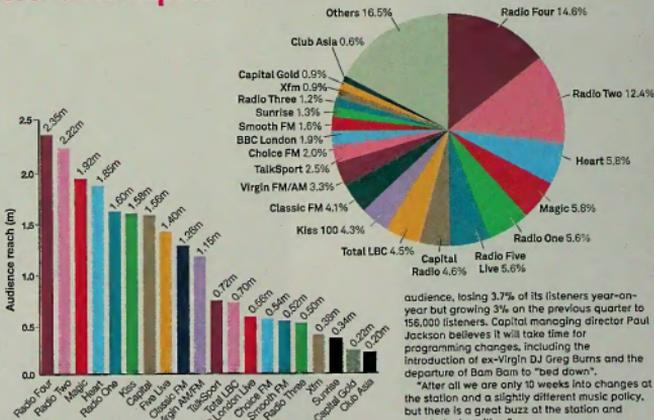
London: the commercial capital

Bauer marketing director and Kiss managing director Steve Parkinson explains how the station has now superseded GCap's Capital, something unthinkable 10 years ago. "Over the last two years dance music has been entering the mainstream more and more, but Kiss can still be different. Kiss is happy to be at the cutting edge of mainstream but still a little bit naughty - for example we played two Madonna tracks early that we found posted on a blog in France."

But Parkinson says Bauer will not be distracted by Xtra's growth - the urban music station swelled its audience by 28% year-on-year reaching half a million listeners nationally for the first time, although its market share remained static at 0.3%. "We want to make sure our choices and programming are right. We have about 35 specialist presenters and we want to focus on ratings by day and reputation by night," says Parkinson.

Kiss is now London's third most popular station, with Heart and Magic neck and neck with 5.8% share but Magic trumping Heart on reach with 1.92m compared to Heart's 1.85m. Virgin's programme director David Lloyd describes the station's performance in London as "remarkably stable." He continues, "especially with the amount of marketing noise out there for other London stations like Capital and Heart". The station increased its London reach by a modest 1.2% year-on-year to reach 14,300 listeners.

Meanwhile, Capital failed to captivate its



audience, losing 3.7% of its listeners year-on-year but growing 3% on the previous quarter to 156,000 listeners. Capital managing director Paul Jackson believes it will take time for programming changes, including the introduction of ex-Virgin DJ Greg Burns and the departure of Don Bam to "bend down".

"After all we are only 10 weeks into changes at the station and a slightly different music policy, but there is a great buzz at the station and people feel positive."

Commercial Radio (41.1% share in TSA)
National reach 14.13m (28%)
Hours 110.85m (total)
Local reach 24.85m (49%)
Hours 313.45m (total)

All Commercial reach 31.02m (52%)
Hours: 424.4m (total); 8.4 (per hour); 13.7 (average per listener)

Other (2.1% share)
Reach: 3.0m (6%)

Don't stop the rock!

by Christopher Sarrett

Heritage rock acts are once again enjoying the limelight in typically arresting fashion as an upsurge in interest in the genre, together with such artists' enduring appeal, sees the likes of Def Leppard and Iron Maiden pack out venues around the country

When Led Zeppelin announced that they were to end a 20-year gigging hiatus with a performance at the Ahmet Ertegun tribute last year, it caused a media and fan frenzy causing the average secondary ticket price to reach a staggering £708, despite stringent security measures designed to outlaw touting.

While not every rock act has the same pulling power as Led Zeppelin, the concert at London's O2 illustrated the British public's ongoing love of rock and in particular its veteran exponents.

Whether it be the rise of specialist radio stations, the ongoing success of dedicated rock magazines or the inking of sync deals providing the likes of Queen with Cadbury or Ozzy Osbourne with Hollywood blockbuster Iron Man, there is no doubt that 2008 finds the classic rock genre very much in vogue.

The coming months will see a remarkable array of heritage rock acts take to the road, with everyone from Jethro Tull to Judas Priest looking to pull in the punters. One of the most highly-anticipated of these shows finds Def Leppard and Whitesnake sharing the limelight with a nine-date arena tour across the UK.

The tour, which commences on June 17 at the SSECC in Glasgow, follows considerable album sales for both artists. Released in April, Whitesnake's 11th studio album Good To Be Bad peaked at number seven. The band have enjoyed eight top 10 albums, but the last one was 14 years ago. At the time of writing Def Leppard's new set The Sparkle Lounge was headed for a top five placing in the album chart, in 2006 the band's covers album Yeah reached number 52. It would appear that the genre is enjoying something of a resurgence.

"There has certainly been an upsurge in Eighties rock and by packaging Whitesnake and Def Leppard together it creates a very attractive proposition," says Live Nation VP of promotions Andy Copping. With three shows sold out, Copping has been bowled over by the speed of ticket sales which he says has been phenomenal.

(Picture right) Top five Def Leppard's The Sparkle Lounge is heading for chart success, far surpassing previous release Yeah, while Kiss (below) will play the Download festival alongside Motorhead and Judas Priest (bottom)





"The bands that the young kids are listening to are citing heritage acts as influences and it is making their audiences want to go and see why..."

Andy Copping,
Live Nation

(Picture left)
Hysteria. Def Leppard are
flying the flag for the
Eighties rock renaissance

Copping also oversees the Download festival which will see a number of veteran acts, including Kiss, Motorhead and Judas Priest, perform at the June event in Donington.

"The bands that the young kids are listening to are citing those heritage acts as influences and it is making their audiences want to go and see why those bands are being hailed as their heroes," says Copping.

Further evidence of the enduring appeal of rock sees Live Nation overseeing two concerts marking the 20th anniversary of Bradford-based, goth rock pioneers Paradise Lost who are signed to stalwart independent metal and rock specialist label Century Media who themselves are celebrating two decades in the business this year.

Across the board, acts that first took to the stage in the Seventies and Eighties are returning to the live circuit and filling the UK's arenas.

The 100m-album-selling Bon Jovi will see their tour culminate at Twickenham Stadium on June 28, where Iron Maiden will also be playing two dates in July as part of a tour that will see them perform in 21 cities across 12 countries. Alice Cooper will be heading to Southampton's Guildhall and Queensryche, Magnum, Saxon, Dio, Billy Idol and Jethro Tull will all be heading out on the road.

For Jethro Tull the band's 29-duple UK tour will be marking their 40th anniversary in the business. James Anderson, the son of the band's co-founder and flautist-guitarist-singer-songwriting frontman Ian Anderson, is finding his work as the band's UK promoter and worldwide agent increasingly undemanding.

"I find my job pretty easy because people tend to come to me offering money for shows; I have to do very little work in terms of going out and getting business," admits Anderson.

"Tull along with bands like Status Quo have gone out there and toured every year and kept their name alive," he explains. "Whilst record sales are declining because people are downloading, you can't take anything away from a live performance, so those that have made their name as a great act live are always going to do well."

DIESEL-U-MUSIC GOES WIRELESS

AFTER SEVEN YEARS supporting the very best unsigned and unseen young musicians, Diesel-U-Music kick off their most exciting and innovative year yet with the launch of Diesel-U-Music Radio.

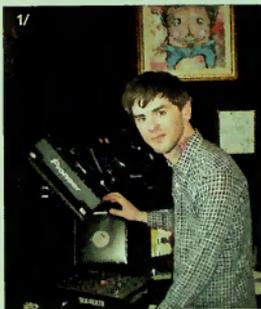
Diesel-U-Music is all about giving young talent a leg-up, and DUM Radio offers plenty of opportunity to get involved. Based in New Cross at The Amersham Arms, DUM Radio is slap bang in the middle of one of London's most diverse, creative and energetic environments.

With broadcast curator, Emma Sutton (Bestival Radio / EEEK Empire) at the helm, for people who are passionate about music, by people who are passionate about music, this is radio with a difference. Diesel-U-Music radio is about music, community, DIY spirit, and new ideas. It's about smart, creative people, whether they're established artists or bedroom DJs showcasing their unique view on the world and doing it with panache.

DUM Radio has recruited eight young, local, people looking to make their first move into the media as part of a community action in conjunction with locally based organisations LIVE Magazine and Electric Productions. The recruits are taking part in a professional eight-week radio broadcasting course at the same time as cutting their teeth in the DUM Radio studio.

DUM Radio will also be making the most of its HQ at The Amersham Arms with a series of live events that will encourage listeners to come down and be part of the action.

With artists including Kano, Simian Mobile Disco, Florence & The Machine, Benga, Matt & Kim, Riton and past DJM Award winners The Clik Clik already involved, many more talented individuals are coming your way so tune in to discover something new today



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PROMOTIONAL
FEATURE

**DIESEL:
U-MUSIC
RADIO 87.7 FM**



Photos left:
1/ Paul Thompson from
Franz Ferdinand

2/ Leo from The Streets

Photos right:
3/ Lost Penguin and Mac
3000 with producer
Eleanor Scott

4/ Kano

5/ Mountain Of One

Features.



Despite album sales experiencing a general decline, the power of classic rock's appeal means that even heritage acts that are not on the live circuit or have new material to promote can rely on strong back catalogue sales, with Led Zeppelin shifting 149,000 units in the first four months of 2008, while Nirvana sold 43,000 albums and Guns N' Roses 54,000 during the same period.

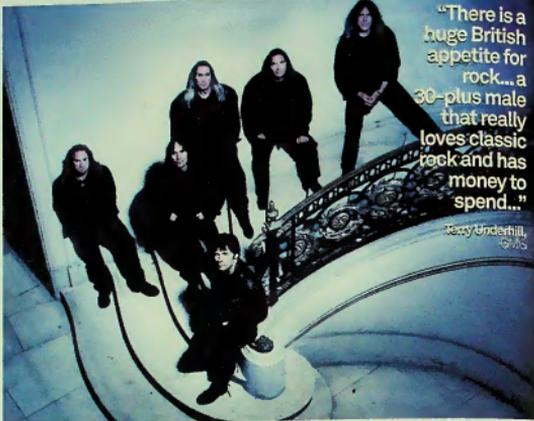
The demand for the genre is also generating strong results for specialist media such as Classic Rock magazine which saw a year-on-year circulation rise of 7.5% in the last ABC audit in February this year. Meanwhile, the potential closure of GCap DAB station Planet Rock has caused outrage among its listeners and prompted Queen guitarist Brian May to pledge his "money and expertise" to find a buyer for the much-loved station.

On May 5 rock fans in the Manchester area were quick to respond to the launch of new radio station Rock Radio. Owned by the Guardian Media Group, 106.1 Rock Radio is the group's third rock station to launch in the UK, alongside Glasgow and a digital-only service in Newcastle.

"We launched Manchester with a live gig,

(Picture above) Pumping on your radio: **GMG's Rock Radio** launched in Manchester with an event attended by 4,000 people

(Picture right) Evergreen rock gods **Iron Maiden** play 21 cities in 12 countries, including an appearance at Twickenham



"There is a huge British appetite for rock... a 30-plus male that really loves classic rock and has money to spend..."

Katy Underhill
GAS

featuring Bad Company and Gun, that we only advertised on our test transmissions and over 4,000 people turned up and spent the whole day watching the gig," enthuses Guardian Media Group, group head of music, Terry Underhill.

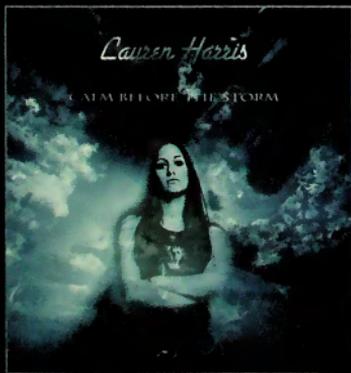
Underhill says that the local interest in the station, which is aimed at male listeners in the 30-plus age bracket, saw Rock Radio receive more than 1,000 emails on its first morning of transmission.

"There is a huge British appetite for rock," he says. "There is a 30-plus male that really loves

classic rock and has money to spend on albums, is interested in seeing the acts live and hearing the songs on the radio. We play classic rock hits, songs that people grew up listening to and recognise. It was natural for us to develop Rock Radio as a brand within GMG's portfolio," says Underhill. Vigilante Music managing director Rupert Withers – the manager of all-girl heritage act Vixen and PR for acts including Twisted Sister and WASP – concludes, "It's all about showmanship. They are seen as heritage acts but the reality is that actually they have never gone away."

Lauren Harris

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Red Stripe running through rock

by Christopher Barrett

From being the tipple of choice at Jamaican sound systems to helping fuel the Britpop years, Red Stripe has always enjoyed a close relationship with pop culture. But with a commitment to grassroots music leading to the Red Stripe Music Awards attracting more than 1,000 hopefuls vying for a slot on the brand's 52-night UK tour, that relationship has never been stronger.

In the Seventies, Red Stripe was the beer of choice for reggae and ska musicians. A decade later it was being sipped by punk pioneers. The Clash and, come the Nineties, it was the turn of Noel Gallagher of Oasis to be captured with a cold one on the sleeve of the band's debut album *Definitely Maybe*.

It is the kind of exposure other brands would kill for, but while brand association with music is becoming increasingly prevalent and accepted by artists, Red Stripe has enjoyed an inextinguishable link with popular music that dates back to a time when acts openly rebelled against corporations.

For Red Stripe marketing manager Jonny Kirkham the loyalty the music world has shown to Red Stripe is down to the credibility of the brand, and it is a loyalty that the brand continues to recognise and repay.

