

I don't want to be your friend, I just want to be your lover



RECORD of the DAY

Issue 247

11 October 2007

Top 4 must-read articles this week

- ▶ Jammie Thomas, the first accused copyright infringer to take the **RIAA** to trial, loses the landmark case and is now liable to pay \$220,000 in damages. (Friday [Chicago Tribune](#))
- ▶ **Nine Inch Nails** will self-release new material now that their Interscope deal has finished. (Weds [Yahoo](#))
- ▶ A new spin on classic records. **Concord Music** is shaking up the music business with creative marketing - and songs recorded half a century ago. (Weds [CNN](#))
- ▶ How much is Radiohead's online album worth? Nothing at all say a third of fans – according to RotD survey. ([Times](#) p31 – Adam Sherwin)

**The Observer Music Monthly.
Free this Sunday with The Observer.**

Record of the Week

15 Minutes The Yeah You's unsigned

The Yeah You's are Mancunian Mike Kintish and Londoner Nick Ingram and formed late last year. With '70s and '80s influences audible in their arrangements - they're the latest in a rash of bands who cite Supertramp as an influence - we definitely think this track has hit potential. A reflection of how current their retro-influenced sound is, several labels are showing interest now. The Yeah You's are available for management. JF

Contact: Ben Mawson, SSB Solicitors -
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Release: available to sign



Comment

This week's download release of Radiohead's *In Rainbows* album continues to capture the attention of the music industry, media and music fans alike. The idea that users could apply to legitimately download the new album for a more-or-less self-determined price is indeed revolutionary and exciting.

The concept is now familiar, but many questions remain, at least for the industry. How much would people actually pay? Would many be prepared to take the offer of a 'free download' at face value?

What would the average price paid turn out to be? And would Radiohead's especially dedicated fans even be prepared to reward their heroes by paying over the odds?

RotD decided to launch a [survey](#) with the aim of answering at least some of these questions. Satisfyingly, more than 5,000 download buyers responded. Whilst a few entries (like those who claimed to have paid thousands of pounds), clearly needed to be excluded, we were easily able to compile results from a panel of 5,000 Radiohead buyers which give an enlightening answer to some of the questions.

28.5% of respondents said that they had decided to pay £0.00-0.01 for the download (plus the credit card fee). Of that group 36% have no intention of buying the premium Discbox. However 19% said that they have already bought, or plan

to buy, the Discbox (and therefore needed to pay no more for the download). 45% were still making their minds up about the premium box.

56% said that they had paid between £0.02 and £10.00 for the download.

42% of those had no intention of buying the Discbox, whilst 46% were undecided. Tellingly however, 12% had opted to pay above minimum download price and had also bought the Discbox.

2.5% paid between £10.00 and £39.00 for the download. 28% had no intention of buying the Discbox, whilst 45% were undecided. Even at this higher price point 26% still planned to pay £40 for the Discbox.

13% said they had paid £40.00 for the download. This group had all received their download free, having paid in advance for the Discbox.

Another key statistic is the average price paid for the download by those who had no immediate plans to buy the Discbox: £3.88. This is the value attributed to the *In Rainbows* download by those setting their own price. And surely it must be seen as a big success, especially given that the band are by-passing so many traditional costs. They are side-stepping core costs such as record company royalties and retailer margin. Nor have they yet had to pay marketing costs such as advertising, plugging and PR. Given that their biggest

The Observer
**MUSIC
MONTHLY**
MAGAZINE

expenses will now be publishing and technical costs, £3.88 looks like a pretty attractive return for their gamble. Could other bands hope to get such a positive response from buyers? We suspect very few. But the precedent has been set, and all bands and labels will now be assessing how this approach could work for them.

One thing we find particularly interesting about the survey results, is that a significant number of people paid above the minimum amount for their In Rainbows download, even though they had bought, or planned to buy, the Discbox. Is this a display of just how dedicated Radiohead fans are? Did fans feel in some way morally obliged to attribute value to the download, rather than seeing it as a free bundle? Or was this as a result of confusion? The In Rainbows launch talked up the download and Discbox, but it made no mention that there were plans to release a 'standard' physical album at a later date. Would many buyers have been prepared to pay so much, had they known that a physical album with additional songs was also going to be released? We fear that some fans might feel aggrieved to have paid more than they needed, to later find out that they were only getting a partial product.

What is absolutely clear is that Radiohead have done a fantastic job of establishing a new model for making income from those who are prepared to pay for their music. In the traditional record industry model, a P2P leak is almost guaranteed to happen before the main album release. When this occurs, it's hard to blame fans for using p2p when there is no way for them to legitimately buy the record which they are desperate to hear. But Radiohead found a way to outwit p2p and get money from those who are prepared to pay. And even more from their hardcore fans. And they stand to make even more when the standard physical album is released.

Many in the music industry have long talked about how we need to adopt the film distribution model, where product is sold at various prices depending on demand, time-frame and quality of experience. In Hollywood this equates to one price point for one-time cinema viewing, another for video ownership, and then further sales for TV distribution rights. This is exactly what Radiohead have done, albeit fitted to a music model. It is indeed revolutionary.

This week Radiohead announced that they were by-passing the MCPS/PRS Alliance

and licensing directly from their publisher Warner/Chappell for download sales of their new album. This poses a whole new range of questions. Is the publishing royalty on download sales being based on cost paid by the consumer? Under the MCPS-PRS Joint Online License, publishing margin is 8% of gross retail price, or 4p per track, whichever is higher. This rate was fixed following a costly and divisive tribunal, and was judged to supply a good level of protection for writers. So the fact that band and publisher decided to step outside of MCPS suggests that a different kind of arrangement has been struck. Why else would they need to go independent?

We also wonder if an increased publishing rate is being paid on the Discbox to counteract low payments for downloads? Or because the Discbox includes more than music product, could the rate actually have been lowered?

Both Radiohead and Warner/Chappell are declining to go into any specifics of the deal and will only comment that the new arrangements are "iconoclastic in nature; they acknowledge the realities of a digital society and they challenge existing commercial assumptions." Warner/Chappell UK managing director Richard

Manners further commented that "all necessary licences will be in place to allow proper payment of publishing royalties on both physical and digital sales of In Rainbows".

This unwillingness of Warner/Chappell and Radiohead to demystify their new arrangement could be seen as standard corporate/commercial reluctance to discuss deal terms. It could also be viewed as further evidence that this Radiohead album is pushing established practices to the very limit. Certainly the whole publishing community is looking to unearth the nitty-gritty of the deal terms. And the implications of this deal on MCPS could be significant. What is clear is that the In Rainbows release will have the whole industry entranced and puzzled for some time to come.

David Balfour

radiohead – quotes

from
whatpricedidyouchoose.com

I paid the maximum allowed amount, £99.99, just for the digital download because Radiohead deserves massive accolades for their industry leadership. Aside from being a great band, they have shown the courage to do what the vested interests in the music industry have not -- embrace new models of distribution that will benefit the industry as a whole, fans, artists and labels alike, not just record execs. In Rainbows might have cost me 200 bucks, but I believe Radiohead's contribution to fans, music and society as a whole, is priceless. The band has never ripped off its fans, in recorded quality or live performance. It's time to return that favour.

I paid 0.00 and I'll burn it to CD for my friends too. I'm reminding the commentators that a large part of the market just doesn't expect to pay for music anymore. It's easy for bands whose status has been achieved by the investment of record labels, (whose demise now seems to be so gleefully welcomed by the punters), but are Radiohead going to invest in bands of the future? They're not revolutionising anything they're just capitalising on market transition, and like all the non traditional newcomers, sucking out the profit for themselves.

Never bought a Radiohead album previously (used Russian sites) but wanted 'in' on the experience. When it came to pay £5 felt about right - prob more to justify my guilt!

It's nice to know my money goes straight into Radiohead pockets. Even if this album's rubbish it's still a nice little thank you for the five brilliant ones before that.

I hate mp3's and don't want to encourage people paying for them. It doesn't *feel* right. I just want to go into HMV and buy it for £11.99, Is that too much to ask Yorke you great misery?

I'm an out-of-work, completely broke single parent so I decided to tip out my purse on the floor and give the band however much was in there at the time. It was £2.45... and it's all the money I have in the world for the next three days. When I'm less broke, I'll make a donation to the band's favourite charity.

I wanted the boxset but £40?! They've had so much of my money over the years this is just the final kick in the teeth. I wouldn't mind if 50% went to charity!

I would never pay for a download because of the poor audio quality and the likelihood that my hard disk

will break or the tracks will become corrupted. But if I like the album I will buy the bog standard cd when it comes out for about £7 from the cheapest online retailer.

If they really wanted mechanism where an appropriate value was placed on the transaction they should pay me to listen to it.

Giving consumers trust in any situation is fiscally risky, but faith is often well placed. By creating choice between downloading substandard illegal downloads, or theoretically paying nothing for the high grade equivalent, I think consumers will choose the latter but be compelled to 'give' at least a little back for it. It's my view also, that of all music fans - Radiohead would have a proportion of ethical, passionate and honest ones.

Little use for vinyl, not much use for MP3 either. Plan to download and burn the tracks to an ordinary CD-R and listen to them that way. Depending on how I like the tracks, more than likely will buy the standalone CD version when it comes out. Hopefully, it will be a version of the boxed set without the vinyl. Not much point Radiohead expending the resources to make and send vinyl if I don't want it, economically or environmentally.

I've spent a lot of money on Radiohead albums, EPs, singles, gigs and merchandising over the years and now it's my turn to take something back off them. But I have

no idea how I decided on £2 - why not 1p? The fact that I probably could have downloaded it for free very soon after makes my decision to pay even stranger. That way I really be 'taking something back off them'. Obviously I've fallen into whatever psychological trap they've set, persuading downloaders to pay something and so 'engage' with the album. Very clever.

I chose zero, but maybe if I had a chance to chip in 10 bucks, after I hear it if it's great, then I would. Maybe.

Paid this amount not only for the music but also for the chance to participate in the experience of consumer spending power being kindly given a boost by Radiohead's new business model. That to me was worth more than the music alone. As all the pundits keep saying, musicians will make money from live events because of this move - well, this felt like participating in a live event. The fact we were allowed to choose gave the experience more value - as the exercise meant the value of money became, for a moment in time, subjective.