Whether supporting events that showcase grassroots talent such as London's Camden Crawl and Brighton's Great Escape to running its own Red Stripe Music Awards event that stretches across the UK, Red Stripe's commitment to repaying the support of musicians is apparent but not instant, and that is exactly the way Kirkham and his team like it.

"We are not a pushy, glitzy, badging brand," declares Kirkham. "Red Stripe is a brand that is quietly going about its business and it has come to the stage over the last two years where we would like to give something back to the artists and the subculture that has been so heavily supportive of us over the last three decades. We have tried to leverage our long-time association with music to help facilitate and support new music as opposed to take over."

Central to Red Stripe's backing of grassroots talent is the Red Stripe Music Awards which, since January, has seen some 200 acts, selected from 1,000 applicants; play over 52 nights across the UK.

The awards have involved an extensive A&R process with Barty and Red Stripe personnel attending every gig in order to whittle it down to four deserving finalists.

Kirkham insists that, for Red Stripe, the awards are not a cynical lager-selling publicity stunt but something representing the brand's ongoing commitment to music and offering ongoing support to the victorious acts.

"We believe [the Red Stripe Music Awards] is the only grassroots music prize, because we are getting to the heart of local live scenes around the country and showcasing fledgling acts from all over the UK," says Kirkham. "The final is a celebration of good, honest homegrown music. We have chosen to showcase four bands on The Forum and we are really trying to get away from this naff battle of the bands-type competition that you see everywhere," says Kirkham. "It is a credible award and one that bands want to win. The quality of bands that have been involved is ace and we are committed to giving something back to the industry."

The four finalists, Brighton maverick singer/songwriter Klaus Says Buy The Record, Edinburgh four-piece Kiddo, the curiously compelling O Fracas and the rich melodious sound of The Down And Outs will all grace the stage of



(Pictures, clockwise from top)

Red Stripe has been spotted in the hands of pop royalty including The Clash, Oasis and Manic Street Preachers over the years



"This is a credible award that bands want to win. The quality is ace and we are committed to giving something back to the industry"

— Jonny Kirkham, Red Stripe

one of London's most prestigious live venues, the recently refurbished Forum in Kenilworth Town this evening (Monday).

The four bands will play alongside headliners Dirty Pretty Things, The Walkabouts and last year's victors The Runners.

The winner on the night will be able to drive away in the prize of a fully-functional tour bus, useful for escorting them to Brighton where they will play a confirmed headline slot at the Red Stripe Great Escape festival, playing on the same bill as One Night Only and Joe Lean and the Jng Jong Jong. The bus will also come in useful when travelling to their prize-winning slots in Hampshire's Blissfield festival on July 4-6 and Lovebox in London's Victoria Park two weeks later.

Kirkham says that Red Stripe will continue to support the winner's endeavours to develop their career by helping them with press ads and supporting tours by generating exposure via websites and PR backing.

"They will get exposure in all the right places," affirms Kirkham. "This is a long-term commitment to the artists and to grassroots music. We are trying to establish a reputation for the award which attracts people who are trying to get to the next stage and in front of the right people."

The finalists

Klaus Says Buy The Record

This Brighton-based singer-songwriter has a reputation for his exceptional live shows that combine his maverick approach to pop and poetry with a theatrical flare. He serves up a jocular and whimsically lyrical feast of menacing apocalyptic excitement.



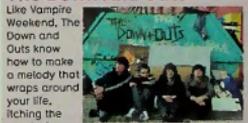
Kiddo

This Edinburgh four-piece make mischievously charming music that, while reflecting influences such as Good Shoes and The Cure, is delightfully distinctive. Kiddos write infectious pop songs delivered with a refreshing sense of onstage cohesion.



The Down And Outs

Like Vampire Weekend, The Down and Outs know how to make a melody that wraps around your life, latching the sun-blowing inner Beatles fan with a vocal jumble of lyrical whimsy so sharp they pierce the British weather with massive beams of musical sunlight.



O Fracas

Mixing brooding pop sensibilities with outrageously catchy tunes, O Fracas incorporate vaudeville vocals and pianos to generate a compelling musical presence.



RED STRIPE UK TOUR DATES:

Jan 10 Manchester night and live
Jan 11 London Windmill
Jan 17 North of London The Horn, Birmingham
Jan 28 North of London Digbeth 44Club @ The Rainbow, Brighton The

Providence
Jan 23 London The Grosvenor, Cardiff The Chartwell
Jan 23 Cornwall Club Cuckoo @ MI Bar, Exeter
Jan 24 London The Horn
Jan 30 London Hoxton Squares @ The Box
Jan 31 London Under The

Weymouth
Feb 1 Southampton The Underground
Feb 2 Leeds Escobar
Feb 3 Chester Max 250 Bar
Feb 9 Sheffield Leadmill
Feb 14 London The Hair Moon
Feb 15 Cornwall Blue;

London The Deftford Arms:
Feb 15 Leeds Rio's
Feb 21 Cornwall Bentlers; Leeds Brudenell Social Club; Midlands Cow's Yard
Feb 22 Huddersfield The Deception (P&H) Bar
Feb 23 Durham Castle
Feb 23 North of London

Club 85, Wrexham Central Station Bar; Brighton Concord 2
Feb 28 Warrington WA1 Venue Bar
March 8 Scotland Ego; Leeds The Faversham; Birmingham Sound Bar Birmingham
March 7 Cambridge The

Junction, Acconington Allie
March 9 Edinburgh Club de Valtour
March 13 Manchester
March 14 Scotland Studio 24; Southampton Talking Heads; Leeds HIFI Club

Lager than life: the Red Stripe finalists



by Stuart Clarke

The Red Stripe Music Awards 2008 finalists take to the stage at London's prestigious venue The Forum this week, where they will share the spotlight with the likes of Dirty Pretty Things and last year's winners The Runners. *Music Week* previews the four acts, hailing from all corners of the UK, vying for the coveted prize

The Down & Outs

Track 1: Easy Come, Easy Go

Track 2: Coming Down

The Down & Outs are a four-piece Glaswegian outfit, currently winning a growing live audience in their native Scotland. The group will release their debut, limited-edition seven-inch single on June 25, including the tracks Julie Andrews and Easy Come, Easy Go, featured here. They have been described as "a mix between Sixties beat groups, The Smiths and The Buzzcocks." High praise indeed.

Website: www.myspace.com/thedownouts

Upcoming live dates:

May 6: The Local, Glasgow

May 7: T-Break Heat, Edinburgh

May 8: Cabaret Voltaire, Edinburgh

May 10: Storeclunk, Glasgow

May 12: RSMA Awards, Kentish Town, London

May 17: The Aragon, Glasgow

May 29: King Tut's Wah Wah Hut, Glasgow

August 3: Loch Lomond Festival, Balloch



Kiddo

Track 3: Drag

Track 4: Party Kisses

Hailing from Edinburgh, Kiddo pen upbeat, jangly rock songs with a big pop heart. Big lifts and memorable vocals permeate their songs, earning the band praise from the likes of Scot Campus, Podcasts Directory and The Skinny which described the band as "Sounding like The Strokes on speed and with distortion, they play with more energy than their mentors and deserve a larger audience."

Website: www.myspace.com/kiddoband

Upcoming live dates:

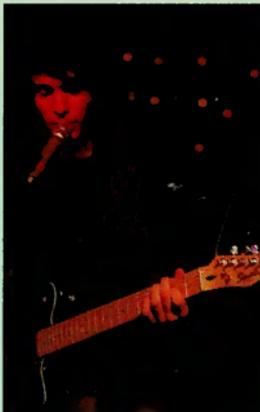
May 7: Whittle Biniolas, Edinburgh

May 12: RSMA Awards, Kentish Town, London

May 24: The Mitre, Edinburgh

June 6: BOX Loch Lomond Heats, Glasgow

June 15: Capitol, Glasgow



Klaus Says Buy The Record

Track 5: Toro Toro Toro

Track 6: Battlezoo

With his kitsch melodies and understated production, the glorious folk-pop of Klaus Says Buy The Record will share the listener on first listen. The Brighton native has performed shows with youthmovies and Get Cape.Wear Cape.Fly over the past year and is currently working on material for his debut album and rehearsing a full band to take his live show to the next level. Currently unsigned.

Website: www.myspace.com/klaussaysbuytherecord

Upcoming live dates:

May 6: The Carlton Club, Manchester

May 12: RSMA Awards, Kentish Town, London

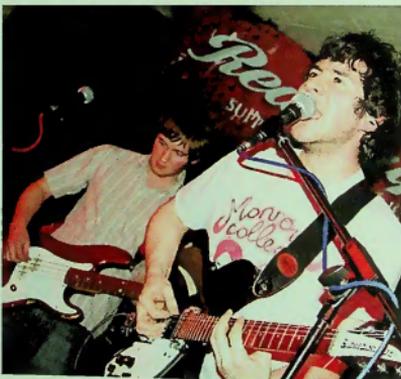
June 5: Purple Turtle, Camden

O Fracas

Track 7: What Jim Means

Track 8: And So A Scratch Runs Down A Wall

O Fracas hail from Leeds and, of all the bands hitting the stage as part of the Red Stripe Music



(pictures, clockwise from top left)

Canned heat: The Down & Outs, Kiddo, O Fracas and Klaus Says Buy The Record

Award final today (Monday), pose the biggest threat to not only the competition, but also the rider. Their debut album *Fits & Starts* hits the shops on the same day via independent label I Can Count.

The band has enjoyed support from NME, *Attacker*, *Drowned In Sound* and *Gigwise* to name but a few. O Fracas sound like the missing link between Franz Ferdinand and The Cribs.

Website: www.myspace.com/ofracas

Upcoming live dates:

May 12: RSMA Awards, Kentish Town, London

RED STRIPE UK TOUR DATES (CONT):

March 14: London
Hoolanney, Shellfield
Bearwalk, Cornwall, The
Kontaklub / Chy Bar
March 20: Straphouse
Vaults, Scotland
Tyfords, Shalfordshire
The Grapus

March 22: London
New Cross Inn
March 26: Hull
The Lamp
March 27: Exeter
Hub, Bristol
The Craft, Kent
The Forum
April 3: Newcastle
The End Bar
April 10: North of London
ESquires

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The house is split over 3 floors. On the ground floor there is a huge reception room overlooking the rear courtyard and studio annex, also a fully fitted kitchen and dining area. The first floor has 3 bedrooms and 2 bathrooms including en-suite bathroom to the master bedroom. There is a recent attic conversion on the second floor that comprises a further double bedroom or office space. The property has gas central heating and is fully double glazed throughout.

The house is a corner property located in a prosperous residential area. There are many local facilities very close at hand. A thriving local community offers bars, restaurants, pubs and shops close by.

Viewing is strongly recommended. Interested parties should make initial contact by telephoning 0208 392 9222 or 07973 123050

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Datafile Music Upfront

- **Rihanna** Good Girl Gone Bad - UK Special Edition (Def Jam)
- **Spiritualized** Sons In Ase (Sanctuary)
- **Sandi Thom** The Pink & The Lily (RCA)
- **Usher Here I Stand** (RCA)

Catalogue reviews

Amey Winehouse: Frank (Island 176854)

Since Back To Black became a massive hit, Amey Winehouse's

acclaimed but underperforming debut album Frank has sold exceptionally well - some 709,000 copies to date. A two-CD deluxe edition of Back To Black has sold nearly 600,000 copies since its release six months ago, and Frank now gets the same treatment - the original jazz-inflected 12-song original being supplemented by a new 18-song set comprising b-sides, remixes, live cuts and five demos. Likely to do very good business.

Pacific Gas & Electric: Get It On - The Kent Recording Sessions (Big Beat CDWJK0272)

Later to record the classic Are You Ready?

Pacific Gas & Electric made their debut album Get It On in 1968. It makes its CD debut here with its being doubled by the addition of five bonus tracks to its original eight. A more than competent outfit from San Francisco's Bay Area, PG&E show their blues-rock chops on an album that also veers in the direction of soul and funk. A fine package is completed by liner notes and previously unseen pictures.

Eric Burdon & The Animals: Winds Of Change (Re-Viva CRREV46)

Far away from the original House Of The Rising Sun era

Animals, Winds Of Change was one of the first albums of the psychedelic era and is an odd and sometimes infuriating mixture, with the singles San Francisco Nights and Good Times and a compellingly different version of The Rolling Stones' Point It Black among the best conventional tracks. These are offset by the wild Gregorian-style Intro and spoken word of The Black Rhapsody on an album of uneven appeal.

June 2

Singles

- **Elbow** One Day Like This (Fiction)
 - **Iggy & Marty** Violent & Young (Another Music Another Kitchen)
 - **Iron & Wine** Lovings Of The Buzzard (Warner Brothers)
 - **Missy Elliott** Best Best (Atlantic)
 - **Leona Ness** Heavy Like Sunday (Polydor)
 - **One Republic** Say (All I Need) (Interscope)
- This single, lifted from the gold-awarded debut album *Breathing Out Loud*, looks destined to follow *Apologize* and *Stop & Stare* into the top five on release and should also renew interest in its parent album. The campaign will be bolstered by television slots on *This Morning* and *The Graham Norton Show*. Press support comes from *Q* and *Time Out* features, while *The Daily Mirror* and *The Daily Mail* are set to run interviews. The band recently played at Radio One's Big Weekend, and will be appearing at London's Shepherd's Bush Empire tonight (Monday).
- **REM** Hollow Man (Warner Brothers)
 - **Royworld** Man In The Machine (Virgin)

Albums

MusicWeek.com says...

🔊 **Wildbirds & Peacedrums: Heartcore (Leaf)**
The debut album from Swedish girl/boy duo Mariah Wallentin and Andreas Werlin blends avant-garde weirdness and mainstream swampy blues rock with an audacious twist. Most of the songs here are simply vocal and drum acts, as such, they just about trump the white straps for stripped-down raw power.

Future Release



The Rascals: Rascalize (Deltasonic)
Deltasonic has teamed up with NME to stream the new album by The Rascals in its entirety during the first week of release, starting on June 16.

The tie-up will mark the first time fans can hear the band's debut album *Rascalize*, which arrives hot on the heels of frontman Miles Kane's work with Arctic Monkeys' Alex Turner as part of *The Last Shadow Puppets*.

Deltasonic product manager Sean Atkins explains that, while the label is keen to reap the benefits of the band's increased exposure via Kane's Domino-released side-project, The Rascals remain priority number one.

"The main concern for Miles is The Rascals, the

Cast-It! Product Managers
Sean Atkins, Deltasonic; Sales
and marketing: Simon Dully,
T+Tone; National press:

Jenny Myers, *Hot Music*;
The Xpress; press: Mandy
Compton, *Momentum*; Online
press: Eliza All, *Nine-On*.

Radio: Rob Lynch, *Applytop*;
The Xpress; Willams, *Big Sister*;
Regional radio: Julie Barnes,
Radio Active; Distribution:

Dennis Summers, *PIAS*;
Management: Wicket,
Agency; agents: William Morris
Bookings.

Radio playlists

1-Upfront:

Go-Ahead Made Up Statistics, *Late*
Of The Pier Space And The
Wasted/Travis; *Let Wayne*
Wagner, *Kelly Cole* Three

Radio 2

A list:

Any McDonalds *From Phoenix*,
Both Beavies So Solomus,
Catagay *Ward* *Not David Jordan*
On, *Kelly Rowland* *Fast*,
Texas *Halley* *Wright*, *Not*

Diamond *Philly Amanna*; *Sandi*
From The Davis *Best*, *Sara*
Bevilles *Love Song*

B list:

Don's Brother *Shattering* *Kiss Me*
Again; *Duffy Warwick* *Amnes*,
Clay *Don*; *Day Like This*,
Guillemote *Falling*; *Don* *Black*,

Heckell *Poverly*, *Jason* *Moss* *Pro*
From The Republic *Say* *(All I*
Need), *Sam* *Adams*; *Katy*, *Rihanna*
Sara *Ray*, *Shelby* *Beck*;

Shanté *Love* *How* *That* *You're*
Gone; *The Zulus* *Always*; *Robb*
Behind *Mu*, *Tom* *Baxter* *Hiroco*

C list:

James *Wallerstein*, *Haley* *Gardot*
Guillemote, *Michelle* *Adams* *Hayes*,
Samuel, *Paul* *Walker* *Rock* *Yes*
Made *By Your* *Mind*; *Suzanne*
Shannon *&* *Steve* *Earle* *Two*
Gilbey *Dr*, *Sparks* *Good*

Morning, *Tim* *Heath* *Brook*, *Van*
Harrison *Dot*

Capital:

Adrian *Ford* *Shadrach*, *Alan*
Watkins *Feat* *Shane* *Black* *Dot*
Album *10,000* *Nights*, *Anna*
Know *Dr* *Orlando* *Black* *Mu*

The Panel

The Panel will each week bring together a selection of tips from specialist media tastemakers



Jamie Fullerton (NME)
Glaswegian Geraldine (Columbia)
"I've become slightly obsessed with Glaswegians and was relieved to hear this single is such a buster; it has the potential to be a real dancefloor filler. The band could be a genuine home prospect, not the 'trigamy act' I initially thought they might be. Should be an amazing year for them."



Chris Roberts (Music)
Shawnee Rock (Maidor)
"To call Shawnee 'the new talk talk' would be quite a thing, yet the Austin outfit's stunning second album does bring to mind their Spirit Of Eden. Jonathan Meiburg's stentorian voice opens the loudgates and waves of both prog and minimalist pur it rough. A magical achievement and one of the year's most striking releases."



Jane Cornwell (Jazzwise)
Various I Like It Like That - Fania Remixed (M-Bongo)
"Top remixes go into Fania's rare-Latin archives, putting ingenious spins on a selection of Rayonican classics. It is a deep and dizzy rock 'n' roll everything from *Bumbe Be* to *Rain's* *Avonzo* gets funk to the powerhouse magic of *Luise Wea*."

Chris Roberts (London)
The Quietus
Shout Out Louds; *Our III* *Wives* (Weekender)
"The Swedish quartet's second album continues to remain the Cur's poppiest moments, infusing them with sunshine and enough unabashed energy to keep even *Seventeen* Singer Adam Dennis awake both gleeful and doubt over over-simplification instrumentation. All his plus guest vocals from *Lykke Li*."

- **Alphabet** This Is Alphabet (Chorisma)
- **Fleet Foxes** Fleet Foxes (Bella Union)
- **Alotis** *Morissette* *Flavors* *Of* *Entanglement* (Maverick)
- **Notwit** *The Devil*, *You + Me* (City Slang)
- **Radiohead** *Best Of* (Parlophone)
- **Gavin Rossdale** *Wonderlust* (Polydor)
- **Royworld** *Man In The Machine* (Virgin)
- **Paul Weller** *22 Dreams* (Island)
- **The Zulus** *You Can Do Anything* (Deltasonic)

June 9

Singles

- **The Duke Spirit** *My Sunken Treasure* (You Are Here)
- **Gnarls Barkley** *Going On* (Warner Brothers)
- **Hercules & Love Affair** *You Belong* (DFA/EMI)
- **Alicia Keys** *Teenage Love Affair* (J)
- **Kid Sister** *Pro Nails* (Atlantic)
- **Denise Lopez** *Don't You Wanna Be Gentleman* (House-Train)
- **Panic At The Disco** *The Green Mileman* (Decoyance/Fueled By Ramen)
- **Portishead** *The Rip* (Island)
- **The Presets** *This Boy's In Love* (Modular)

Albums

- **Coldplay** *Viva La Vida* (Parlophone)
- **Flying Lotus** *Los Angeles* (Warp)
- **The Fratellis** *Here We Stand* (Parlophone)
- **Joon As** *Policewoman To Survive* (Ravello)
- **Lykke Li** *Youth Novels* (L Recordings/Atlantic)
- **Jason Mraz** *We Sing We Dance We Steal Things* (Atlantic)
- **Sonny J** *Disastro* (Stateside)
- **Lil' Wayne** *The Carter III* (Island)

June 16

Singles

- **Blond Red** *Shoes This Is Not For You* (V2)
 - **Chris Brown** *Forever* (Jive)
 - **Mariah Carey** *Eye Bye Bye* (Def Jam)
 - **Edwyn Collins** *Home Again* (Heavenly)
 - **Craig David** *Officially Yours* (Warner Brothers)
- The third single from Craig David's album *Trust Me*, *Officially Yours* was part-recorded in Havana and produced by KT Tunstall and James Morrison collaborator Martin Turner. He was joined by Fraser T Smith (Kano, Beyonce, Janelle), David will be playing five intimate UK dates throughout June to support the release.
- **Newton Faulkner** *Come In The Morning* (Ugly Truth)
 - **The Subways** *Alright* (Infectious)
 - **The Kooks** *Shine On* (Virgin)

MusicWeek.com says...

🔊 **Wild Beasts: Limbo, Panto (Domino)**
A wild and sometimes beastly affair, Domino's new signings prove it's anything but grim up North. This debut offering is oodles with Seventies polyester disco, ambient indie-funk and sweeping melodies, touched with honky-tonk lones and tropical guitar sounds... panoramic lounge music at its most lush."



Albums

- **Inadevis** Universe In Reverse (Wall Of Sound)
- **Janet** Liell Another Day (Warp)
- **Missy Elliott** Phenomenal (Atlantic)
- **Hodley Lemon** Season Of The Sweets (Birdman)
- **The Music Strength** In Numbers (Polydor)
- **Doug Walker** Fear Together (Warner Bros)

June 23

- Singles
- **The Courteeners** No You Didn't, No You Don't (Asylum)
 - **Black Kids** Hurricane Jane (Almost Gola)
 - **Dirty Pretty Things** Tired Of England (Vertigo)
 - **Estelle** Substitute Love (Atlantic)
 - **MGMT** Electric Feel (Columbia)
 - **Donna Summer** I'm Your Fire (Atlantic)
 - **Weezer** Park And Beans (Geffen)

Albums

- **The Game** L.A.X. (Polydor)
- **Ne-Yo** The Year Of The Gentleman (Mercury)
- **Donna Summer** Crayons (RCA)
- **White Denim** Wrayton Holiday (Full Time Hobby)

MusicWeek.com says...

Yell: The Legend Of Yell Gonzales (Get Up & Go)

Ex-Libertine John Hassell returns with his band Yell, after jumping ship from Mashi Mash! to Get Up & Go Records. Their guitar-driven pop really falls into place on album opener *Obvious-Lee*, which hands you the key to a spaghetti western world you never knew you wanted to be a part of. It's a consistently strong set with a variety of styles from the rockabilly-styled *Shane McGowan* to blues-infused *Midnight Fight*. Yet consistent as it is, you fall in love a track that really stands out as a strong single, though *Don't Go Back To The One You Love* is scheduled for a May 28 release.

July 14

- Singles
- **Captain Echoes** Of Fashion (EMI)
 - **CSS** Let's Behind (Subpop/Warner)
 - **Der Leppard** Cim'on Cim'on (Mercury)
 - **Jordan Sparks** Feel. Chris Brown No Air (RCA)

Albums

- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic)
- **The Dodos** Visitor (Wichita) R
- **Pop Levi** Never Never Love (Ninja Tune)

July 21

- Singles
- **Gavin Degraw** In Love With A Girl (J)
 - **The Fashion** Out Of Control (RCA)
 - **Noah & The Whale** 5 Year's Time (Mercury)
 - **One Night** Only You And Me (Vertigo)
 - **The Script** The Man Who Can't Be Moved (RCA)

MusicWeek.com says...

CSS: Donkey (Sub Pop/Warner Brothers)

As anyone who has seen their live shows will doubtlessly agree, much of CSS's charm lies in their slightly shambolic approach: balloons are thrown, outfits are shed and instruments are swapped with glee abandon. However, second album *Donkey* sees the band go decidedly upmarket, with mixing from the ubiquitous Mark 'Spice' Sient (Björk, Gavin Stefan, Spice Girls et al.) giving everything a lovely synth pop sheen.

Albums

- **The Little Ones** Morning Tide (Heavenly)
- **Melee** Devils & Angels Warner Brothers
- **Sharleen Spiteri** Meriel (Mercury)

Future Release



The Music Strength In Numbers (Yes, Please) Polydor will take its promotional efforts online for *The Music's* third album, by launching a bespoke web community that hopes will consolidate the band's fanbase.

Trained around the album's title, *Pleasure In Numbers*, the website will allow users to pinpoint their exact location on a world map and communicate directly with other fans worldwide. "It has been four years since the band's last studio album, so a key thing for us has been reconnecting with that lapsed audience," says Polydor marketing manager Steve Warby. "The whole online thing is based on interaction and

CAST LIST Radio: James Hughes, Polydor. TV: Claire Mitchell, Polydor. Regional

promotions: Gavin Hughes, Polydor. Online: Aaron Bogucki, Polydor. Digital PR:

Adrian Read, Polydor. Club/Student: Stephen Barnes, Upshot. Mobile: Susie Lucas.

Polydor. International: David Haze, Polydor.

July 7

- Singles
- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic)
 - **Seignears** You And Me (EMI)
 - **James Blunt** I Really Want You (Atlantic)
 - **Hot Chip** Touch Too Much (EMI)
 - **Madonna** Give It To Me (Warner Brothers)
 - **Sharleen Spiteri** All The Times I Cried (Mercury)

Albums

- **Black Kids** Pariah Truism (Almost Gola)
- **The Bug** London Zoo (Ninja Tune)
- **The Corrections** Repeat After Me (EMI)
- **Albert Hammond Jr** L'Amo Te L'Amo? (Rough Trade)
- **Busta Rhymes** Blessed Interscope

Back Beat Shortlisting (Kiss Me, Kiss Me, Kiss Me, Catchy) Vinyl: Matt. David Jackson. Vinyl: Dr. Dicky Warwick. **Electric Feel** Kanye West. **Amorican Boy** Busta Rhymes. **Revenge 2008** James Blunt. **Cast** Matt Diwan. Paul Bollen

Raymond Ray The Show, Kelly Rowland. **Radio** David. **McGy** Daughtry. **Agile** Muggs In My Mind. **Leona Lewis** Deliver Us From Evil. **Justin** Timberlake & Minnie Driver. **Michael Jackson** We Are Here. **Boyz n the Beat** Simon-D. 2008, Mercury

Just Two Doors Down, No-No Clinic, Nickback. **Reckless**, Robyn Why's That Girl. **Reverend**, Sam Sparno. **Black & Gold**, Sade. **The Doves**, Beck. **Sarah Bareilles** No Comp. **Soaring For Little Heartbeat**, September Cry For You, The

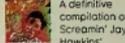
Feeling Without You, The Hives. **Cap'n Jack** Barbers, The Weeks. **Always** Where I Used to Be, The Script. **My Cry**, The Zeros. **Always Right** Behind You, Daker Fall. **Young Jeezy** Open In This Club. **Young** Meaning My Rock, William Heartbreaker.