First time I've paid for an album in years. I'm paying in part because I love this kind of original thinking - although I don't see it as a solution to the music industry's woes. I don't have much problem dealing with the ethical side of downloading music for free from a band who is already rich, but if they're going to

continue to let us set the price I would probably pay a couple of quid in the future.

I tried to enter minus due to the last hogwash I bought from them (I believe they owe me £12.99)

No question, had to buy the discbox - would buy it for £100.

I've no credit card, so I downloaded it from Bittorrent. But I'll throw some money their way in the near future, they deserve €20 or so.

It's an excellent idea. I paid 0.00 initially, because I wanted to sample the songs. Now that I've listened to it in-depth, I am satisfied. I've paid AU\$30.

I only pay for records I can hold in my hand, so my 5p was generous. I would pay £10 quid if I could play it on my fairly decent hifi, but not for an iPod or iMac. On saying that if they were ever to reach the heights of OK Computer again I would sell my soul, sadly I think my soul will stay with me for a long time yet.

I paid £5. This is because a download would normally cost about £8. The artist, at the very maximum would receive £2 (probably a lot less). By paying £5 directly to the artist, I have saved £3 and the artist has gained £3 which to my mind seems fair and equitable. Here's hoping that this is the end of the parasitic money grabbing middlemen who have for too long stifled art and creativity.

radiohead – media

- ▶ **Radiohead** is apparently closing in on a deal for the physical release of new album *In Rainbows*. ([Billboard](#)) “(US label) ATO is seen as the front-runner and potentially most attractive home.”
- ▶ Did **Radiohead** get the idea from the *Freakonomics* book? (Monday [Telegraph](#) Business diary p8)
- ▶ ‘These shoe-gazers are trailblazers’: Naresh Ramchandani on the ‘marketing genius’ of the **Radiohead** release. (Monday [Media Guardian](#) p10)
- ▶ **Radiohead** bypass the **MCPS/PRS Alliance** and licensing directly from their publisher **Warner/Chappell** for download sales of their new album. (Tuesday RotD) An MCPS-PRS Alliance spokesperson told Record of the Day: ‘There are provisions within our membership agreements which occasionally enable our members to direct license, which is what Radiohead are doing with the download version of ‘*In Rainbows*’.
- ▶ **Radiohead**’s site sees an 11-fold increase in hits to become top music website in the UK. (Tuesday [Telegraph](#) p12) **Jamiroquai** and **Oasis** are said to be considering offering work for free.
- ▶ **Radiohead**’s long-term creative partner Stanley Donwood talks to David Smyth about the band’s decision to practically give their album away. (Tuesday [ThisIsLondon](#))
- ▶ **Radiohead**: because they’re worth it. (Tuesday [ThisIsLondon](#) - Richard Godwin)
- ▶ **Radiohead**’s industry model-busting new digital album release will sidestep traditional authors’ rights licensing channels. (Weds [Billboard](#))
- ▶ How much is Radiohead’s online album worth? Nothing at all say a third of fans – according to RotD survey. ([Times](#) p31 – Adam Sherwin)
- ▶ Is Radiohead’s experiment a profitable one? Customers have set their own prices for the band’s self-released, downloadable album, some less than \$10. (Thursday [LATimes](#)) Contains quotes from RotD.
- ▶ Radiohead have let fans name their price for new album - but is *In Rainbows* worth paying for? (Thursday [BBC](#))
- ▶ Fans start to rate Radiohead tracks. (Thursday [Wired](#))
- ▶ Review “A triumph of wit, romance and neurosis.” (Thursday Guardian p13 - 5* AlexisPetridis) Overview includes mention of RotD survey.
- ▶ Fans choose to pay for Radiohead’s ‘free’ album. (Thursday Telegraph p3)
- ▶ Robert Sandall finds that Radiohead do not put a foot wrong with their new album ‘*In Rainbows*’. (Thursday [Telegraph](#) p29)
- ▶ “It wouldn’t work for every band, but I was pleased I bought the boxed set,” review by Pete Paphides. (Thursday [Times](#) p31)
- ▶ Radiohead album becomes available for download: “a typical dose of sardonic alienation and worth every penny.” (Thursday [Independent](#) p5 – Andy Gill)
- ▶ Fans report ‘difficulties’ trying to log onto Radiohead website to download album. (Thursday [Mirror](#) p11)
- ▶ Mirror poll asks ‘How much do you think the new Radiohead album is worth?’. (Thursday [Mirror](#) online)

hwch 07

Hard Working Class Heroes Dublin, September 28-30 <http://www.hwch.net>

Now in its fifth year, Hard Working Class Heroes is the Irish music industry’s most prolific showcase event. Since 2003 it has been become a breaking ground for some of Ireland’s brightest acts – featuring among their early successes are Duke Special, Iain Archer, Oppenheimer, Fionn Regan, Republic Of Loose, Delorentos and Humazi.

Residing under one roof for the first time ever, HWCH availed of Dublin’s superb POD complex, which has recently undergone a multi-million Euro makeover. Over 100 bands played over three nights in this fantastic venue, which is really five venues in one, with another neighbouring bar, The Odeon for acoustic sets. We can’t speak highly enough of how convenient the set-up was, or how lucky Dublin is to have the POD complex – it’s one of the best of its kind in Europe for sure and it was brilliantly utilised for HWCH. Sound quality, venue design, security and flow of a heaving crowd were all managed with great skill. It was a pleasure to switch venues and take in as much of the action on offer as we could. There isn’t a

comparable venue for the UK, but we wish there was - reminded of SXSW or looking forward to ITC we know how trekking for talent in short sharp bursts can wear out ones shoe-leather very easily.

As an industry event, one of the things that HWCH does well is bring in an international focus to its networking strand. This year, over 30 ‘mentors’ were brought in from UK, across Europe and US. Ten minute pre-booked ‘speed sessions’ meant that the hundreds of artists and industry folk from Ireland were able to utilise the presence of more guests from abroad than ever before. As one of the mentors, we found that even if everyone asking for advice wasn’t as well-prepared or as sussed-out on their targets as we’d hoped, there were a few people (both artists and business people) we met who we’ll definitely be keeping in touch with. In terms of doing business it definitely keeps you busy in the daytime over two of the three days.

Is there enough ‘good people’ to justify this as a business trip? If what we’ve experienced in our two years here, this should definitely be earmarked as a good showcase and networking event to attend – and it’s only on our doorstep. A good smattering of UK and US A&R’s, key media people from



- ▶ If you can get music the quality of Radiohead's for free, why pay for anybody else's? OK, we're being fillipant, but there's serious long-term questions to be answered if established artists start luring listeners this hard.
- ▶ Do credit card companies really take 45pence for a transaction? Some are questioning the amount.
- ▶ Courtyard Management couldn't download the Radiohead album because of the spam filter on their office computers!
- ▶ Among the price points submitted in our survey for Radiohead's album was a goat herder from Albania who offered two of his finest. Curiously he had the same name as the Hit Sheet publisher, Paul Kramer.
- ▶ [Interesting article](#) generated by the Radiohead kerfuffle this week on Business Week, under the title "Ten Rock Stars Who Shook the Music Establishment". What Lily Allen is doing in that list, we don't know.
- ▶ Naresh Ramchandani on Radiohead this week in the Guardian: 'These shoe-gazers are trailblazers'. Shoe-gazers, eh? Funny how the media is out-of-step sometimes.
- ▶ Now that the news about Madonna's tie-up with Live Nation has been made almost official, we found this comment quite amusing this week: "I don't think we mass produce concerts like Starbucks mass produces coffee," says Bruce Eskowitz, Live Nation president and chief executive for North American concerts." Even if you don't think you are now, you sure soon will be!
- ▶ Ahead of the release of his new album Intoxication, Shaggy has made a series of four films. In one of them (which you can see [here](#)) he talks openly, honestly and incisively about homophobia in Jamaican lyrics and what it's like to be a poster boy for the Iraq war – having been a marine himself. It's good to see one of the island's biggest stars addressing these issues – makes a refreshing change.
- ▶ Watch out in coming weeks for a new music website run by one of the UK's biggest newspapers, run by a showbiz hound who recently exited a tabloid...
- ▶ Listening to Akala on Zane Lowe on Tuesday night (listen again to the show [here](#)) confirmed why he's not only one of the most clued-up people doing his thing independently in the UK, but also reminded us that he's an amazing MC. His impromptu rapping to The Gossip's Standing In The Way Of Control was worth the licence fee alone.
- ▶ Is [this](#) the most awkward radio interview ever? Or is US National Public Radio host Luke Burbank just not prepared for surly Icelandics Sigur Ros and their idiosyncratic behaviour? Either way, it makes for uncomfortable viewing/listening for any producers out there.
- ▶ We attended UK Trade and Investment's SXSW briefing event last week, which was very informative and something we wish we'd been to before going out there ourselves for the first time. Among the speakers were Una Johnston of SXSW and Katie Ray of visa specialists Traffic Control Group. The visa side was especially useful given recent changes in the rules. Thanks to Philippa McEvoy at UKTI for getting us down there.
- ▶ At the event, Crispin Parry at British Underground told us of an interesting development for next years festival - the establishment of a 'British Music Embassy' at the Latitude 30 venue in Austin, which will see it become a full-time hub of British acts and events for the duration of SXSW 08. This will be held in addition to the traditional British BBQ at Brush Square.
- ▶ Arcade Fire have made a very cool interactive video for 'Neon Bible'. Watch and play with it here.

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» Orange arrows indicate new content not from the daily email

New Media

- » Video-C, a music portal operator, has launched ilovevideo.com, an online service that offers digital rights management-free music videos for playback on PCs, Macs and handheld devices (Marketing 10 October p14).
- » NME's website, nme.com, was named Best Music Magazine at the BT digital music awards last week (Media Week 9 October p7). It is the second year in a row that the IPC Ignite website has won the award.
- » With one of the first public revenue-share deals for up-and-coming bands, Sellaband is starting to make a name for itself – interview with co-founder and MD, Johan Vosmeijer (New Media Age 11 October p21).