Galaxy A list: **Cubik** Fast, Nikki Bole. **Trappin'** Don't You, Chris Brown. **With You**, Eddie. **Fast**, Kanye West. **Amorican Boy**, Busta Rhymes. **Fla-Fla**, Don't You, P. Diddy. **Fragna**, Tera's. **Mix**

2008, Leona Lewis. **Better** In This, Madonna. **Real**, Justin Timberlake & Minnie Driver. **Rebena**, Don't Stop The Music. **Rebena**, Tati. **A Row**, Sam Sparno. **Black & Gold**, Sade. **Don't You**, P. Diddy. **Wiley** Warning My Rock, William Heartbreaker.

Catalogue reviews

Screamin' Jay Hawkins: Cow Fingers & Mosquito Pie (SPV Blue SPV59652)



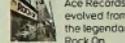
A definitive compilation of Screamin' Jay Hawkins' output for the Swan label. Full of powerful, leftfield material, including the wonderful and bewitching *I Put A Spell On You*, which suits his shroudy, r'n'b style to a fault, and comfortably overshadows all subsequent covers of the song. Amusing love like *Alligator Wine* and *There's Something Wrong With You* - whence comes the album's extraordinary title - keep the mood light but a camped-up *I Love Paris* is perhaps a little too weird.

The Supremes: The Story Of The Supremes (Motown 530775)



Released to coincide with the launch of a new Victoria and Albert Museum exhibition of outfits worn by The Supremes, this compilation will be available exclusively at the V&A until July 7, when it will go on general release. It is a comprehensive set, covering the Diana Ross years and beyond, and slots in lesser-known delights like Buttered Popcorn and Honey Boy alongside classics of the calibre of *Baby Love* and *Someday We'll Be Together*.

Various: Rock On (Ace CD/DVD 172)



Ace Records evolved from the legendary Rock On record store, so it is only fitting that it is they who look after this nostalgic tribute. The tracks clearly have a personal resonance for founder Ted Carroll and his team but, with material like *Give Him A Great Big Kiss* by The Shangri-Las, *Bottle To The Baby* by Charlie Rich and even the Wayne Jennings classic *Are You Sure Hank Done It This Way*, it is an album whose appeal goes beyond those who patronised a very special record shop.

Alan Jones

Datafile. Exposure

by Alan Jones

After four weeks at the top of the radio airplay chart, Estelle and Kanye West's American Boy suffers a major collapse in audience and dives to number 10, despite the fact it was actually aired more times last week than in any previous frame, increasing support by 14 to 2,179. That is more than any other record and seems at odds with its huge audience loss. However, Radio One cutting back from 20 plays to 12, and Radio Two from eight to none at all cost American Boy 17.43m listeners, slightly more than the overall downturn in its audience of 17.33m.

Taking over at number one, Adele's Cold Shoulder gives the young singer her second chart-topper of the year, reaching pole position 16 weeks after debut hit Chasing Pavements started a three-week residency at the top. Chasing Pavements was,

of course, also a major retail success, reaching number two on the OCC sales chart, but Cold Shoulder has performed less well, peaking at number 18 last week. It now dips to number 26 but radio loves it, with its audience of 57.97m last week being earned from a total of 1,363 plays on 103 of 134 stations in the newly-enlarged Music Control panel. Its biggest supporter, granting 48 plays, was 95.8 Capital FM, followed by GCap sister station 96.4 BRMB with 40. Making the most impact in terms of audience were 22 plays of Radio One, where it was ninth most-played, and 19 spins from Radio Two, the highest of any song.

Californian singer/songwriter Sara Bareilles topped the US airplay chart with Love Song earlier this year and the track is now making rapid progress here, climbing 57-27-7 in the last fortnight. Among

the 78 stations airing Love Song last week, Virgin contributed most plays (40), followed by Power FM (32) - but Radio Two contributed a decisive 27.64% of the song's audience, airing it 18 times, a total surpassed only by the current Adele, Duffy and Neil Diamond singles.

Madonna & Justin Timberlake's 4 Minutes is stuck at number three on the radio airplay chart but continues to show all corners a clean pair of heels on the TV airplay chart, where it has an easy fourth week at the top. Its tally of 532 plays last week is 67 more than nearest challenger Wiley, whose Wearing My Rolex serves as runner-up to the pair, just as it does on the OCC sales chart.

alan@musicweek.com

TV Airplay Chart

This Week	Last Week	Artist / Title / Label	Plays	This Week	Last Week	Artist / Title / Label	Plays
1	1	Madonna feat. Justin Timberlake - 4 Minutes / Warner Brothers	532	21	22	Kylie Minogue In My Arms / Parlophone	236
2	5	Wiley Wearing My Rolex / Asylum	468	22	26	Kat Deluna Run The Show / RCA	228
3	3	Usher feat. Young Jeezy Love In This Club / LaFace	450	23	17	Panic At The Disco Nine In The Afternoon / Geffen/Warner Bros	225
4	2	Estelle feat. Kanye West American Boy / Atlantic	419	24	34	Duffy Wearing A Rolex / AMN	220
5	4	Sam Sparro Black & Gold / Island	387	25	15	Gusto Disco's Revenge 2008 / A&W	212
6	6	Flo-Rida feat. T-Pain Low / Atlantic	364	26	16	Adele Cold Shoulder / XL	192
7	7	will.i.am feat. Cheryl Cole Heartbreaker / AMN	348	27	23	Alphabet FASCINATION / Chryslers	176
8	10	Chris Brown With You / Jive	295	27	25	Duffy Mercy / AMN	176
9	19	Kelly Rowland feat. Travis McCoy Daylight / RCA	293	29	23	Taio Cruz feat. Luciana Come On Girl / 4th & Broadway	175
10	11	Leona Lewis Better In Time/Footprints In The Sand / EMI	283	30	29	Rihanna Don't Stop The Music / Def Jam	169
11	13	Nelly & Fergie Party People / Island	283	31	33	Taio Cruz / Can Be / 4th & Broadway	167
12	8	Mariah Carey Touch My Body / Def Jam	282	32	29	Britney Spears Break The Ice / Jive	166
13	13	Rihanna Take A Bow / Def Jam	281	33	33	Cahill feat. Nikki Belle Trippin' On You / A&W	163
14	10	September Cry For You / HitChest	277	34	31	Lupe Fiasco Paris Tokyo / Atlantic	161
15	11	Robyn Who's That Girl / Republic	259	35	35	Jay Sean Maybe / 2Pac/Interscope	151
16	14	The Kooks Always Where I Need To Be / Virgin	259	36	36	The Hoosiers Cops And Robbers / RCA	154
17	16	Nickelback Rockstar / Reprise	259	37	36	Kanye West feat. Chris Martin Homecoming / Def Jam	152
18	11	One Republic Stop And Stare / Interscope	255	38	51	Jesse McCartney Leavin' / Angel	148
19	18	Scouting For Girls Heartbeat / EMI	252	38	18	Sara Bareilles Love Song / Columbia	148
20	27	The Script We Cry / RCA	235	40	29	U2 Saints Something Good 08 / Decca	146

© Music & 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, Big, Chill Show TV, HitMix, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Classic, MTV News, MTV Rocks, MTV UK & Ireland, MTV2, The Box, The Hits, 106.7, 107.1, 107.5, 107.9, 108.1, 108.3, 108.5, 108.7, 108.9, 109.1, 109.3, 109.5, 109.7, 109.9, 110.1, 110.3, 110.5, 110.7, 110.9, 111.1, 111.3, 111.5, 111.7, 111.9, 112.1, 112.3, 112.5, 112.7, 112.9, 113.1, 113.3, 113.5, 113.7, 113.9, 114.1, 114.3, 114.5, 114.7, 114.9, 115.1, 115.3, 115.5, 115.7, 115.9, 116.1, 116.3, 116.5, 116.7, 116.9, 117.1, 117.3, 117.5, 117.7, 117.9, 118.1, 118.3, 118.5, 118.7, 118.9, 119.1, 119.3, 119.5, 119.7, 119.9, 120.1, 120.3, 120.5, 120.7, 120.9, 121.1, 121.3, 121.5, 121.7, 121.9, 122.1, 122.3, 122.5, 122.7, 122.9, 123.1, 123.3, 123.5, 123.7, 123.9, 124.1, 124.3, 124.5, 124.7, 124.9, 125.1, 125.3, 125.5, 125.7, 125.9, 126.1, 126.3, 126.5, 126.7, 126.9, 127.1, 127.3, 127.5, 127.7, 127.9, 128.1, 128.3, 128.5, 128.7, 128.9, 129.1, 129.3, 129.5, 129.7, 129.9, 130.1, 130.3, 130.5, 130.7, 130.9, 131.1, 131.3, 131.5, 131.7, 131.9, 132.1, 132.3, 132.5, 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275.7, 275.9, 276.1, 276.3, 276.5, 276.7, 276.9, 277.1, 277.3, 277.5, 277.7, 277.9, 278.1, 278.3, 278.5, 278.7, 278.9, 279.1, 279.3, 279.5, 279.7, 279.9, 280.1, 280.3, 280.5, 280.7, 280.9, 281.1, 281.3, 281.5, 281.7, 281.9, 282.1, 282.3, 282.5, 282.7, 282.9, 283.1, 283.3, 283.5, 283.7, 283.9, 284.1, 284.3, 284.5, 284.7, 284.9, 285.1, 285.3, 285.5, 285.7, 285.9, 286.1, 286.3, 286.5, 286.7, 286.9, 287.1, 287.3, 287.5, 287.7, 287.9, 288.1, 288.3, 288.5, 288.7, 288.9, 289.1, 289.3, 289.5, 289.7, 289.9, 290.1, 290.3, 290.5, 290.7, 290.9, 291.1, 291.3, 291.5, 291.7, 291.9, 292.1, 292.3, 292.5, 292.7, 292.9, 293.1, 293.3, 293.5, 293.7, 293.9, 294.1, 294.3, 294.5, 294.7, 294.9, 295.1, 295.3, 295.5, 295.7, 295.9, 296.1, 296.3, 296.5, 296.7, 296.9, 297.1, 297.3, 297.5, 297.7, 297.9, 298.1, 298.3, 298.5, 298.7, 298.9, 299.1, 299.3, 299.5, 299.7, 299.9, 300.1, 300.3, 300.5, 300.7, 300.9, 301.1, 301.3, 301.5, 301.7, 301.9, 302.1, 302.3, 302.5, 302.7, 302.9, 303.1, 303.3, 303.5, 303.7, 303.9, 304.1, 304.3, 304.5, 304.7, 304.9, 305.1, 305.3, 305.5, 305.7, 305.9, 306.1, 306.3, 306.5, 306.7, 306.9, 307.1, 307.3, 307.5, 307.7, 307.9, 308.1, 308.3, 308.5, 308.7, 308.9, 309.1, 309.3, 309.5, 309.7, 309.9, 310.1, 310.3, 310.5, 310.7, 310.9, 311.1, 311.3, 311.5, 311.7, 311.9, 312.1, 312.3, 312.5, 312.7, 312.9, 313.1, 313.3, 313.5, 313.7, 313.9, 314.1, 314.3, 314.5, 314.7, 314.9, 315.1, 315.3, 315.5, 315.7, 315.9, 316.1, 316.3, 316.5, 316.7, 316.9, 317.1, 317.3, 317.5, 317.7, 317.9, 318.1, 318.3, 318.5, 318.7, 318.9, 319.1, 319.3, 319.5, 319.7, 319.9, 320.1, 320.3, 320.5, 320.7, 320.9, 321.1, 321.3, 321.5, 321.7, 321.9, 322.1, 322.3, 322.5, 322.7, 322.9, 323.1, 323.3, 323.5, 323.7, 323.9, 324.1, 324.3, 324.5, 324.7, 324.9, 325.1, 325.3, 325.5, 325.7, 325.9, 326.1, 326.3, 326.5, 326.7, 326.9, 327.1, 327.3, 327.5, 327.7, 327.9, 328.1, 328.3, 328.5, 328.7, 328.9, 329.1, 329.3, 329.5, 329.7, 329.9, 330.1, 330.3, 330.5, 330.7, 330.9, 331.1, 331.3, 331.5, 331.7, 331.9, 332.1, 332.3, 332.5, 332.7, 332.9, 333.1, 333.3, 333.5, 333.7, 333.9, 334.1, 334.3, 334.5, 334.7, 334.9, 335.1, 335.3, 335.5, 335.7, 335.9, 336.1, 336.3, 336.5, 336.7, 336.9, 337.1, 337.3, 337.5, 337.7, 337.9, 338.1, 338.3, 338.5, 338.7, 338.9, 339.1, 339.3, 339.5, 339.7, 339.9, 340.1, 340.3, 340.5, 340.7, 340.9, 341.1, 341.3, 341.5, 341.7, 341.9, 342.1, 342.3, 342.5, 342.7, 342.9, 343.1, 343.3, 343.5, 343.7, 343.9, 344.1, 344.3, 344.5, 344.7, 344.9, 345.1, 345.3, 345.5, 345.7, 345.9, 346.1, 346.3, 346.5, 346.7, 346.9, 347.1, 347.3, 347.5, 347.7, 347.9, 348.1, 348.3, 348.5, 348.7, 348.9, 349.1, 349.3, 349.5, 349.7, 349.9, 350.1, 350.3, 350.5, 350.7, 350.9, 351.1, 351.3, 351.5, 351.7, 351.9, 352.1, 352.3, 352.5, 352.7, 352.9, 353.1, 353.3, 353.5, 353.7, 353.9, 354.1, 354.3, 354.5, 354.7, 354.9, 355.1, 355.3, 355.5, 355.7, 355.9, 356.1, 356.3, 356.5, 356.7, 356.9, 357.1, 357.3, 357.5, 357.7, 357.9, 358.1, 358.3, 358.5, 358.7, 358.9, 359.1, 359.3, 359.5, 359.7, 359.9, 360.1, 360.3, 360.5, 360.7, 360.9, 361.1, 361.3, 361.5, 361.7, 361.9, 362.1, 362.3, 362.5, 362.7, 362.9, 363.1, 363.3, 363.5, 363.7, 363.9, 364.1, 364.3, 364.5, 364.7, 364.9, 365.1, 365.3, 365.5, 365.7, 365.9, 366.1, 366.3, 366.5, 366.7, 366.9, 367.1, 367.3, 367.5, 367.7, 367.9, 368.1, 368.3, 368.5, 368.7, 368.9, 369.1, 369.3, 369.5, 369.7, 369.9, 370.1, 370.3, 370.5, 370.7, 370.9, 371.1, 371.3, 371.5, 371.7, 371.9, 372.1, 372.3, 372.5, 372.7, 372.9, 373.1, 373.3, 373.5, 373.7, 373.9, 374.1, 374.3,



MusicWeek
12.28.08

Datafile Exposure

Radio One Top 30

This Week	Artist / Title / Label	Peak	This Week	Last Week	Audience
1	Wilay Wearing My Rolex / <i>Asylum</i>	10	13	21463	
2	Usher feat. Young Jeezy Love In This Club / <i>LaFace</i>	19	22	23196	
3	The Pigeon Detectives This Is An Emergency / <i>Don't Be Radio</i>	18	24	22427	
4	Madonna feat. Justin Timberlake 4 Minutes / <i>Warner Bros</i>	15	24	21113	
5	Perdjum! Propane Nightmares / <i>Warner Bros</i>	25	22	23198	
6	September City For You / <i>HeartBeats</i>	23	26	19535	
7	The Kooks Always Where I Need To Be / <i>Virgin</i>	23	21	22871	
8	Gusto Discos Havana 2008 / <i>AAJN</i>	22	27	22287	
9	Adelle Cold Shoulder / <i>XL</i>	18	27	17770	
10	Coldplay Violet Hill / <i>Parlophone</i>	19	21	13262	
11	The Pigeon Detectives / <i>Emergency</i>	16	17	13600	
12	The Script We Cry / <i>ACA</i>	13	13	14330	
13	The Positives Copy And Robbers / <i>RCA</i>	19	16	12669	
14	Robyn Work That Out / <i>Resonance</i>	17	21	14815	
15	The Wombats Backside At The Disco / <i>Half Hooter</i>	17	21	14127	
16	Kylie Minogue In My Arms / <i>Parlophone</i>	16	10	13638	
17	The Raconteurs Saline Your Solution / <i>XL</i>	15	20	19277	
18	Scouting For Girls Heartbeat / <i>Epic</i>	16	16	15242	
19	The Fratelli Mistress Mabel / <i>Falout</i>	16	10	12338	
20	will.i.am feat. Cheryl Cole Heartbreaker / <i>AAJN</i>	18	11	19218	
21	The Zutons Always Right Behind You / <i>Deltasonic</i>	13	14	19611	
22	The Ting Tings That's Not My Name / <i>Columbia</i>	15	9	8157	
23	Utah Saints Something Good / <i>Virgin</i>	12	9	8023	
24	Estelle feat. Kanye West American Boy / <i>Atlantic</i>	12	9	8011	
25	Black Koda (I'm Not Gonna Teach Your Boyfriend...)	11	11	79218	
26	Paramore That's What You Get / <i>Forward By Raven</i>	11	12	8231	
27	Nelly & Fergie Party People / <i>Island</i>	9	9	8197	
28	Santogold Les Aristos / <i>Columbia</i>	10	10	6257	
29	Vampire Weekend Oxford Comma / <i>XL</i>	10	10	7038	
30	Yalo Cruz (Can Be A B. Breaker)	10	8	7997	

Radio Two Top 30

This Week	Artist / Title / Label	Peak	This Week	Last Week	Audience
1	Adelle Cold Shoulder / <i>XL</i>	1	1	13262	
2	Duffy Warwick Avenue / <i>AAJN</i>	1	1	13600	
3	Neil Diamond Pretty Amazing / <i>Columbia</i>	1	1	14330	
4	Sandy Thom The Devil's Beat / <i>RCA</i>	1	1	12669	
5	Sara Bareilles Love Song / <i>Columbia</i>	1	1	14815	
6	Coldplay Violet Hill / <i>Parlophone</i>	1	1	13262	
7	David Jordan Move On / <i>Henry</i>	1	1	14127	
8	Kelly Rowland feat. Travis McCoy Daylight / <i>ACA</i>	1	1	13638	
9	Amy Macdonald Poison Prince / <i>Vertigo</i>	1	1	14815	
10	Captain Keep An Open Mind / <i>EMI</i>	1	1	14127	
11	Elbow One Day Like This / <i>Fiction</i>	1	1	14127	
12	The Zutons Always Right Behind You / <i>Deltasonic</i>	1	1	19611	
13	Beth Rowley So Sublime / <i>Universal</i>	1	1	19611	
14	Kylie Minogue In My Arms / <i>Parlophone</i>	1	1	13638	
15	Raymond Duffin / <i>Virgin</i>	1	1	8157	
16	Jason Mraz I'm Yours / <i>Atlantic</i>	1	1	8011	
17	Gallmeads Falling Out / <i>Heath</i> / <i>Reyler</i>	1	1	8231	
18	Rihanna Take A Bow / <i>Def Jam</i>	1	1	8197	
19	Sparks Good Morning / <i>Def</i>	1	1	6257	
20	Ben's Brother Stuttering (Miss Me Again) / <i>Rhineless</i>	1	1	7038	
21	Sheryl Crow Now That You're Gone / <i>AAJN</i>	1	1	7997	
22	Hucknall Poverty / <i>Impressions</i>	1	1	7997	
23	Robert Plant & Alison Krauss Rich Woman / <i>Reverend</i>	1	1	7997	
24	Paul Weller Have You Made Up Your Mind? / <i>Island</i>	1	1	7997	
25	Tift Merritt Broken / <i>Parlophone</i>	1	1	7997	
26	Melody Gardot Goodbye / <i>Island</i>	1	1	7997	
27	Eagles Hotel California / <i>Asylum</i>	1	1	7997	
28	Thea Gilmore Old Soul / <i>Nonesuch</i>	1	1	7997	
29	The Buzzcocks ever Fallen In Love With Someone (You Shouldn't've) / <i>Island</i>	1	1	7997	

Last.fm Top 10

This Week	Artist / Title / Label
1	Coldplay Violet Hill / <i>Parlophone</i>
2	MGMT Time To Pretend / <i>Columbia</i>
3	Portishead Science / <i>Island</i>
4	Portishead Hunter / <i>Island</i>
5	Portishead The Rip / <i>Island</i>
6	Foals Luscious / <i>Virgin</i>
7	Portishead Machine Gun / <i>Island</i>
8	Portishead Nylon Smile / <i>Island</i>
9	The Last Shadow Puppets The Age Of The Understatement / <i>Domino</i>
10	Radiohead Nude / <i>XL</i>

Source: Last.fm

Commercial Radio

This Week	Artist / Title / Label	Peak	This Week	Last Week	Audience
1	Estelle feat. Kanye West American Boy / <i>Atlantic</i>	1	1	231173	28793
2	Scouting For Girls Heartbeat / <i>Epic</i>	1	1	184115	28793
3	Usher feat. Young Jeezy Love In This Club / <i>LaFace</i>	1	1	164177	28665
4	Sam Sparro Black & Gold / <i>Island</i>	1	1	162107	25287
5	Madonna feat. Justin Timberlake 4 Minutes / <i>Warner Bros</i>	1	1	151103	27158
6	Leona Lewis Better In Time / <i>Footprints In The Sand</i> / <i>Sony</i>	1	1	148107	26116
7	Duffy Myro / <i>AAJN</i>	1	1	146134	16598
8	Kylie Minogue In My Arms / <i>Parlophone</i>	1	1	139144	27168
9	One Republic Stop And Start / <i>Interscope</i>	1	1	139144	27168
10	The Kooks Always Where I Need To Be / <i>Virgin</i>	1	1	132118	27255
11	Nickelback Rockstar / <i>Reprise</i>	1	1	128158	24221
12	Kelly Rowland feat. Travis McCoy Daylight / <i>ACA</i>	1	1	126113	21921
13	will.i.am feat. Cheryl Cole Heartbreaker / <i>AAJN</i>	1	1	126113	21921
14	Alphabet Fascination / <i>Cherry</i>	1	1	120116	19312
15	Sara Bareilles Love Song / <i>Columbia</i>	1	1	119113	14982
16	Raymond Duffin / <i>Virgin</i>	1	1	8011	12884
17	September City For You / <i>HeartBeats</i>	1	1	7997	11642
18	Rihanna Don't Stop The Music / <i>Def Jam</i>	1	1	77151	12676
19	Duffy Warwick Avenue / <i>AAJN</i>	1	1	642107	18717
20	Chris Brown With You / <i>Jive</i>	1	1	640110	13905
21	Kelly Rowland feat. Travis McCoy Daylight / <i>ACA</i>	1	1	6311	8042
22	Coldplay Violet Hill / <i>Parlophone</i>	1	1	57131	10593
23	Timbaland presents One Republic Apologize / <i>Interscope</i>	1	1	57131	14518
24	Usher feat. Young Jeezy Love In This Club / <i>LaFace</i>	1	1	55151	12668
25	Chris Brown With You / <i>Jive</i>	1	1	541107	18717
26	Cahill feat. Nikki Belle Trippin On You / <i>AAJN</i>	1	1	78118	16546
27	will.i.am feat. Cheryl Cole / <i>AAJN</i>	1	1	75113	3578
28	Rihanna Take A Bow / <i>Def Jam</i>	1	1	731151	8478
29	The Feeling Without You / <i>Columbia</i>	1	1	7118	18334
30	Mark Ronson feat. Amy Winehouse Valerian / <i>Columbia</i>	1	1	7118	18334

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Adult Contemporary Top 10

This Week	Artist / Title / Label
1	Leona Lewis Better In Time / <i>Sony</i>
2	Scouting For Girls Heartbeat / <i>Epic</i>
3	Estelle feat. Kanye West American Boy / <i>Atlantic</i>
4	Duffy Myro / <i>AAJN</i>
5	Madonna feat. Justin Timberlake 4 Minutes / <i>Warner Bros</i>
6	One Republic Stop And Start / <i>Interscope</i>
7	Nickelback Rockstar / <i>Reprise</i>
8	Sam Sparro Black & Gold / <i>Island</i>
9	Kylie Minogue In My Arms / <i>Parlophone</i>
10	Alphabet Fascination / <i>Cherry</i>

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Contemporary Hit Radio Top 10

This Week	Artist / Title / Label
1	Scouting For Girls Heartbeat / <i>Epic</i>
2	Estelle feat. Kanye West American Boy / <i>Atlantic</i>
3	Sam Sparro Black & Gold / <i>Island</i>
4	The Kooks Always Where I Need To Be / <i>Virgin</i>
5	Nickelback Rockstar / <i>Reprise</i>
6	Kelly Rowland feat. Travis McCoy Daylight / <i>ACA</i>
7	Madonna feat. Justin Timberlake 4 Minutes / <i>Warner Bros</i>
8	One Republic Stop And Start / <i>Interscope</i>
9	will.i.am feat. Cheryl Cole Heartbreaker / <i>AAJN</i>
10	Kylie Minogue In My Arms / <i>Parlophone</i>

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Rhythmic Top 10

This Week	Artist / Title / Label
1	Estelle feat. Kanye West American Boy / <i>Atlantic</i>
2	Usher feat. Young Jeezy Love In This Club / <i>LaFace</i>
3	Sam Sparro Black & Gold / <i>Island</i>
4	Estelle feat. Kanye West American Boy / <i>Atlantic</i>
5	Sam Sparro Black & Gold / <i>Island</i>
6	Madonna feat. Justin Timberlake 4 Minutes / <i>Warner Bros</i>
7	Wilay Wearing My Rolex / <i>Asylum</i>
8	Rihanna Don't Stop The Music / <i>Def Jam</i>
9	will.i.am feat. Cheryl Cole Heartbreaker / <i>AAJN</i>
10	Chris Brown With You / <i>Jama</i>

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Key
■ Highest new entry
■ Highest cluster

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Datafile Singles

Wiley's Rolex slows to help Madonna equal her longest run at the top

by Alan Jones

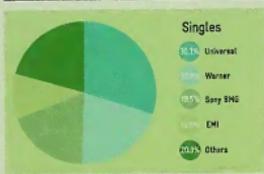


10. Kylie Minogue
The only previous chart singles called in My Arms - by Erasure and Mylo - both peaked at number 13, so, by comparison, Kylie Minogue is doing well to move 46-10 (12,206 sales) with her hit of that title, following its physical release. It is Minogue's third straight Top 10 hit from her current album X and her 15th Top 10 hit in a row. In all, the 35-year-old has scored 43 Top 75 hits, of which 41 have reached the Top 40, and 31 have made the Top 10.