TV

- » ITV1 is joining forces with Kylie Minogue for an hour-long special to air later next month (Broadcast 12 October p8). Entitled The Kylie Show, the production will feature a mix of classic tracks from throughout her career alongside new songs from her forthcoming album.
- » ITV1 has commissioned a one-off entertainment special celebrating the world's best female singing talent (Broadcast 12 October

p9). Saturday Night Divas will be hosted by Mylene Klass and features Celine Dion, Alicia Keys, Jennifer Lopez, Girls Aloud, Leona Lewis, Jamelia, Natasha Bedingfield and Chaka Khan performing their classic tracks.

Radio

- » David Mansfield, the former chief executive of Capital Radio, has been named chairman of Rajar, the radio industry's audience research body (Media Week 9 October p3 & Broadcast 12 October p5)
- » Nick Jackson, the drivetime DJ at GCap Media's Birmingham station BRMB, is to take over the Virgin Radio weekend breakfast show (Broadcast 12 October p16).
- » Station Profile: Virgin Radio, including interview with Mark Bingham, producer of Afternoon Tea with Suggs (Broadcast 12 October p16).

Marketing

- » Sony is set to launch a marketing push to promote its next-generation range of Walkman digital media players (New Media Age 11 October p5). Sony will unveil two new digital Walkmans this month and will be supporting the launch with online, print and TV ads, in addition to partnership

deals with Vice and Xfm to promote the Walkman brand.

People Moves

- » Music strategy and communication agency Frukt has taken on Theo Gupta to head new department Frukt Artists (New Media Age 11 October p39). He joins from T-Mobile International where he worked as music manager, responsible for developing and implementing strategic music initiatives across the group.

Previously published

Mobile

- » O2 is offering customers access to their MySpace accounts via mobile phones, only eight months after Vodafone announced its exclusive deal with the social networking site. (Friday [Register](#))
- » Vodafone has struck a deal with Omnipoint to counter iPhone fever this Christmas. (Monday [Mobile Today](#)) The new **MusicStation** service launches with a provisional £1.99-per-week deal, but will be slashed to 'free' on certain handsets on 18-month contracts upwards of £40 per month.
- » Mobile phone distribution

company Comment Retail Services has announced the launch of a digital music download service, **Datz.com**. (Monday [RotD](#))

Online

- » Lex: A tiny share in music players at least gives **Microsoft** a rare opportunity to play plucky underdog. (Friday [FT](#) p20)
- » **Click to download** ... and your clicks for free. Chris Salmon on the fashion for giving albums away online. (Friday [Guardian](#) Music p13)
- » **Facebook** is working on an artist platform to be launched later this year. The platform will allow bands and labels to create artist pages, and allow various widgets to be embedded for music promotion, organizing events and more. (Tuesday [PaidContent](#))
- » Music 'futurist' **Gerd Leonard** and Mobile Entertainment Fourm chairman **Ralph Simon** launch a series of video talks about the 'future of music'. (Weds [Facebook](#))
- » **Gerd Leonard** launches new project, **Sonofic** - a **Facebook** music application, which allows users to embed music on to their page. (Weds [Facebook](#) - link only available to Gerd's 'friends') The service claims to have 200,000

tracks licensed, although no major labels have yet to supply catalogue.

- » Nine solo albums by the late Beatle **George Harrison** are made available to download for the first time. (Thursday [BBC](#))

Radio

- » The **PRS** is taking Kwik-Fit to court for not having a licence for staff to listen to the radio at work. It is claiming £200,000 damages. (Monday [Radio Today](#))
- » **Rajar** has appointed **ex-GCap David Mansfield** as chairman. (Tuesday [RotD](#))
- » BBC Radio 3 DJ **Andy Kershaw** has received a suspended jail term after admitting harassing his former partner. (Weds [BBC](#), [Telegraph](#) p8, Mail p33, Sun p22, Times p21, Independent p14, [Mirror](#))

TV

- » Female singers including **Celine Dion**, **Jennifer Lopez** and **Alicia Keys** will perform on ITV1's new autumn show Saturday Night Divas. (Weds [Mirror](#) p3)



news/gigs/tv/radio

Music Week

- ▶ Live Nation UK has distanced itself from the Dutch arm of its company which signed a deal with a ticket trading website. (p2)
- ▶ Dramatico announces new senior appointments and new plans. (p2)
- ▶ R1 head of programming Ben Cooper explains chart show changes. (p3)
- ▶ War Child secures cross-platform promotion for Keane gig and single. (p3)
- ▶ Indies demand review of EC's decision to allow Sony and BMG to merge (p4-5)
- ▶ Universal to exploit new chart-rule changes to fully launch USB as a physical singles format. (p6)
- ▶ IFPI believes that RIAA's win against a Kazaa P2P file sharer will serve as a deterrent to UK offenders. (p8)
- ▶ Chris Hufford and Bryce Edge explain the thinking behind Radiohead's latest move. (p12-13)
- ▶ Mama Group feature (p14)
- ▶ Box sets coming up for Christmas. (p15-16)

London Gigs:

Friday
Gilkicker, Barfly NW1

Saturday
None

Sunday
Hot Chip, Psapp & More, Scala N1
Alice McLaughlin, Amersham Arms SE14

Monday
None

Tuesday
Kate Walsh, Union Chapel N1
Eugene McGuinness, The Luminaire NW6

Wednesday
Ben Griffith, Nambucca N7
Ghosts, Hard Rock Cafe W1

Thursday
The Wombats + Lethal Bizzle (w/ The Enemy), Brixton Academy SW9
Republic Of Loose, Barfly NW1
The Orange Lights, Bush Hall W12
Jakobinarina, The Forum NW5
The Hoosiers + Grace, KCLSU WC2

TV

Friday 12 October
17:00 Channel 4: The Paul O'Grady Show: Alison Moyet
20:00 BBC4: Emmylou Harris's 10 Commandments of Country
21:00 BBC4: Emmylou Harris: From A Deeper Well
22:00 BBC4: Emmylou at the BBC
23:00 More4: Channel 4 at 25: The Tube
22:35 BBC1: Friday Night With Jonathan Ross: Jools Holland/Richard Hawley
23:35 Channel 4: Transmission: Kaiser Chiefs, Adele
00:40 Channel 4: V Festival 2007:
00:50 More4: Channel 4 at 25: The Word

Saturday 13 October
10:55 Channel 4: Mobileact Unsigned
11:55 Channel 4: Transmission
12:25 Channel 4: 4Music Presents... The Stereophonics
19:10 BBC2: The Culture Show: Neil Young, The Young Knives
19:00 BBC4: Emmylou Harris's 10 Commandments of Country
20:00 BBC4: Emmylou Harris: From A Deeper Well
22:00 ITV1: Parkinson: Paul Anka
01:00 Channel 4: 4Music Presents...Stereophonics

Sunday 14 October
12:30 Channel 4: MobileAct Unsigned
19:00 BBC4: Whatever Happened to Radio2?
21:00 BBC4: Arena: Dylan's Folk – the Pure, the Bad and the Holy
21:40 BBC4: Arena: The Other Side of the Mirror: Bob Dylan at the Newport Folk Festival
23:00 BBC4: Arena: Dylan In The Madhouse
00:10: BBC4: Film: Festival: Filmed at the Newport Folk Festival
02:15 Channel 4: Stereophonics – Word Got Around
03:15 Channel 4: Transmission

Monday 15 October
03:00 Channel 4: MobileAct Unsigned

Tuesday 16 October
06:00 GMTV: Nicole from Pussycat Dolls
10:30 ITV1: This Morning: Mel C
17:00 Channel 4: The Paul O'Grady Show: Backstreet Boys

Wednesday 17 October
None

Thursday 18 October
06:00 GMTV: Katherine Jenkins
00:00 Channel 4: Ibiza Rocks: The Enemy

Radio

Friday 12 October
None

Saturday 13 October
10:00 R2: Jonathan Ross: Roisin Murphy
14:00 R2: Dermot O'Leary: Maximo Park

Sunday 14 October
None

Monday 15 October
20:00 R2 Mark Radcliffe: Sid Griffin

Tuesday 16 October
00:30 R2: Janice Long: David Jordan

Wednesday 17 October
19:00 R1: Zane Lowe: Adele in session
20:00 R2: Mark Radcliffe: Oi Va Voi in session

Thursday 18 October
None

Gerd Leonhard, Media 'Futurist', author of [The End of Control](#) and [The Future of Music](#), CEO of Sonific LLC

You released the book 'The Future of Music' some time ago now. It's no doubt been building momentum – did you expect the book to take off like this?

The Future of Music is two and a half years old and still amazingly on-the-money, which is both good (for the book sales) and bad (because not much has changed). Seriously, what we wrote in the book was kind of obvious *then* – and it is happening right now, too! DRM is [toast](#), the flat rate for music is coming, artists are going direct.... Music Like Water is becoming a reality. We just showed people what was already in front of their noses, and now they have started to see it. My new book The End of Control is available online, for free, and goes further into media2.0: take a look.

Your book promotes the idea of 'music like water,' as if consumers pay for it like a utility. Do you think we are closer to this happening, or can you see a different model taking shape now?

It's already a reality in France (Neuf Cegetel/UMG), Korea (SK Telecom/WMG), China (Noank Media) – the

flat rate in music is inevitable. The flat rate is our only choice if we want to get paid for music that is used in digital form – and it's also a huge opportunity.

What are your thoughts on the recent moves by Prince and Radiohead to alter the usual process of album releases?

The wall of ignorance and cartel-thinking is coming down quickly now – almost all managers of major artists are looking to 'go direct' when their current contracts end, and the majors are running out of steam due to disastrous CD sales – Radiohead and Prince are just the beginning. See my post on my [blog](#) for more about this subject. The majors can only survive this if they re-invent without hesitation, and with bold leadership. And the indies can only prosper if they don't want to be like the majors were. These points explain more:

- Distribution as a control factor is toast. Everyone has distribution via the web now. Man even has involuntary distribution :)
- Major artists going direct is becoming a fact of life in the music industry. It's the managers that are the un-doing of the major record system (along with technology, of course).
- It's attention that matters first, and

only then it is sales. Exposure comes before the selling.

- The web is the next radio, and that's where the music is being played first.
- Give the user the control, and they'll reward you handsomely.

What have been your main projects since the release of The Future of Music?

- Blogging at www.mediafuturist.com
- New book "The End of Control" www.endofcontrol.com
- New video series "Future Talks" www.futuretalks.com
- My music widget company Sonific LLC
- Advisory work for Ged Doherty at SonyBMG UK (he's a great guy and will without a doubt emerge as one of the global leaders in this turf)
- Collecting more frequent flyer miles ;)

Can you explain Sonific to us?

Simple: we are one of the few fully-licensed and legal providers of music widgets and music applications for social media sites, i.e. social networks, communities, blogs and so on: see <http://sonific.com/home/about>. 200k+ tracks, almost 100k users, running on 42 sites in 27 countries.

There appear to be many music apps on Facebook – none of which we are sure are legitimate – surely licensing via Facebook presents some problems? How do you get over these hurdles with Sonific?

Well, we do have licenses for every single track we offer. And there aren't that many apps that do. We have over 200.000 tracks and it's growing quickly – 1000+ labels and aggregators such as CDBaby, IODA, IRIS, Big Fish, DRA / DMGI and so on.

As yet it appears that none of the major labels are signed up to the service. What is the stumbling block?

Their illusions about how this marketplace works, and how they can keep on controlling it ;) But seriously, we do have some major label content already (go find it yourself), and discussions are well under way – we'll get there soon.

Besides Sonific, are there any other digital applications/services for music that you particularly like, or think are particularly effective?

I like what SonyBMG UK is doing with the blogging platform Vox.com (yes.. I helped), and rcademos.co.uk, and blogging in general is a huge opportunity for labels and bands. I think kyte.tv rocks – and

also eyespot, splashcast, blip.tv, brightcove, last.fm, hypemachine.

What remains the biggest hurdle to raising the revenues of digital music?

Licensing the internet, and giving the user what they want. We need a default license for digital music just like we have a default license for radio. License access first, then sell copies.

Nicola Slade



some exciting Irish media and publishing outlets (Phantom FM, InDublin and 2FM all had notable presence, useful for anyone looking to break anyone over there). We also met valuable contacts at a couple of small Irish Indies and were pleased to pick up again with the folk at Muzu.TV (<http://www.muzu.tv>), which is shaping up to be a very interesting revenue sharing video-content site for fans and artists when it launches next year.

And the music? Having attended last year, one of the qualms we had with the live line-up was that there wasn't enough diversity across genres. This appeared to have been addressed, with plenty of variety on the bill. In terms of quality control, we think HWCH faces something of a conundrum – are there 89 acts (the rest were from partnering Scandinavian countries this year) worth showcasing to a visiting industry audience from a place as small as Ireland? One might argue the same for any national showcase from a smaller, somewhat satellite territory such as Ireland and that attitude does a disservice of how useful the line-up is for national and regional promoters. Overall, we agree with one established UK festival booker, who suggested the line-up could have been re-arranged so that one night was for

export-ready acts with acts of local interest being scattered around the other nights.

James Foley

Lucky 7 - our picks from HWCH 2007

Miriam Ingram, who was, along with Naimee Coleman, a member of mid-90's outfit Wilde Oscars, has recently finished her solo album, Trampoline. Live, it's definitely a very interesting set-up. Arresting melodies, quiet/loud contrasts with subtle electronic undertones and a powerful voice - we went straight to a local record shop the next morning to buy the album and we weren't disappointed. It's something different, but something quite special.

<http://www.myspace.com/miriamingram>

Eric Eckhart, a West Virginian singer songwriter now based in Ireland has achieved a lot on his own in Ireland, with Hot Press coverage, national and regional radio spots and a busy calander of well-received live shows behind him. His live show at HWCH was a confident showcase of his radio-friendly Americana (we heard everyone from Springsteen to Petty,

all wrapped up in a very modern Jack Johnson-style melodies).

<http://www.myspace.com/ericeckhartmusic>

Ham Sandwich are a 5 piece who, despite having one of the worst band names we've ever come accross, played an endearingly quirky set. Coming off like a Flaming Lips tribute act, all costumes and odd cult references, we found they actually had some good songs to divert us from the tricks. Listen to "click...click..Boom!" on their MySpace for a taster. They've recently won a spot on the nationwide breaking acts tour put on by RTÉ 2fm, so their profile can only rise.

<http://www.myspace.com/eathamsandwich>

The Flaws are the only Irish band on the ITC bill, which speaks more for how 'export-ready' they are, rather than any lack of talent on the island. They've had one Top 30 hit at home from their independently-released album 'Achieving Vagueness'. A fresh twist on a familiar sound, we really enjoyed their set and will be seeking them out in Manchester too.

<http://www.myspace.com/theflawsmusic>

We featured **Fight Like Apes** back in May this year after hearing '[Jake Summers](#)' on their MySpace. They released that track in the UK on Fierce Panda offshoot Cool For Cats last month. Their show was the busiest of the entire weekend, with queues snaking around the venue, all eager to see one of the most interesting bands to come out of Ireland in recent years. They play CMJ next week and release their deliciously-titled 2nd EP in Ireland next month - "David Carradine is a Bounty Hunter Whose Robotic Arm Hates Your Crotch". A marvellously entertaining live act.

<http://www.myspace.com/fightlikeapesmusic>

We didn't know much about **Dry County** when we happened upon their show in the biggest venue at HWCH. We were impressed by their live set-up with visuals synched brilliantly to their sometimes dense and intense electro-powered indie show. They've already played Popkomm and various Irish showcases, given how arresting their live show is we think they could do well at an event with festival bookers such as Eurosonic next January. Listen to 'Attention' on their MySpace.

<http://www.myspace.com/drycounty05>

Colenso Parade are a young four piece from Northern Ireland. Their energetic set was a breath of fresh air and perked up a few interested heads in the audience too. They look great, sound tight and the song writing shows promise. Not quite the finished product, but definitely bags of potential here.

<http://www.myspace.com/colensoparade>



your shout

The best of the Record of the Day messageboard this week

www.
recordoftheday.
com/mb

Messages on Record of the Day's messageboard are posted anonymously. While all messages are moderated by Record of the Day prior to posting, we do not know the identity of board users. Every care is taken to ensure that this messageboard is an open, free forum and users are requested to respect the integrity of the community. See our website for terms and disclaimer.

In Rainbows – first thoughts

Radiohead In Rainbows first listen... anyone else think 'Bono' with the first few tracks circa Disco period? Pity about the bit rate..(160kbps), although that's still better than iTunes standard. I loved OK Computer. The subsequent albums, not so much. So, while I'm not a rabid fan I'd still give the album an 8/10. Tis bloody good.
eff_gee -- Wed/10/10/07 08:55

Yes I did actually as well, although I spotted further typical Radiohead jokery with a few chord progression working from "She's A Rainbow" by the Stones. Absolutely great album though, it whimpers away in the end, but I expected nothing else. Can't really fault it. Congrats (as if they hadn't had enough) to everybody behind it making it as exciting to wait for an e-mail as it used to be whilst sitting on the bus reading an album cover before the first play.

Martin K -- Wed/10/10/07 09:35

'All I Need' and 'Faust Arp' are the highlights for me. Very good album!
Tiger -- Wed/10/10/07 09:56

I'm a massive fan anyway, but the first four tracks are all brilliant so far. The production is unbelievable

– every track leaps out of the speakers.

badgerbadgerbadger -- Wed/10/10/07 11:59

And this is at 160k! It's a hi-fi salesman's must have this album.
Martin K -- Wed/10/10/07 12:58

To be honest, I can see why they had to give it away – I want a refund of my 8p + debit card charges. Sorry to rock the boat folks, if this was an unsigned band releasing this, it would be seen for what it is. Radiohead decided to release this record in this way to gain loads of interest in what is in fact a record that on its musical merit, sold at a standard price, wouldn't sell to anyone that isn't already a Radiohead fan. Much like Prince, giving his album away to three million Mail On Sunday readers – because he wouldn't have sold anywhere near that – in his case he just wanted the opportunity to get his music out there and heard. In Radiohead's case, the band doesn't care whether anyone likes it or not, even their own fans, they went past that years ago. They've bypassed the "they are over it" because the story is they've given it away, what the album is actually like doesn't matter. Only positive thing I can saw about the

album, is that the second half is slightly better than the first. Hey, they say you get what you pay for.
Festival Worker -- Wed/10/10/07 12:16

First track 15 Step sounds like Aqualung on a bad day and track 2 Bodysnatchers sounds like a U2 b-side but it gets better. House of Cards track 8 is the standout radio friendly track.
real mark up -- Wed/10/10/07 12:44

Tracks 1-3 stood out for me, the rest OK, but need to give it some more listens
tony wandsworth -- Wed/10/10/07 13:30

Liked Ian Young's comment in his BBC piece today... ([Link](#)) "Like their last three albums (and Thom Yorke's solo work), I will probably listen to it a few times, feel that there must be some greater artistic excellence that I'm not fully appreciating, then forget about it..."
ole timer -- Wed/10/10/07 18:44

"Anyway, my favourite Radiohead album is still Pablo Honey. " – I think the article can be discounted on the grounds that he's probably deaf.
badgerbadgerbadger -- Wed/10/10/07 23:57

Interesting perspective raised by the mention of "Pablo" though. One would not have expected that band to make a seventh studio album at the time. I thought Ian Youngs wrote a reasonable piece given the time scale he had to do it in, although maybe a title of "I've got X amount of words to write about this album I've just got by teatime", may have been a more accurate title. Or maybe, "My day In with Radiohead".
Martin K -- Thur/11/10/07 07:42

Lily Allen

Lily Allen sacks her management – what the f**k is she on? Great celebrity she might be but musical talent she certainly isn't, I can't see a thing that they've done wrong. All they've done is mop up after every mess she caused. If the press is to be believed it's to do with her "failure to crack America". Erm.. wouldn't that be more down to her cancelling tours due to 'exhaustion', 'illness' and immigration issues thanks to her moronic behaviour? Oh, and being rubbish didn't help her case...
whatever -- Thur/11/10/07 00:47

Interesting – so where do Empire go next? Haven't they also recently lost staff?
Keith's little finger -- Thur/11/10/07 12:49



your shout

Empire manage: Sean Kingston ex N America. Natasha Bedingfield whose new single featuring Sean Kingston sounds like a hit to me. The Feeling, whose new album is supposed to be strong. Nick Harrison who was signed for a lot of money so should get a good push from Polydor. Paul Epworth who produced the Kate Nash album. Future Cut who produced Lily's hits. I believe they are also in the publishing business now. And all their key staff are still there as far as I know, so I think they will scrape by without Lily.