Number one for the fourth week in a row, 4 Minutes is now in a three-way tie as Madonna's longest-reigning number one, alongside her first chart-topper, 1985's Into The Groove, and 1990's Vogue. 4 Minutes, on which Madonna is partnered by Justin Timberlake, sold a further 29,821 copies last week to take its eight-week sales tally to 265,999 copies. That is enough to make it her biggest-selling single since Hung Up sold 507,764 in 2005. However, it is the first number one to sell fewer than 30,000 copies since Bleeding Love sold 29,846 copies in the last week of its seven-week reign, some 22 weeks ago.

That Madonna is still number one is something of a surprise, however, as Wiley's Wearing My Rolex had looked set to soar to the summit following physical release. In fact, it climbs 3-2, with sales of 16,581 representing a 2.8% dip week-on-week, despite being newly available on CD and 12-inch.

Meanwhile, Sam Sparro's debut hit Black & Gold, which has been number two for the last fortnight, slips to third place on sales of 25,370. The Black Eyed Peas are on a sabbatical but the band's two best-known members are climbing the Top 20. With Gills Aloud's Cheryl Cole on vocals, Will.i.am's Heartbreaker rises to 19 on sales of 24,815. Meanwhile, his usual foil Fergie provides vocal



enhancements to Nelly's Party People, which climbs 22-19 on sales of 6,476. Heartbreaker is the second single from Will.i.am's solo album Songs About Girls and comprehensively eclipses the first, I Got It From My Mama, which peaked at number 38. The album is widely available for less than £5 but has had little success to date, with sales of 8,850 since its release last October. It finally breaks into the chart this week, debuting at number 70 with sales of 1,077.

Of just five new entries to the Top 75 this week, by far the biggest impression is made by Coldplay's Violet Hill, which makes a creditable number eight debut on sales of 15,025 downloads, despite the fact it was previously available as a free download, and was also given away as a seven-inch covermount with *NME*.

Coldplay's first single since Talkin' in 2005, it is the introductory single from their eagerly-awaited new album Viva La Vida... or Death And All His Friends. It is the band's 10th hit, of which all but the first (Silver) reached the Top 10.

Week-on-week, singles ebbed 6.3% to 1,716,745 - their lowest level for 22 weeks, but are still 16.3% up on the same week in 2007.

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14. Kelly Rowland feat. Travis McCoy
After consecutive number four hits with Like This and Work - the first two singles from her album Ms. Kelly - Destiny's Child star Kelly Rowland enjoys a 36-14 (8,145 sales) leap with Dope, a collaboration with Gym Class Heroes' Travis McCoy that is one of several new additions to a deluxe edition of the album that is released today. The song is also included on the soundtrack album Asterix At The Olympic Games and was originally a number five US R&B hit in 1976 for its co-writer, Baby Wornock.

Hit 40 UK

Rank	Artist / Title / Label
1	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers
2	Wiley Wearing My Rolex / Asylum
3	Sam Sparro Black & Gold / Island
4	Will.i.am Feat. Cheryl Cole Heartbreaker / A&M
5	Usher Feat. Young Jeezy Love In This Club / LaFace
6	Estelle Feat. Kanye West American Boy / Atlantic
7	September Cry For You / Hearst/Real
8	Coldplay Viva La Vida / Parlophone
9	Pio-Rida Feat. T-Pain Low / Atlantic
10	Kylie Minogue In My Arms / Parlophone
11	Duffy Mercy / A&M
12	Scouting For Girls Heartbeat / Eps
13	Kelly Rowland Feat. Travis McCoy Dope / RCA
14	Nickelback Hooker / Roadrunner
15	Leona Lewis Better In Time/Footprints In The Sand / Eps
16	Chris Brown With You / Jive
17	One Republic Stop And Stare / Interscope
18	The Kooks Always Where I Need To Be / Virgin
19	Duffy Waking Up / A&M
20	Alphabet Squadron Overcomes / EMI
21	Pendulum Propane Nightmares / Warner Brothers
22	Adelle Cold Shoulder / XL
23	Sara Bareilles Love Song / Columbia
24	Gills Aloud Can't Speak French / Real Gone Music
25	The Script We Cry / RCA
26	Rihanna Don't Stop The Music / Def Jam
27	The Hoosiers Cops And Robbers / RCA
28	James Fox Bluebirds Flying High / Pacific Tonale
29	Ne-Yo Closer / Mercury
30	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
31	Mariah Carey Don't Stop / Def Jam
32	Timbaland Presents One Republic Apologize / Interscope
33	Chill! Feat. Nikki Bella Trippin' On You / A&M
34	Britney Spears Break The Ice / Jive
35	Nelly & Fergie Party People / Island
36	Utah Saints Something Good / B&B
37	Take That Rule The World / Polydor
38	Fragma Local's Miracle 2008 / Real Gone
39	Beri's Brother Stuttering (Kiss Me Again) / Real Gone
40	Adelle Chasing Pavements / XL

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Singles



Indie Singles Top 10

Rank	Artist / Title / Label (Distribution)
1	James Fox Bluebirds Flying High / Pacific Tonale (RCA)
2	The Last Shadow Puppets The Age Of The Understatement / Domino (R&B)
3	Cardiff City Fans On The Pyralis / PCR (Polar)
4	Adelle Cold Shoulder / XL (R&B)
5	Charlottes The Misbegotten / Cooking Vinyl (V)
6	Dan Le Sac Vs Scroobius Pip Look For The Woman / Sunday Best (R&B)
7	Kyrie111 I Get / Sage (V)
8	The New Pearls Swords Of Truth / Anger / R&B
9	Martina Topley Bird Song / Independence (R&B)
10	Animal Collective Water Outrises / Bunnys (R&B)

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Dance Singles Top 10

Rank	Artist / Title / Label
1	Wiley Wearing My Rolex / Asylum
2	Wideboys Feat. Shaznay Lewis Daddy-O / All Stars Around The World
3	Pendulum Propane Nightmares / Warner Bros
4	Sam Sparro Black & Gold / Island
5	Fragma Local's Miracle 2008 / Real Gone
6	September Cry For You / Hearst/Real
7	Utah Saints Something Good / B&B
8	H Two Of Us Feat. Platinum What's It Gonna Be / Hard2katz
9	Out Of Office Break Of Dawn 2008 / Real Gone
10	Def Cut Feat. Kcat My Destiny / A&M/Interscope

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Downloads Top 10

Rank	Artist / Title / Label
1	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers
2	Wiley Wearing My Rolex / Asylum
3	Sam Sparro Black & Gold / Island
4	Estelle Feat. Kanye West American Boy / Atlantic
5	Usher Feat. Young Jeezy Love In This Club / LaFace
6	Will.i.am Feat. Cheryl Cole Heartbreaker / A&M
7	September Cry For You / Hearst/Real
8	Pio-Rida Feat. T-Pain Low / Atlantic
9	Scouting For Girls Heartbeat / Eps
10	Pendulum Propane Nightmares / Warner Brothers

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

SALES STATISTICS

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	1,716,745	1,295,394	386,367	1,831,951
vs prev week	+3.8%	+5.9%	+5.5%	+5.2%
% change	-6.3%	-18.4%	-19.2%	-

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	36,108,472	31,587,403	9,395,432	40,892,835
vs prev year	+1,972,366	+3,556,804	+9,288,977	+44,977,581
% change	+68.9%	-11.2%	+1.1	-8.7%

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	1,716,745	1,295,394	386,367	1,831,951
vs prev week	+3.8%	+5.9%	+5.5%	+5.2%
% change	-6.3%	-18.4%	-19.2%	-

The Official UK Singles Chart



THE OFFICIAL UK SINGLES CHART

MusicWeek
12.05.08

Pos	Last	Week	Artist	Title	Label
1	1	1	Madonna	Justin Timberlake 4 Minutes	Warner Bros/Interscope (USA)
2	3	1	Why Weearing My Rolex	Why Weearing My Rolex	Warner Bros/Interscope (USA)
3	1	1	Willy Weearing My Rolex	Willy Weearing My Rolex	Warner Bros/Interscope (USA)
4	1	1	Sam Sparro Black & Gold	Sam Sparro Black & Gold	Asylum/RSK/UMG (USA)
5	7	1	will.i.am feat. Cheryl Cole Heartbreaker	will.i.am feat. Cheryl Cole Heartbreaker	Atlantic/Interscope (USA)
6	7	1	Usher feat. Young Jeezy Love In This Club	Usher feat. Young Jeezy Love In This Club	Mercury/Interscope (USA)
7	5	1	Estelle feat. Kanye West American Boy	Estelle feat. Kanye West American Boy	Atlantic/Interscope (USA)
8	5	1	September City For You	September City For You	Atlantic/Interscope (USA)
9	14	1	Coldplay Violet Hill	Coldplay Violet Hill	Capitol/Warner Bros/Interscope (USA)
10	14	1	Flo-Rida feat. T-Pain Low	Flo-Rida feat. T-Pain Low	Atlantic/Interscope (USA)
11	3	1	Pendulum Propane Nightmares	Pendulum Propane Nightmares	Warrner Bros/Interscope (USA)
12	11	1	Duffy Mercy	Duffy Mercy	Atlantic/Interscope (USA)
13	8	1	Scouting For Girls Heartbeat	Scouting For Girls Heartbeat	Atlantic/Interscope (USA)
14	2	1	Kelly Rowland feat. Tracy McCoy Daylight	Kelly Rowland feat. Tracy McCoy Daylight	Atlantic/Interscope (USA)
15	10	1	James Fox Bluebirds Flying High	James Fox Bluebirds Flying High	Atlantic/Interscope (USA)
16	12	1	Alphabeat Fascination	Alphabeat Fascination	Atlantic/Interscope (USA)
17	13	1	Duffy Warwick Avenue	Duffy Warwick Avenue	Atlantic/Interscope (USA)
18	13	1	Chris Brown With You	Chris Brown With You	Atlantic/Interscope (USA)
19	2	1	Nelly & Fergie Party People	Nelly & Fergie Party People	Atlantic/Interscope (USA)
20	3	1	The Script We Carry	The Script We Carry	Atlantic/Interscope (USA)
21	14	1	Nickelback Rockstar	Nickelback Rockstar	Atlantic/Interscope (USA)
22	10	1	Ne-Yo Closer	Ne-Yo Closer	Atlantic/Interscope (USA)
23	10	1	Gabriella Cilmi Sweet About Me	Gabriella Cilmi Sweet About Me	Atlantic/Interscope (USA)
24	10	1	The Pigeon Detectives This Is An Emergency	The Pigeon Detectives This Is An Emergency	Atlantic/Interscope (USA)
25	10	1	Mariah Carey Touch My Body	Mariah Carey Touch My Body	Atlantic/Interscope (USA)
26	3	1	Adele Cold Shoulder	Adele Cold Shoulder	Atlantic/Interscope (USA)
27	9	1	Leona Lewis Better In Time/Footprints In The Sand	Leona Lewis Better In Time/Footprints In The Sand	Atlantic/Interscope (USA)
28	7	1	The Kooks Always Where I Need To Be	The Kooks Always Where I Need To Be	Atlantic/Interscope (USA)
29	12	1	Girls Aloud Can't Speak French	Girls Aloud Can't Speak French	Atlantic/Interscope (USA)
30	1	1	Sara Bareilles Love Song	Sara Bareilles Love Song	Atlantic/Interscope (USA)
31	7	1	Britney Spears Break The Ice	Britney Spears Break The Ice	Atlantic/Interscope (USA)
32	10	1	The Wideboys feat. Shaznay Lewis Daddy O	The Wideboys feat. Shaznay Lewis Daddy O	Atlantic/Interscope (USA)
33	13	1	Utah Saints Something Good 08	Utah Saints Something Good 08	Atlantic/Interscope (USA)
34	5	1	The Hoosiers Cops And Robbers	The Hoosiers Cops And Robbers	Atlantic/Interscope (USA)
35	13	1	One Republic Stop And Stare	One Republic Stop And Stare	Atlantic/Interscope (USA)
36	3	1	Ashlee Simpson Outta My Head (Ay Ya Ya)	Ashlee Simpson Outta My Head (Ay Ya Ya)	Atlantic/Interscope (USA)
37	1	1	Santogold I'm A Little Bit	Santogold I'm A Little Bit	Atlantic/Interscope (USA)
38	3	1	Jay Sean Maybe	Jay Sean Maybe	Atlantic/Interscope (USA)