Empire watcher -- Thur/11/10/07 13:11

Madonna and Live Nation

More significant than Radiohead – Madonna! Not Universal or EMI or a “label” but Live Nation – a “promoter”. Majors? Dead, Dead, Dead.

Off to Live Nation -- Thur/11/10/07 11:56

Madonna would never have been able to do that deal if it wasn't for major backing. Prince wouldn't have got the cover mount deal without major backing and Radiohead wouldn't have the profile they have without major backing from EMI.

major tom -- Thur/11/10/07 12:31

Major labels died the day they laughed when Fraunhofer offered them the mp3 technology 10 years ago. The good news, it's no great loss, and music is alive and kicking.

BBD -- Thur/11/10/07 12:32

Oh yes – true – but times have changed. Majors were terrific, then good, then OK, then below average, now a disaster area. I actually believe they now suffocate talent. Guy Hands was heard saying that EMI is like Odeon, they thought they were in the movie business when in fact they were in the popcorn business. Which really pissed off the (soon to be unemployed) top EMI execs!

Off to Live Nation -- Thur/11/10/07 13:17

Have you read of Live Nation's million dollar losses? Let's hope Madonna's career continues in a way that Robbie Williams hasn't otherwise they'll be asking Northern Rock for advice.

dataglo -- Thur/11/10/07 13:35

\$120m!!! Errr, does anyone think this is a great deal? Either financially or artistically? That's – if any of this is more than a rumour – \$120m for an artist who lip-syncs live and will be 60 in ten years time. Madge is no Barbra S, and she's

no Rolling Stones either. Imagine a pensioner in a leotard belting out Holiday in Vegas. That's, effectively, what they'll be buying. A global brand, but a brand in decline. And as for her records. If I was a major, I'd want the catalogue, but as for the new stuff... I might give that a miss. Ditto Prince, the Stones, Oasis and Jamiroquai. Their best days are loooong gone. And aren't Radiohead thinking about signing another deal? It might be with XL, but don't be surprised if it's with Universal. Just like Arcade Fire. This labels are dead talk is just sub-McGee rants (a man who would U-Turn quicker than you could say 'Kevin Shields is a genius' if you waved a big enough cheque). Personally, I'd rather be spending \$120m on new talent, built around mutually-beneficial, long-term deals. That's where record labels might just have a chance.

Medulla -- Thur/11/10/07 13:45

Sure but look at the gross for Prince at the O2, and Madge's last good album was a lot more recent than Prince's last good album. Madonna is the comeback queen. Every time you think she's too told, she comes back strong. By the way, you could buy the entire Madonna back catalogue on CD for the same

price as a Madonna ticket. Food for thought.

*joe mott's other lover --
Thur/11/10/07 14:12*

If major labels are dead, then who or what is going to fund new music? Break artists? Pay for production of musical product? Invest in touring? This is the high risk end of the business but it's vital for its regeneration. None of the arguments for the “end of the major” answer that question so far.

Lip Service -- Thur/11/10/07 14:18

Who cares about funding new music – new music will fund itself. Especially new music from Bedales.

Pilger -- Thur/11/10/07 15:52

It's not about funding new music. It's about creating hits. Unless the industry finds ways to make money out of lower sales, then the point remains about the hits.

BlahBlah -- Thur/11/10/07 16:05

Hits? But hasn't the definition of a 'hit' changed? You need great songs and great artists, obviously – but labels will also want a cut of merch, live, syncs and so on. In return for a more favourable contract terms. A number one 'hit' without these is irrelevant. As are artists who cannot deliver on these criteria. If

the new business model means an end to short-termism, then that's got to be good for everyone. Majors included. It was interesting that Guy Hands, a music biz outsider, was so quick to point out the lack of sustainability in a system where artists selling a hundred thousand CDs is not profitable. As anyone in the indie sector would tell you, that's not rocket science. Especially with the opening up of so many free marketing channels. After that, all the industry has to do is monetize the sharing of music.

Medulla -- Thur/11/10/07 16:40

Official airplay chart

TW LW			plays	points
1	2	Mark Ronson ft Amy Winehouse <i>Valerie</i>	828	34.62
2	3	Sugababes <i>About You Now</i>	1150	33.239
3	1	The Hoosiers <i>Goodbye Mr A</i>	577	32.385
4	4	Plain White T's <i>Hey There Delilah</i>	1335	28.396
5	7	Take That <i>Rule The World</i>	605	24.799
6	15	Leona Lewis <i>Bleeding Love</i>	527	23.846
7	6	Scouting For Girls <i>She's So Lovely</i>	776	23.127
8	20	Newton Faulkner <i>All I Got</i>	180	22.327
9	10	Mika <i>Happy Ending</i>	326	21.425
10	8	Ida Corr <i>Let Me Think About It</i>	355	20.949

ILR

TW LW			plays	points
1	1	Plain White T's - <i>Hey There Delilah</i>	1294	20.889
2	4	Sugababes <i>About You Now</i>	1129	19.541
3	3	Fergie <i>Big Girls Don't Cry</i>	1010	15.9
4	2	James Blunt <i>1973</i>	955	17.309
5	9	Mark Ronson ft Amy Winehouse <i>Valerie</i>	753	11.781
6	8	Scouting For Girls <i>She's So Lovely</i>	733	11.873
7	5	Rihanna <i>Shut Up And Drive</i>	718	11.929
8	6	Robyn <i>With Every Heartbeat</i>	666	9.865
9	13	Take That <i>Rule The World</i>	580	8.054
10	17	The Hoosiers <i>Goodbye Mr A</i>	551	9.068

Radio 1

TW LW			plays	points
1	1	Ida Corr <i>Let Me Think About It</i>	15	14.003
2	5	Mika <i>Happy Ending</i>	13	13.05
3	11	The Enemy <i>You're Not Alone</i>	13	11.662
4	3	Jack Penate <i>Second, Minute Or Hour</i>	12	11.624
5	4	Mark Ronson ft Amy Winehouse <i>Valerie</i>	13	10.82
6	14	30 Seconds To Mars <i>The Kill</i>	12	10.752
7	7	Scouting For Girls <i>She's So Lovely</i>	12	10.54
8	12	Foo Fighters <i>The Pretender</i>	11	10.466
9	10	Sugababes <i>About You Now</i>	11	10.286
10	21	Freemasons ft Bailey Tzuke <i>Uninvited</i>	11	10.235

Radio 2

TW LW			plays	points
1	4	Amy Macdonald <i>LA</i>	13	13.54
2	2	The Hoosiers <i>Goodbye Mr A</i>	10	13.37
3	3	Mark Ronson ft Amy Winehouse <i>Valerie</i>	7	11.716
4	8	Take That <i>Rule The World</i>	10	11.287
5	13	Newton Faulkner <i>All I Got</i>	10	10.73
6	21	Seal <i>Amazing</i>	7	10.452
7	22	Roisin Murphy <i>Let Me Know</i>	8	9.698
8	11	Eagles <i>How Long</i>	9	9.579
9	6	Natasha Bedingfield <i>Say It Again</i>	8	9.386
10	18	Leona Lewis <i>Bleeding Love</i>	8	9.008

Airplay chart entries

15	Kylie Minogue	<i>2 Hearts</i>
50	Craig David	<i>Hot Stuff</i>
56	Simply Red	<i>The World To You And I</i>
67	McFly	<i>The Heart Never Lies</i>
79	Celine Dion	<i>Taking Chances</i>

Airplay climbers

15	Kylie Minogue	<i>2 Hearts</i>
17	Timbaland	<i>Apologize</i>
37	Seal	<i>Amazing</i>
50	Craig David	<i>Hot Stuff</i>
27	Robyn	<i>Handle Me</i>

Power adds

Tracks with biggest increase in number of stations playing them since last week.

Airplay chart position		
15	Kylie Minogue	<i>2 Hearts</i>
490	Remi Nicole	<i>Rock N Roll</i>
272	Radiohead	<i>Bodysnatchers</i>
433	Radiohead	<i>House Of Cards</i>
346	Radiohead	<i>Jigsaw Falling Into Place</i>

MTV channels most played

1	Kanye West	<i>Stronger</i>	169
2	Foo Fighters	<i>The Pretender</i>	137
3	Hard Fi	<i>Suburban Knights</i>	110
4	Kano	<i>This Is The Girl</i>	110
5	Plain White T's	<i>Hey There Delilah</i>	108
6	50 Cent ft Justin Timberlake		
7	Sugababes	<i>Ayo Technology</i>	101
8	Ida Corr	<i>About You Now</i>	98
9	Jennifer Lopez	<i>Let Me Think About It</i>	89
10	Stereophonics	<i>Do It Well</i>	97
		<i>It Means Nothing</i>	85

Top 10 tracks available to download from p2p users

source: bigchampagne.com

LW TW		
1	1	Fergie <i>Big Girls Don't Cry</i>
2	2	Sean Kingston <i>Beautiful Girls</i>
5	3	Kanye West <i>Stronger</i>
4	4	J Holiday <i>Bed</i>
10	5	50 Cent <i>Ayo Technology</i>
9	6	Nickelback <i>Rockstar</i>
6	7	PLIES ft. T-Pain <i>Shawty</i>
21	8	Kanye West ft. T Pain <i>Good Life</i>
7	9	Akon <i>Sorry, Blame It On Me</i>
12	10	Rihanna <i>Shut Up And Drive</i>

6Music Chart:

XL's Indie/Folkster Devendra Banhart takes the top spot with Smokey Rolls Down Thunder Mountain. Nightwish with their new line-up are a new entry at 7 with Dark Passion Play. Future of the Left and iLiKETRAINS are the only other new entries in the top20 with week at 9 and 16 respectively. Mum (22-5) and Arch Enemy (28-8) both make notable leaps towards the top of the chart.

The Box most played

1	1	Mika	<i>Happy Ending</i>	29
2	76	Westlife	<i>Home</i>	28
3	5	Sugababes	<i>About You Now</i>	27
4	64	Rihanna ft Ne-Yo		
		<i>Hate That I Love You</i>		25
4	2	McFly	<i>The Heart Never Lies</i>	25
6	3	Nelly Furtado	<i>Do It</i>	24
6	61	Craig David	<i>Hot Stuff</i>	24
9	8	Girls Aloud	<i>Sexy! No No No</i>	22
9	0	Avril Lavigne	<i>Hot</i>	22

Shazam pre-release

1	1	Samim	<i>Heater</i>
2	2	Freemasons	<i>Uninvited</i>
3	5	T2	<i>Heartbroken</i>
4	7	Mika	<i>Happy Ending</i>
5	6	Timbaland	<i>Apologize</i>
6	3	J. Holiday	<i>Bed</i>
7	New	Leona Lewis	<i>Bleeding Love</i>
8	4	Mark Ronson	<i>Valerie</i>
9	9	Akon	<i>Sorry, Blame It On Me</i>
10	16	Kanye West Feat. T-Pain	<i>Good Life</i>

Last.fm track hype list

% of jump in listeners

1	Foo Fighters	<i>But, Honestly</i>	3637%
2	Foo Fighters	<i>Erase/Replace</i>	2634%
3	Babyshambles	<i>There She Goes</i>	1727%
4	Babyshambles	<i>Deft Left Hand</i>	1689%
5	Babyshambles	<i>French Dog Blues</i>	1605%

source

Amazon pre-release albums

1	V/A	<i>Live Lounge 2</i>
2	Eagles	<i>Long Road Out Of Eden</i>
3	Robert Plant & Alison Krauss	
		<i>Raising Sand</i>
4	Stereophonics	<i>Pull The Pin</i>
5	Aled Jones	<i>Reason To Believe</i>
6	Stereophonics	<i>Pull The Pin</i>
7	Neil Young	<i>Chrome Dreams III</i>
8	Alison Moyet	<i>The Turn</i>
9	R.E.M.	<i>R.E.M. Live</i>
10	Eagles	<i>Long Road Out Of Eden (Deluxe Edition)</i>

Radio 2 playlist additions

Seal	<i>Amazing</i> (A)
Kylie	<i>2 Hearts</i> (B)
Sia	<i>Day Too Soon</i> (C)
Wet Wet Wet	<i>Too Many People</i> (C)
Katie Melua	Album: <i>In Pictures</i> (C)
Remi Nicole	<i>Rock N Roll</i> (C)

Record Of The Week

Michael Bublé	<i>Lost</i>
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Album Of The Week

The Hoosiers	<i>The Trick To Life</i>
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Radio 1 playlist additions

Bloc Party	<i>Flux</i> (C)
The Cribbs	<i>Our Bovine Public</i> (C)
Craig David	<i>Hot Stuff</i> (C)
Kylie	<i>2 Hearts</i> (C)
Rihanna ft. Ne-Yo	<i>Hate That I Love You</i> (C)
Nicole Scherzinger	<i>Baby Love</i> (C)
Britney Spears	<i>Gimme More</i> (C)
One Night Only	<i>You And Me</i> (U)
T2 & Jodie	<i>Heartbreak</i> (U)

DJ Picks	
Greg James	
Kings Of Leon	<i>Charmer</i>
Scott Mills	
Kylie Minogue	<i>2 Hearts</i>
Jo Whaley	
One Night Only	<i>You And Me</i>
Edith Bowman	
Palladium	<i>High 5</i>
Sara Cox	
Dizzee Rascal	<i>Flex</i>
Weekend Anthem - Nihal	
Common ft Lily Allen	<i>Drivin Me Wild</i>
Zane Lowe	
Hadouken!	<i>Leap Of Faith</i>
Colin Murray	
The Fiery Furnaces	<i>Ex Guru</i>

Popjustice songs of the week

Thurs	J Holiday	<i>Bed (Nina Sky Remix)</i>
Fri	Jens Lekman	
		<i>And I Remember Every Kiss</i>
Mon	Danni Minogue vs Jason Nevins	
		<i>Touch Me Like That</i>
Tues	Sugababes	<i>My Love Is Pink</i>
Wed	Kylie	<i>2 Hearts</i>

iTunes Music Store top songs

1	Sugababes	<i>About You Now</i>
2	Mark Ronson	<i>Valerie</i>
3	The Hoosiers	<i>Goodbye Mr A</i>
4	Ida Corr	<i>Let Me Think About It</i>
5	Plain White T's	<i>Hey There Delilah</i>
6	Feist	<i>1234</i>
7	Scouting For Girls	<i>She's So Lovely</i>
8	Shayne Ward	<i>No U Hang Up</i>
9	Mika	<i>Happy Ending</i>
10	Freemasons ft. Bailey Tzuke	<i>Uninvited</i>

PR = airplay pre-release chart (out of 20)
TV = TV airplay chart position (40)
Growers = radio (10)
ILR (30)
R1/R2 = Radio 1/2
Download (20)

Airplay data supplied by Nielsen Music Control

For week ending 7 October

R1 and R2 playlists for forthcoming week

	Airplay								TV	Download	RotD
	TW	LW	2W	R1	R2	ILR	PR	G			
1 October											
Bon Jovi "Lost Highway"											
Coral "Jacqueline"	18	18	14								
CSS "Alcohol"											
Dragonette "Competition"											
Ed Harcourt "You Put A Spell On Me"											
Gwen Stefani "Early Winter"	46	58	127	B					8		
Jennifer Lopez "Do It Well"	27	10	16			21			12	23	
Josh Pyke "Sew My Name"											
Kate Nash "Mouthwash"	34	24	42	A					18	36	
Kennedy "Your Mama"											
Lil Chris "We Don't Have To Take..."											
Manic Street Preachers "Indian Summer"		107		196							
Paul McCartney "Ever Present Past"											
Robin Thicke "Wanna Love U Girl"											
Stereophonics "It Means Nothing"	21	21	20	A					35	31	
Sonny J "Can't Stop Moving"	171	200	69						37		23/5/07
Sugababes "About You Now"	3	4	12	A		4		3	9	1	22/8/07
8 October											
Ali Love "Late Night Session"	44	48	48								
Aly & AJ "Potential Break Up Song"											
Avil Lavigne "Hot"	82			A				19			
Biffy Clyro "Machines"	49			A							
Groove Armada "Things That We Could Share"											
Jimmy Eat World "Big Casino"											
Linkin Park "Shadow of the Day"											
Natasha Bedingfield "Say It Again"	32	55	86					7			
Nine Black Alps "Bitter End"											
The Hives "Tick Tick Boom"	63	83	108	B							
The Hoosiers "Goodbye Mr A"	1	3	22	A	B	17	1	5			
Roisin Murphy "Let Me Know"	67	63	41					14			16/8/07
15 October											
Amy Macdonald "LA"	12				A			4			
Beverley Knight "Queen of Starting Over"	108	69			B						
Common ft. Lily Allen "Drivin Me Wild"	188	163									10/8/07
Jack Rokka vs Betty Boo "Take Off"									33		
John Mayer "Waiting on the World to Change"						B					
Lightspeed Champion "Midnight Surprise"											
Mark Ronson ft Amy Winehouse "Valerie"	2	6	59	A	A	9		1	2	9	
Mika "Happy Ending"	10	39	29	A	B				11		
Nine Black Alps "Bitter End"											
Orson "Ain't No Party"	5	15	38	B	A			2	27		
Richard Hawley "Serious"					B						
Shapeshifters "New Day"											
The Maccabees "Toothpaste Kisses" EP											
Velvet Revolver "The Last Fight"											
22 October											
Adele "Hometown Glory"	97	116		B	C						
Amerie "Crush"											
Backstreet Boys "Inconsolable"											

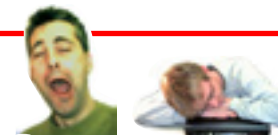
	Airplay								TV	Download	RotD
	TW	LW	2W	R1	R2	ILR	PR	G			
Chamillionaire "Hip Hop Police"									32		
David Jordan "Place in My Heart"	154				C						25/9/07
Freemasons feat Bailey Tzuke "Uninvited"	37	70	130	A				8	28		
Kelly Rowland "Work"											11/9/07
Kevin Michael "It Don't Make Any Difference"											
LCD Soundsystem "Someone Great"											
Mattafix "Living Darfur"											
McFly "The Heart Never Lies"				B					17		
Mutya "Just A Little Bit"	47	130		B	B			10	25		
Newton Faulkner "All I Got"	20	119		A	A			6			
Peter Cincotti "Goodbye Philadelphia"					B						
Take That "Rule the World"	7	33	58	B	A	13	3	2	14		
29 October											
Akon "Sorry Blame It On Me"									39		
Eugene McGuinness "Bold Street"											
Elliott Minor "The White One is Evil"											
Hard-Fi "Can't Get Along"	55			B				12			
Keane "The Night Sky"											
Kings Of Leon "Charmer"				C							
Leona Lewis "Bleeding Love"	15	53	182	B	A	22	5	4			
Linkin Park "Shadow Of The Day"											
One Night Only "You & Me"											
Robyn "Handle Me"	74			A							11/10/07
Samim "Heater"	52			B				11			21/9/07
The Cibs "Don't You Wanna Be Relevant?"											
Timbaland "Apologize"	81	173		A	B			18	8		
Westlife "Home"											
5 November											
Alicia Keys "No One"											
Britney Spears "Gimme More"	109			C				6			
Calvin Harris "Colours"											
Craig David "Hot Stuff"				C							
Darren Hayes "Me Myself & I"											
Duran Duran "Falling Down"											
Eve feat Sean Paul "Give it To You"											
Faithless "A Kind of Peace"											
Mitchell Brothers "Michael Jackson"											
Seal "Amazing"	127				A						
Coming Soon											
Bloc Party "Flux"				C							
Dannii Minogue "Touch Me Like That"											
David Ford "Decimate"	123	62									19/9/07
David Gray "You're The World To Me"	163										
J Holiday "Bed"											2/10/07
Kylie Minogue "2 Hearts"				C	B						
Palladium "High 5"				C							20/9/07
Rihanna/Ne-Yo "Hate That I Love You"				C							
Sia "Day Too Soon"					C						