39	2	1	Robyn Who's That Girl	Robyn Who's That Girl	Atlantic/Interscope (USA)
40	14	1	Basshunter feat. DJ Mental These Now You're Gone	Basshunter feat. DJ Mental These Now You're Gone	Atlantic/Interscope (USA)
41	12	1	Black Kids I'm Not Gonna Teach Your Boyfriend...	Black Kids I'm Not Gonna Teach Your Boyfriend...	Atlantic/Interscope (USA)
42	1	1	Lil' Wayne Lollipop	Lil' Wayne Lollipop	Atlantic/Interscope (USA)
43	1	1	Hi Two of Two: Platinum What's It Gonna Be	Hi Two of Two: Platinum What's It Gonna Be	Atlantic/Interscope (USA)
44	1	1	Rihanna Don't Stop The Music	Rihanna Don't Stop The Music	Atlantic/Interscope (USA)
45	3	1	Panic At The Disco Nine In The Afternoon	Panic At The Disco Nine In The Afternoon	Atlantic/Interscope (USA)
46	3	1	Chillie feat. Nikki Belle Trippin On You	Chillie feat. Nikki Belle Trippin On You	Atlantic/Interscope (USA)
47	3	1	Tina Cruz feat. LuLuana Come On Girl	Tina Cruz feat. LuLuana Come On Girl	Atlantic/Interscope (USA)
48	1	1	Adele Chasing Pavements	Adele Chasing Pavements	Atlantic/Interscope (USA)
49	7	1	Scotter The Question Is What Is The Question	Scotter The Question Is What Is The Question	Atlantic/Interscope (USA)
50	6	1	Kanye West feat. Dwele Flashing Lights	Kanye West feat. Dwele Flashing Lights	Atlantic/Interscope (USA)
51	5	1	The Last Shadow Puppets The Age Of The Understatement	The Last Shadow Puppets The Age Of The Understatement	Atlantic/Interscope (USA)
52	7	1	Cassie I'll Yo U	Cassie I'll Yo U	Atlantic/Interscope (USA)
53	10	1	Captain Jack An Open Mind	Captain Jack An Open Mind	Atlantic/Interscope (USA)
54	10	1	Taio Cruz I Can Be	Taio Cruz I Can Be	Atlantic/Interscope (USA)
55	7	1	Queen Don't Stop The Show	Queen Don't Stop The Show	Atlantic/Interscope (USA)
56	1	1	Fragma Tokusai Miracle 2008	Fragma Tokusai Miracle 2008	Atlantic/Interscope (USA)
57	10	1	Lil' Mama feat. Chris Brown & T-Pain Shawty Get Loose	Lil' Mama feat. Chris Brown & T-Pain Shawty Get Loose	Atlantic/Interscope (USA)
58	1	1	Ben's Brother Slutting (Kiss Me Again)	Ben's Brother Slutting (Kiss Me Again)	Atlantic/Interscope (USA)
59	1	1	Britney Spears Piece Of Me	Britney Spears Piece Of Me	Atlantic/Interscope (USA)
60	1	1	Mark Ronson feat. Amy Winehouse Valerie	Mark Ronson feat. Amy Winehouse Valerie	Atlantic/Interscope (USA)
61	1	1	Scouting For Girls She's So Lovely	Scouting For Girls She's So Lovely	Atlantic/Interscope (USA)
62	1	1	The Wombats Backfire At The Disco	The Wombats Backfire At The Disco	Atlantic/Interscope (USA)
63	1	1	Timbaland presents One Republic Apologize	Timbaland presents One Republic Apologize	Atlantic/Interscope (USA)
64	1	1	Soulja Boy Tellam Crank (That Soulja Boy)	Soulja Boy Tellam Crank (That Soulja Boy)	Atlantic/Interscope (USA)
65	1	1	Fall Out Boy feat. John Mayer Beat It	Fall Out Boy feat. John Mayer Beat It	Atlantic/Interscope (USA)
66	1	1	Take That Rule The World	Take That Rule The World	Atlantic/Interscope (USA)
67	1	1	Kelly Rowland	Kelly Rowland	Atlantic/Interscope (USA)
68	1	1	Aerosmith I Don't Want To Miss A Thing	Aerosmith I Don't Want To Miss A Thing	Atlantic/Interscope (USA)
69	1	1	Jack McManus Bang On The Piano	Jack McManus Bang On The Piano	Atlantic/Interscope (USA)
70	1	1	One Night Only For Tonight	One Night Only For Tonight	Atlantic/Interscope (USA)
71	1	1	Paramore What's That You Got	Paramore What's That You Got	Atlantic/Interscope (USA)
72	1	1	MGMT Time To Pretend	MGMT Time To Pretend	Atlantic/Interscope (USA)
73	1	1	Kanye West feat. Chris Martin Homecoming	Kanye West feat. Chris Martin Homecoming	Atlantic/Interscope (USA)
74	1	1	Scouting For Girls Elvis Ain't Dead	Scouting For Girls Elvis Ain't Dead	Atlantic/Interscope (USA)
75	1	1	T-Pain feat. Yvedet Teddy Church	T-Pain feat. Yvedet Teddy Church	Atlantic/Interscope (USA)



15. James Fox
Previously in the chart exactly four years ago when Ho! On To Our Love peaked at number 13 - being the number 16 place it limped to in Eurovision - the Welsh singer/songwriter returns to the Top 40 this week, along with Cardiff City FA Cup, debuting at number 15 with Bluebirds Flying High. The song celebrates the success of Fox's hometown football team in reaching the FA Cup Final for the first time in 51 years. Not surprisingly, the song is number one in Wales, where 92.1% of its 1,795 sales were made.



17. Duffy
Not released physically for another fortnight, Duffy's third single Warwick Avenue jumps 29-17 (2,792 sales), joining her former number one, Mercy in the Top 10. In America, Duffy's debut album Rockferry was released 20 weeks ago and has yet to dip below number four. The biggest-selling album of 2008, it holds at number three this week with sales of 26,549 hitting its career tally to 584,843.

Daylight 10	Don't Stop The Music 41	Don't Stop The Music 41	Don't Stop The Music 41
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50

Something Good 03	Shut Up Store 25	Shut Up Store 25	Shut Up Store 25
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50

As used by Radio One
The Official UK Singles Chart is produced by the Official Charts Company and is a weekly music chart. It is compiled from actual sales data from over 100 music retailers, incorporating sales from independent, specialist, CD and DVD retailers. The Official UK Charts Company.



Datafile Albums

Scout24 overtake slow albums market to take pole position in chart

by Alan Jones



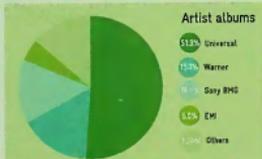
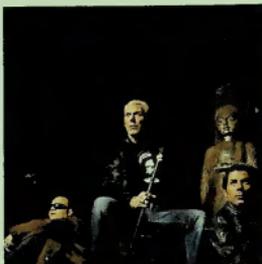
10. Del Leppard
Veteran Sheffield rockers Del Leppard are back with a bang, debuting at number 10 with *Sings From The Spouting Lounge* on sales of 10,580. It is the band's 15th album since 2002's *X* peaked at number 16 and their highest-charting album of original material since *Sings From The Spouting Lounge* (number five, 1996). Following five, the band's 2004 Best Of album reached number six but the 2006 covers set *Yeah* failed to ignite, peaking at number 52. Del Leppard have landed 13 album chart entries since their 1980 debut *On Through The Night*.

Unseasonably hot weather and an insipid release slate in an already weak retail climate spell disaster last week, with album sales diving 8.6% to 163,962. That is the second lowest level in 436 chart weeks in the 21st century, beating only the 1,556,470 albums sold exactly eight years ago. In the sales week ending May 13 2003, when Tom Jones' *Reload* was the top artist album on sales of 33,662 while Now! *That's What I Got* Music 45 was overall chart champ with sales of 51,075.

This week, no compilation sold more than 2,277 albums – the number that Clubland Classics: *The Album Of Your Life* sold to take the number one slot for the fifth time in a row, for Blackburn dance label All Around The World and its partner Universal Music Television. It is the 20th number one compilation for the two companies since their first joint venture in 2002 – and they also jointly secure the first number one artist album of their partnership this week.

Madonna was the last US female singer to spend more than a week at number one in this country, spending a fortnight on top with 2005 album *Confessions On A Dance Floor*, and was widely expected to repeat the feat this week, with her 11th number one, *Hard Candy* – but with sales of the album tumbling by 68.7% to 29,661, it slips to number two, being replaced in pole position by German techno band Scout24, whose *AATW/UMTV Set*, *Jumping All Over The World*, debuts at the summit, on sales of 33,557.

Scout24's first single in three years, *The Question Is What Is The Question* – powered by a questionable speeded-up sample from Dutch club Mezz & Macneal's 1972 single *How Do You Do* – has not acquitted itself too well so far, moving 49-62-67-49



since release last month, making *Jumping All Over The World*'s success something of a surprise.

It all makes sense when you know that the new album is part of a double-CD set, the second part of which is crammed with 20 older recordings, among them 12 of their previous hits. This key fact, plus widespread price discounting and a TV campaign, clearly gave the album a significant boost.

Scout24 last charted in the UK in 2003, when The Stadium Techno Experience reached number 23 and sold 51,450 copies, their three studio albums since then did not even get a UK release. Their previous highest chart placing here came in 2002, when a best of set – *Push The Beat For This Jam: The Singles* – climbed to number six, and sold 188,888 copies. Scout24 are the first German act to top the album chart since 1994 when Enigma – actually made up of Romanian Michael Creju, Austrian Peter Cornelius and Germans Sandra, David Forstlein and Frank Peterson – led the way with *The Cross Of Changes*.

Celebrating his 60th birthday this week, Steve Winwood has had his profile raised by the success of Eric Prydz's chart-topping *Call On Me*, on which he was sampled, and the current *Wu Po* advert itself using a version of *I'm A Man*, a song he wrote and sung as Spencer Davis Group's lead vocalist in 1967. Winwood's new album *Nine Lives* debuts at number 31 on sales of 4,203 copies, to provide its highest-charting album since *Roll With It* reached number four in 1988. In America, where *Nine Lives* debuts at number 52 on sales of 26,366, it is his highest charting album for 20 years.

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26. The Delays
Their single *Hoary* reached number 103 last week, but Southampton's The Delays enjoy their third straight top 40 album, with *Everything's The Rush* in at number 26 on sales of 5,134. Their 2004 debut *Faded* debuted at number 17 on sales of 19,191 and went on to sell 77,696 copies. Their 2005 follow-up *You See No Colours* did less well, debuting at number 24 on sales of 12,377, and has sold 35,440 copies to date.

Compilations Top 20

- 1 Various **Oldies Classics** / AATW/UMTV (ARR)
- 2 Various *Now That's What I Call! Music 68* / EMI Virgin/AMTV (E)
- 3 Various *Creem - 15 Years* / Mercury (ARR)
- 4 Various *Dave Pearce - Franco Anthems 2008* / Mercury (ARR)
- 5 Various *Smash Hits - The '80s* / EMI TV/UMTV (E)
- 6 Various *Addicted 2 Bassline* / AATW/UMTV (E)
- 7 Various *TGI Driving Songs* / EMI Virgin (E)
- 8 Various *101 Trance Anthems* / EMI TV (E)
- 9 *OST Slip Up 2 - The Streets* / Atlantic (ARR)
- 10 Various *Nits Fete* / Sony BMG (ARR)
- 11 Various *Icon presents* *Storage Classics* / Ministry (ARR)
- 12 Various *Kiss presents* *The Misfits* / Sony BMG (ARR)
- 13 Various *The Edge Of The Eighties* / Sony BMG (ARR)
- 14 Various *Hard2beat - Club Anthems 2008* / Hard2beat (ARR)
- 15 Various *Essential Album* / BMV (ARR)
- 16 Various *Dreamboats & Petunias* / EMI TV/UMTV (ARR)
- 17 Various *Hot Kandi - World Series Live - San / Hot Kandi* (ARR)
- 18 **Original TV Soundtrack** *Asdas to Ashes* / (TV) Sony BMG (E)
- 19 Various *Ministry Of Sound - Anthems 1991-2008* / Ministry (ARR)
- 20 Various *Massive R&B Spring Collection 2008* / BMV (ARR)

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Jazz & Blues Albums Top 10

- 1 **Amy Winehouse** *Frank* / J (ARR)
- 2 **Michael Buble** *Call Me Irresponsible - Special Edition* / Reprise (UK)
- 3 **Melody Gardot** *Worrisome Heart* / J (ARR)
- 4 **James Hunter** *The Hard Way* / Heatsink (ARR)
- 5 **Michael Buble** *It's Time* / Reprise (UK)
- 6 **Nina Simone** *It's The Only Way To Survive* / J (ARR)
- 7 **Incognito** *Live From The Galaxy* / J (ARR)
- 8 **Compartments** *The Communitaries - Only PCA* (ARR)
- 9 **Seabrick Steve** *Log House Music* / Bessnet (ARR)
- 10 **Nina Simone** *Songs - 16 Sing - The Best Of* / Music Club Deluxe (UK/ARR)

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BPI Awards are made up combined with sales of CDs, downloads and LPs. If an album is only released at budget price, the following levels of qualification apply: vinyl (100,000), gold (200,000) and platinum (300,000). Current dealer prices are defined as budget (£2.50-£4.24), mid-price (£4.25-£5.99) and full price (£6.00 or over).