news/features

- ▶ Jammie Thomas, the first accused copyright infringer to take the **RIAA** to trial, loses the landmark case and is now liable to pay \$220,000 in damages. (Friday [Chicago Tribune](#))
- ▶ **Jammie Thomas**, who was ordered to pay \$220,000 in damages in the first of the recording industry's file-sharing lawsuits to go to a jury trial, will appeal the verdict. (Weds [DMW](#))
- ▶ A legal battle over who wrote **Procol Harum's** A Whiter Shade of Pale has returned to court. Lead singer Gary Brooker is appealing against last year's ruling that organist Matthew Fisher was entitled to a portion of the song's royalties. (Friday [BBC](#))
- ▶ **Merlin**, the rights body for the global independent record sector, has appointed its first chairman - Bob Frank of US independent Koch Records. (Monday [RotD](#))
- ▶ **Led Zeppelin** fans threaten to sue promoter Harvey Goldsmith after it was discovered that winning codes for tickets to reunion show were being sold on eBay. (Monday Sun p9)
- ▶ **Harvey Goldsmith** slams eBay for allowing Led Zeppelin ticket sales. (Monday Star p4)
- ▶ **Midem** will honour **Peter Gabriel** with the personality of the year award at next year's conference. (Monday [RotD](#))
- ▶ **Arctic Monkeys** are named best act at the **Q Awards**. **Tony Wilson** was named Q's hero. (Tuesday [BBC](#), [Telegraph](#) p12, [Guardian](#) p7, [Independent](#) p8)
- ▶ **Xfm** are launching an awards ceremony to acknowledge the best of 2007's new music. The awards will be based around one major prize "The Xfm British Debut Album of the Year" and will take place at Koko in Camden on 16 January 2008. (Tuesday [RotD](#))
- ▶ **Klaxons** are to represent the UK in the New Sounds Of Europe Award at this year's MTV Europe Music Awards in Munich on 1 November. (Tuesday [RotD](#))
- ▶ **Klaxons** have replaced James Morrison who withdrew due to recording commitments.
- ▶ **Nine Inch Nails** will self-release new material now that their Interscope deal has finished. (Weds [Yahoo](#))
- ▶ A new spin on classic records. **Concord Music** is shaking up the music business with creative marketing - and songs recorded half a century ago. (Weds [CNN](#))
- ▶ **Foo Fighters** frontman **Dave Grohl** has renewed his exclusive, worldwide co-publishing agreement with Universal Music Publishing Group. (Weds [Billboard Biz](#))
- ▶ With the web decimating CD sales, the major labels are looking for new revenue streams, including ringtones, merchandise, tours - everything but music. (Thursday [BusinessWeek](#))
- ▶ Contains quotes from [RotD](#).
- ▶ **Ministry of Sound** has appointed **David Dollimore** as Head of A&R and **Iain Hagger** as General Manager. **Victoria Davies** joins from GCap Media and assumes the role of Head of Legal and Business Affairs, while **Rudy Tambala** joins from Virgin Retail as Head of Internet. (Thursday [RotD](#))
- ▶ Among the winners at the **ASCAP awards** in London last night, Songwriters: Tor Hermansen and Mikkel Eriksen (**Stargate**); Publisher: **EMI Music Publishing UK**; Song: "So Sick" Writers: Tor Hermansen and Mikkel Eriksen. (Thursday [RotD](#))
- ▶ **AIM**, in association with UK Trade and Investment, are taking a group of 19 British music companies on 'AIM 4 America', AIM's third trade mission to New York. (Thursday [RotD](#))
- ▶ US charts: **Bruce Springsteen** debuts at the top on the album charts selling 335,000. (Thursday [Reuters](#))

6am!



The least banal stories from the week's pop press

- ▶ A former bodyguard of **Britney** accuses her of child abuse. (Friday Express p20)
- ▶ **Britney** to go back into rehab in last ditch attempt to gain custody of children. (Friday Star p13)
- ▶ **The Spice Girls** add two more London dates to their worldwide reunion tour. (Friday [BBC](#))
- ▶ Investigation into a man's death at a party **Pete Doherty** attended has been re-opened. (Friday Star p11, [Sun](#) p21, [Guardian](#) p5)
- ▶ **Pete Doherty** out of rehab. (Friday [Sun](#) p21)
- ▶ **Sir Paul McCartney** and Heather Mills will this week agree a divorce deal at a secret meeting with High Court judge. (Monday Times p14)
- ▶ **Paul McCartney** expected to hammer out divorce deal in secret court. (Tuesday Mirror p3)
- ▶ **Sting** has topped Blender magazine's list of the worst lyricists. **Noel Gallagher** is at four. (Tuesday [Reuters](#))
- ▶ **Boy George** ordered to pay £31,000 after failing to attend LA club opening. (Tuesday Mirror p19)
- ▶ **Prince** makes call to **Amy Winehouse** to ask her to record songs with him this Christmas. (Weds Independent p22)
- ▶ **The Police** have cancelled two gigs on their world tour because lead singer Sting has "serious voice problems." (Weds [BBC](#))
- ▶ **Lily Allen** in talks to host chat show or a music show. (Weds Star p3)
- ▶ Giant light beam unveiled by Yoko Ono in Iceland as tribute to **John Lennon**. (Weds [Mirror](#) p27)
- ▶ **Suggs** returns to old school to give singing lessons. (Weds [Guardian](#) p11)
- ▶ **Eric Clapton** admits to shoplifting when he was young. (Thursday Independent p26)
- ▶ **Spice Girls** will kick off reunion with performance for Victoria's Secret lingerie show in LA. (Thursday Star p3)
- ▶ Author Naomi Klein attacks the 'Bono-isation' of protests against world poverty. (Thursday [Times](#) p25)



features

In the **Observer Music Monthly** this Sunday: Pete Doherty meets Paul McCartney for a world exclusive interview, plus Beth Ditto talks to Yoko Ono and William Orbit asks Sir Michael Caine about his new role as the king of chill out. Plus an exclusive extract from the Slash's autobiography, the most insane rock'n'roll story you'll ever read; Sigur Ros on their stunning new film; the story of bhangra in Britain; rising stars David Jordan and Adele, and Bruce Springsteen vs Neil Young

Artist Features

- ▶ I'm rotten, I'm 50 and I don't look like a prune." Interview with **John Lydon** by Simon Cosyns. (Friday [Sun](#) SFTW p54, 56-57)
- ▶ On tour in Boston with **Stevie Wonder** by Jacqui Swift. (Friday [Sun](#) SFTW p58)
- ▶ "We had the spirit of rock n roll," Simon Cosyns meets **Tommy Ramone**. (Friday [Sun](#) SFTW p59)
- ▶ **Sugababes**: Jacqui Swift talks to Amelle Berrabah about the girls' fifth album. (Friday [Sun](#) SFTW p60)
- ▶ How **Radiohead** embraced the future by Andy Gill. (Friday [Independent](#) Arts and Music p1-4)

- ▶ Unlike many bands today, **Scouting For Girls** are refreshingly youthful and innocent in their attitude. They talk to Nick Duerden. (Friday [Independent](#) Arts and Music p12-13)
- ▶ **Nashville's** no longer all slide guitars and Stetsons – even Jack White lives there. David Sinclair saddles up and moseys in. (Friday [Independent](#) Arts and Music p14-15)
- ▶ **Cibelle's** music is an intoxicating blend of vocals, electronics and percussion she can find. She talks to Tim Cumming. (Friday [Independent](#) Arts and Music p17)
- ▶ With a new album out, **Linda Thompson**, ex-wife of Richard and lover of Nick Drake and Tim Buckley tells Pete Paphides she still has an eye for the troubled and talented: "I like my stars skinny, stoned and gorgeous." (Friday [Times2](#) p12-13)
- ▶ Cheap flights and instant downloads have transformed **world music**, says Stephen Dalton. (Friday [Times2](#) p16)
- ▶ In praise of... **Jimmy Cliff**. (Friday [Guardian](#) p40) "You Can It Get It" used by Conservatives at their conference.
- ▶ Readers recommend: songs about **celestial bodies**. (Friday [Guardian](#) Music p4 - Dorian Lynskey)

- ▶ When **classical** composition meets pop, stunning music is often born. But don't call it 'fusion' - call it a healthy state of affairs, says Nico Muhly. (Friday [Guardian](#) Music p7)
- ▶ **The Hives** are a tribute to the power of self-promotion, 'idiot concepts' and shoes with white soles. Leonie Cooper meets a band that has given up giving up. (Friday [Guardian](#) Music p12)
- ▶ 'After all these years, I remember the **lyrics** to Ram, Avalon and Breakfast in America far better than I recall the rigours of long division' (Friday [Guardian](#) Music p16 - Laura Barton)
- ▶ **Harry Connick Jr** and all that jazz. (Friday [Mirror](#) Ticket p9)
- ▶ Today's would-be rock stars face the biggest challenge of all – finding a **name for a band** which hasn't been used already. (Monday [Times](#) p5)
- ▶ I'm a soul survivor: interview with singer and TV presenter **Mica Paris**. (Monday Express p35)
- ▶ My life in media: **Trevor Nelson**. (Monday [Independent](#) Media p13)
- ▶ Hot new act: **Ali Love** (Tuesday [Londonpaper](#) - Malcolm Mackenzie)
- ▶ **The Hives** interview. (Tuesday [Londonpaper](#))
- ▶ She started singing at nine, and at 20 had her own record label.