Music DVD Top 20

- 1 **Celine Dion** *A New Day Has Come - Deluxe Edition* / Sony BMG (ARR)
- 2 **Take That** *Beautiful World Live* / Polydor (ARR)
- 3 **Jethro Tull** *Jack In The Green - Live In Germany* / Eagle Vision (E)
- 4 **Original Cast Recording** *High School Musical - The Concert* / Walt Disney (E)
- 5 **Fall Out Boy** *Live In Phoenix* / Mercury (ARR)
- 6 **Tiesto** *Lopenhagen - Elements Of Life World Tour* / Black Hat (E)
- 7 **Iron Maiden** *Live After Death* / EMI (E)
- 8 **DMD Live** - *Architecture & Morality & More* / Eagle Vision (E)
- 9 **James Last** *Live At The Royal Albert Hall* / Eagle Vision (E)
- 10 **Pink Floyd** *Pulse - 2010.04* / J (UK)
- 11 **AC/DC** *Plug Me In* / Columbia (ARR)
- 12 **Queen** *Queen Rock Montreal* / Eagle Vision (E)
- 13 **David Gilmour** *Remember That Night - Live At The Royal* / EMI (E)
- 14 **Bruce Springsteen** *Vh1 Storytellers* / Columbia (ARR)
- 15 **Amy Winehouse** *I Did You I Was Trouble* / Island (E)
- 16 **Original Cast Recording** *East - Les Miserables In Concert* / J (E)
- 17 **Original Cast Recording** *Joseph & The Amazing Technicolor* / Universal Pictures (ARR)
- 18 **Neil Young** *Heart Of Gold* / Parlophone Interscope (E)
- 19 **Pink Floyd/Syd Barrett** *The Pink Floyd & Syd Barrett Story* / DAB UK (E)
- 20 **Original Cast Recording** *Never Forget* / Universal Pictures (ARR)

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Indie Albums Top 10

- 1 **The Last Shadow Puppets** *The Age Of The Understatement* / Domino (UK)
- 2 **Adele** *19* / XL (UK)
- 3 **Vampire Weekend** *Vampire Weekend* / XL (UK)
- 4 **The Roots** *Consciousness Of The Lonely* / XL (UK)
- 5 **Crystal Castles** *Crystal Castles* / Different Recordings (E)
- 6 **Pendulum** *Hold Your Colour* / Breakfast News (UK)
- 7 **The Pigeon Detectives** *Wait For Me / Dance To The Rave* (UK)
- 8 **Testament** *The Formation Of Damnation* / Nuclear Blast (E)
- 9 **Cajon Dance Party** *The Colourful Life* / XL (UK)
- 10 **Tokyo Police Club** *Elephant Shell* / Memphis Industries (UK)

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Artist	Album	Cert.	Weeks on Chart
Adele	19	1x	10
Asley	Rick 30		10
Brighton	Guava 72		10
Brown	Chris 28		10
Bucks	Michael 40		10
Carry	Mark 23, 73		10
Cassidy	6		10
Clay	Barbara 14		10
Concertina	The 58		10
Cruz	Tate 7		10
Da Bush	Chris 51		10
Del Leppard	10		10
Delays	The 26		10
Duffy	3		10
Emery	The 43		10
Ennio	13		10
Faithless	Revela 3		10
Finding	The 44		10
Fit-And	74		10

The Official UK Albums Chart

the Last Week on the chart
 Artist Title
 Label (Distribution)

Pos	Label	Artist Title	Label (Distribution)
1	Capitol	Scotter Jumping All Over The World (Deluxe Edition) / Various Artists / Capitol (UMG)	Capitol (UMG)
2	Capitol	Madonna Hard Candy (Deluxe Edition) / Madonna / Warner Bros. (Capitol) / Warner Bros. 856238918 (ARV)	Warner Bros. (Capitol)
3	Capitol	Duffy Rockferry ● (Deluxe Edition) / Duffy / BMG 1795423 (ARV)	BMG
4	Capitol	Sam Sparro Sam Sparro (Deluxe Edition) / Island 176095 (ARV)	Island
5	Capitol	Portishead Third (Deluxe Edition) / Island 176429 (ARV)	Island
6	Capitol	The Last Shadow Puppets The Age Of The Understatement (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
7	Capitol	Scouting For Girls Scouting For Girls ● (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
8	Capitol	The Platters The Very Best Of (Deluxe Edition) / Universal VU 01734 (ARV)	Universal
9	Capitol	The Kooks Konk ● (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
10	Capitol	Def Leppard Songs From The Sparkle Lounge (Deluxe Edition) / Mercury 176235 (ARV)	Mercury
11	Capitol	Amy Winehouse Back To Black - The Deluxe Edition ● (Deluxe Edition) / Island 176297 (ARV)	Island
12	Capitol	Hadouken! Music For An Accelerated Culture (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
13	Capitol	Adelle 19 ● (Deluxe Edition) / XL 130213 (IPAS)	XL
14	Capitol	Gabriella Cilmi Lessons To Be Learned ● (Deluxe Edition) / Universal 1761327 (ARV)	Universal
15	Capitol	Leona Lewis Spirit ● (Deluxe Edition) / Sony 8869720542 (ARV)	Sony
16	Capitol	Willie Nelson Legend: The Best Of Willie Nelson (Deluxe Edition) / Sony 8869721642 (ARV)	Sony
17	Capitol	Robert Plant & Alison Krauss Raising Sand ● (Deluxe Edition) / World Circuit 075182 (ARV)	World Circuit
18	Capitol	Nickelback All The Right Reasons ● (Deluxe Edition) / Roadrunner 8895002 (CIN)	Roadrunner
19	Capitol	The Hoosiers The Inck To Life ● (Deluxe Edition) / RCA 8869718612 (ARV)	RCA
20	Capitol	One Republic Dreaming Out Loud (Deluxe Edition) / Interscope 1754743 (ARV)	Interscope
21	Capitol	Amy Winehouse Frank ● ● (Deluxe Edition) / Island 176095 (ARV)	Island
22	Capitol	Jack McManus Either Side Of Midnight (Deluxe Edition) / Mercury 176235 (ARV)	Mercury
23	Capitol	Mariah Carey E=MC² (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
24	Capitol	Girls Aloud Tangled Up ● (Deluxe Edition) / Fascination 1755650 (ARV)	Fascination
25	Capitol	Frankie Valli & The Four Seasons The Very Best Of - Jersey's Best (Deluxe Edition) / Rhino 812278375 (CIN)	Rhino
26	Capitol	The Delays Everything's The Rush (Deluxe Edition) / Fania 1759391 (ARV)	Fania
27	Capitol	Britney Spears Blackout ● (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
28	Capitol	Chris Brown Exclusive ● (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
29	Capitol	One Night Only Started A Fire ● (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
30	Capitol	Rick Astley Ultimate Collection (Deluxe Edition) / RCA 8869736092 (ARV)	RCA
31	Capitol	Steve Winwood Nine Lives (Deluxe Edition) / Capitol 8869722292 (ARV)	Capitol
32	Capitol	Michael Jackson Thriller 25th Anniversary Edition (Deluxe Edition) / Epic 8869717882 (ARV)	Epic
33	Capitol	Kylie Minogue X ● (Deluxe Edition) / Parlophone 5195522 (CIN)	Parlophone
34	Capitol	Mika Life In Cartoon Motion ● ● (Deluxe Edition) / Capitol 8869718612 (ARV)	Capitol
35	Capitol	Robyn Robyn ● (Deluxe Edition) / Warner Bros. (Capitol) / Warner Bros. 856238918 (ARV)	Warner Bros. (Capitol)
36	Capitol	Amy Macdonald This Is The Life ● (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
37	Capitol	The Wombats A Guide To Love Loss & Desperation (Deluxe Edition) / Virgin 2148120 (ED)	Virgin
38	Capitol	Newton Faulkner Hand Built By Robots ● (Deluxe Edition) / Virgin 2148120 (ED)	Virgin

Pos	Label	Artist Title	Label (Distribution)
39	Capitol	Bob Marley & The Wailers Legend (Deluxe Edition) / Tuff Gang 1501642 (CIN)	Tuff Gang
40	Capitol	Michael Ball Call Me Irresponsible - Special Edition ● (Deluxe Edition) / Decca 832439111 (CIN)	Decca
41	Capitol	Kanye West Graduation ● (Deluxe Edition) / Roc-A-Fella 194222 (ARV)	Roc-A-Fella
42	Capitol	David Jordan Set The Mood ● (Deluxe Edition) / Mercury 176235 (ARV)	Mercury
43	Capitol	The Enemy We'll Live And Die In These Towns ● (Deluxe Edition) / Warner Bros. 25485047 (CIN)	Warner Bros.
44	Capitol	The Feeling Join With Us ● (Deluxe Edition) / Island 1751884 (ARV)	Island
45	Capitol	REM Accelerate ● (Deluxe Edition) / Warner Bros. 856249374 (CIN)	Warner Bros.
46	Capitol	Jack Johnson Sleep Through The Static ● (Deluxe Edition) / Island 176095 (ARV)	Island
47	Capitol	Whitesnake Good To Be Bad (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
48	Capitol	Kate Nash Mad Of Bricks (Deluxe Edition) / Fania 174243 (ARV)	Fania
49	Capitol	Rihanna Good Girl Gone Bad ● ● (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
50	Capitol	Take That Beautiful World ● ● (Deluxe Edition) / Polygram 1715551 (ARV)	Polygram
51	Capitol	Goldfrapp Seventh Time ● (Deluxe Edition) / Mercury 176235 (ARV)	Mercury
52	Capitol	The Rascallones Consolers Of The Lonely ● (Deluxe Edition) / XL 130235 (IPAS)	XL
53	Capitol	Vampire Weekend Vampire Weekend (Deluxe Edition) / XL 130213 (IPAS)	XL
54	Capitol	Madonna The Immaculate Collection ● ● (Deluxe Edition) / Sire 844962332 (CIN)	Sire
55	Capitol	The Killers Sawdust ● (Deluxe Edition) / Arista 176235 (ARV)	Arista
56	Capitol	Take That Never Forget - The Ultimate Collection ● ● (Deluxe Edition) / RCA 8869718612 (ARV)	RCA
57	Capitol	Celine Dion All The Way - A Decade Of Song & Video ● (Deluxe Edition) / Columbia 856249374 (CIN)	Columbia
58	Capitol	The Courteeners St Jude ● (Deluxe Edition) / Island 176095 (ARV)	Island
59	Capitol	Queen Greatest Hits III & IV ● (Deluxe Edition) / Parlophone 5186122 (CIN)	Parlophone
60	Capitol	Mark Ronson Version ● (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
61	Capitol	Chris De Burgh Now And Then (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
62	Capitol	Estelle Shine ● (Deluxe Edition) / Atlantic 175699342 (CIN)	Atlantic
63	Capitol	Abba Gold - Greatest Hits ● ● (Deluxe Edition) / Polygram 1715551 (ARV)	Polygram
64	Capitol	Cascada Perfect Day ● (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
65	Capitol	Paramore Riot ● (Deluxe Edition) / Capitol 8869718612 (ARV)	Capitol
66	Capitol	Hannah Montana/Miley Cyrus Best Of Both Worlds Concert (Deluxe Edition) / Walt Disney 3079272 (CIN)	Walt Disney
67	Capitol	MGMT Oracular Spectacular (Deluxe Edition) / Columbia 8869718612 (ARV)	Columbia
68	Capitol	REM In Time - The Best Of - 1988-2003 ● (Deluxe Edition) / Warner Bros. 856249374 (CIN)	Warner Bros.
69	Capitol	Sugababes Change ● (Deluxe Edition) / Island 176095 (ARV)	Island
70	Capitol	Will.i.am Songs About Girls (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
71	Capitol	The Rolling Stones Shine A Light ● (Deluxe Edition) / Parlophone 5186122 (CIN)	Parlophone
72	Capitol	Sarah Brightman Symphony (Deluxe Edition) / Decca 832439111 (CIN)	Decca
73	Capitol	Mariah Carey Greatest Hits ● (Deluxe Edition) / Jive 8869718612 (ARV)	Jive
74	Capitol	Ho-Rida Mail On Sunday (Deluxe Edition) / Atlantic 175699342 (CIN)	Atlantic
75	Capitol	Taio Cruz Departure (Deluxe Edition) / A&B Broadway 1751884 (ARV)	A&B Broadway

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Pos	Label	Artist Title	Label (Distribution)
1	Capitol	Frankie Valli & The Four Seasons 25 (Deluxe Edition) / Epic 8869717882 (ARV)	Epic
2	Capitol	Goldfrapp 51	Capitol
3	Capitol	Hadouken 12	Capitol
4	Capitol	Hannah Montana/Jay-Z My 80s	Capitol
5	Capitol	Madonna 19	Capitol
6	Capitol	Michael 32	Capitol
7	Capitol	Jack 42	Capitol
8	Capitol	David 42	Capitol
9	Capitol	Nick 42	Capitol
10	Capitol	Kate 42	Capitol
11	Capitol	Mika 34	Capitol
12	Capitol	Kylie 31	Capitol
13	Capitol	Robyn 35	Capitol
14	Capitol	Amy 36	Capitol
15	Capitol	Madonna 26	Capitol
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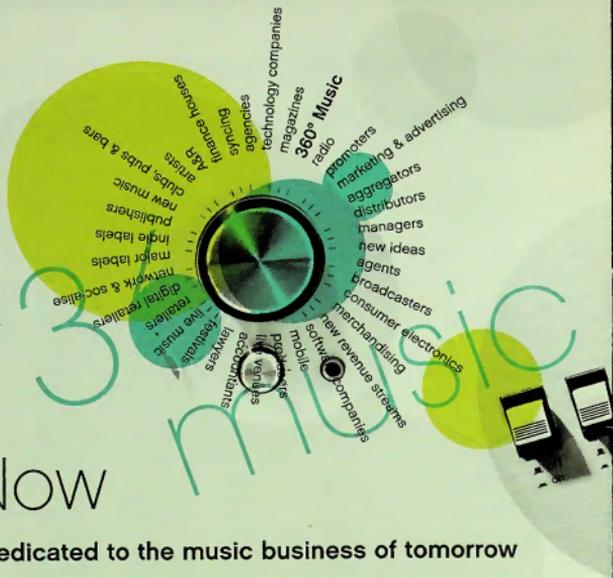
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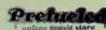
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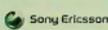
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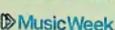
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