Four million albums later and **Ani DiFranco** is as outspoken as ever, says Kira Cochrane. (Weds [Guardian2](#) p14-15)

- ▶ Artists and companies are queuing up to hand out free CDs, DVDs and books. But with so much stuff being given away, is culture becoming devalued? (Weds [BBC](#))
- ▶ The England rugby team's passion for **Kenny Rogers** comes as no surprise to Graham Boynton. (Thursday [Telegraph](#) p30)
- ▶ A new series on BBC2 aims to do for classical music what 'The X Factor' has done for pop – but without any of the nastiness. James Rampton reports. (Thursday [Telegraph](#) p30)
- ▶ As a three-night festival showcases the work of **Philip Glass** and his fellow '70s icons, the controversial composer talks to Ivan Hewett. (Thursday [Telegraph](#) p31)
- ▶ An electro-guitar symphony orchestra will play **Glenn Branca's** Hallucination City at the Roundhouse as part of the Frieze Art Fair. Mark Hudson meets the composer. (Thursday [Telegraph](#) p31)

Obituaries:

- ▶ Producer **Rob Deacon**. (Weds [Guardian](#) p29)
- ▶ **Bobby Byrd**, James Brown's right-hand man. (Tuesday [Guardian](#) p37)
- ▶ **Bill Pinkney**, founder member of The Drifters. (Thursday [Guardian](#) p37)



reviews

Sugababes

Change
Island

- ▶ [Independent](#) Arts and Music p19 – 2* Andy Gill – Despite earning Brownie points for depriving X Factor winner Shayne Ward of his expected No 1, there's little else for Sugababes to crow about on Change. Mutya's departure has left Keisha firmly in control – on the sleeve, she looks chillingly like Diana Ross asserting her supremacy – but Change suggests this isn't a change for the better.
- ▶ [Guardian](#) Music p13 – 3* Alexis Petridis – Change is indisputably a mixed bag: between beautifully-crafted bulletproof pop songs such as Denial, there are longueurs, during which one track after another seems to evaporate as it comes out of the speakers. The longueurs drag because they're characterless, but then so are the Sugababes themselves.
- ▶ [Mirror](#) Ticket p8 – 2* Gavin Martin – Lacking individual identity, the three 'Babes – Flopsy, Mopsy and Topsy – play the part of



every woman... well, every woman as idealised by the world of hack songwriters and copywriters from the fashion and advertising worlds.

- ▶ [ThisisLondon](#) (John Aizlewood) – In the unlikely event of a nuclear holocaust, I'd like to be stood next to a Sugababe – they can survive anything. On this, their fifth album, they overcome the triple whammy of founder member Mutya Buena's departure, what should have been a career-ending greatest hits set and their thunder being stolen by Girls Aloud.

Robert Wyatt

Comicopera
Domino

- ▶ [Sun](#) SFTW p58 – 4* Simon Cosyns – His musical spectrum includes jazz, prog, classical, electronica, folk and a voice that may lack power but makes up for it with grace.
- ▶ [Guardian](#) Music p14 – 4* Maddy Costa – Generous and expansive in scope and vision, it embraces songs from Italy, Spain, Norway and Cuba, and musicians from Brazil, Israel and Columbia,



while casting its gaze on dead rabbits, fading widows, unfaithful lovers, gleeful bombers and the furious bombed. If the album has a rough-around-the-edges, askew quality, that just makes it more fascinating

- ▶ [Mirror](#) Ticket p8 – 4* Gavin Martin – Wyatt is the great abiding hero of revolutionary British jazz rock and the atmospheres, textures, melodies and vocals here are all blessed with singular beauty.

Beirut

The Flying Cub Cup
4AD

- ▶ [Sun](#) SFTW p61 – 5* Simon Cosyns – Hearing him euphorically playing the trumpet and strumming his ukelele surrounded by his rag-tag collection of gifted musicians demands listeners to pinch themselves.
- ▶ [Guardian](#) Music p14 – 4* Dorian Lynskey – Making good on the promise of last year's Gulag Orkestar, The Flying Club Cup (inspired by an early-20th-century hot air balloon race) whisks him into the visionary songwriting



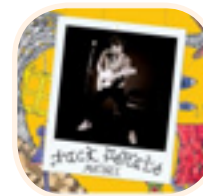
orbit of Rufus Wainwright and Sufjan Stevens.

- ▶ [ThisisLondon](#) (David Smyth) – Wary of accusations of being a mere pastiche merchant, this time France is the theme – at least he has lived in Paris. This means waltzing accordions and horns, plucked strings and Condon's tremulous voice, a dramatic, stirring sound that is oceans away from anything else coming out of the North American indie scene.

Jack Penate

Matinee
XL

- ▶ [Sun](#) SFTW p58 – 3.5* Simon Cosyns – His beat-driven mix of ska, soul-pop and rockabilly bring kitchen sink dramas like Spit At Stars and Second, Minute Or Hour vividly alive.
- ▶ [ThisisLondon](#) (Chris Ewell Sutton) – But on balance, endearing lyrics notwithstanding, Peñate's songwriting doesn't yet live up to the hype. No matter – the potential is there and, for the moment, his infectious youthful vigour will be more than enough to carry him through.





business

Shares – to Thursday 6.15pm source FT

	Last Price GBX	Last week (issue #246)
Chrysalis	105.25	102.75
Emap	925.00	920.00
GCap	192.00	203.25
HMV	122.00	116.00
Mama	5.75	5.75
UBC	8.50	8.50
Apple	\$169.93	\$156.10
Bertelsmann	234.20	229.50
Clear Channel Comms	\$37.63	\$37.06
Sony (Jp)	¥5,780.00	¥5,760.00
Sony (US)	\$49.19	\$49.79
Vivendi (Fr)	€30.72	€29.87
Warner Music Group	\$11.44	\$10.64

This week

Sony BMG

- ▶ **Sony BMG** has revealed that **digital sales** will make up 30% of total sales for the major in the US this year, rising to 40% by 2008. (Friday [DMW](#)) However, he notes that “it is less abroad and it is not enough to make up for the overall decline in sales.”
- ▶ **Sony BMG** “really close” to agreeing a proposal with Sony/ATV to allow the label group to pursue publishing revenues. (Monday [FT](#) p23, Times p42) The agreement would allow Sony BMG to pitch for the publishing rights for its own recording artists.
- ▶ **Sony BMG** chief Rolf Schmidt-Holtz out to make his mark. (Monday [FT](#) p29) “The priority is to keep the physical product alive as long as possible. Asked whether this can be done with new formats other than the CD, he hints: “I have something in mind.”

EMI

- ▶ **EMI** boss Guy Hands says music industry should “embrace digital revolution and stop relying on CD sales.” (Monday Express p50, [Telegraph](#) Business p3, [The Business](#))
- ▶ [Hits](#) wonders what prevented Guy Hands from including **Roger Ames** as part of his newly minted EMI team. (Thursday)

This week

Other

- ▶ **Major record labels** are ‘stifling creativity’ say independents, following EC decision to approve Sony BMG merger without conditions. (Friday [Independent](#) p9)
- ▶ US firm **Hearst Corporation** makes £700m bid for Emap’s consumer publishing arm. (Monday [Times](#) p42 - scroll, [FT](#) p24)
- ▶ **Nick Stewart**, aka “The Captain”, is launching an independent consultancy: Nick Stewart & Associates. It will oversee the reissue of U2’s back catalogue and The Eagles new album. (Mail on Sunday)
- ▶ **Madonna** is close to leaving her long-time Warner Bros label for a wide-ranging \$120 million deal with **Live Nation**, reports suggest. (Thursday [Reuters](#), [Telegraph](#) p2)



records of the week

Music Editor: James Foley
Music Consultant: Joe Taylor

Handle Me Robyn

Konichiwa /Island

Robyn follows her UK number one single With Every Heartbeat with Handle Me - another superb pop song. The second single to be taken from the silver-selling self-titled album, radio is flocking to this track with Radio 1 (A list), Capital, Galaxy and GCap stations all playlisting this. The video (already added at The Box and Hits among others) has been shot by acclaimed director Johan Renck (he directed Madonna's Hung Up and Kylie's Love at First Sight) - watch it here. Robyn's UK tour takes place later this month - check her MySpace for full list of dates. She's the surprise hit of 2007 and fully deserving of her success. JF London gig: November 1, Scala N1

Contact: Ryan Hamsch - + 44 (0)20 7328 2922
Release: October 22 (digital), October 29 (physical)



The Ides frYars

FRYARCORP/unsigned

frYars is Ben Garrett, an 18 year old London-based musician whose debut EP is getting attention in a variety of places. NME Radar featured him and online pieces on Pitchfork, The Guardian and plenty of blog buzz has put momentum behind him. We like this - a refreshing blend of electro-acoustic melodies and that unsettling but intriguing voice. Lots of interest is coming from labels already, and not just in the UK The current EP will be released in Japan by Rallye/ Klee, the label that released Klaxons' first EP over there. The next EP will be available independently here in January - frYars is available for records and publishing. Video here. JF London Gig: November 19, The Slaughtered Lamb EC1

Contact: Jo Hillier, Easy Tiger Management -
+44 (0)77 3807 2802
Release: 7" out October 15, download out now

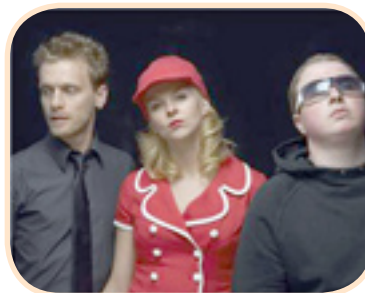


The One Slovo

Brixtown

Slovo is the project of writer, producer and Faithless guitarist Dave Randall. The band's first album Nommo won widespread critical acclaim back in 2002 and the follow-up Todo Cambia continues their blend of trip-hop, acoustic melodies and rap with an international and political slant. The One is a beautiful song which showcases the more reflective side of their work, with several other tracks on this strong album packing a heavier punch. Radio lined up includes a session with Janice Long on November 12.

Contact: Louise Thomas, Trailer Media -
+44 (0)20 7924 6443
Release: Out now



The Journey Continues

Mark Brown ft.
Elena Kats-Chernin
CR2

Elena Kats-Chernin's "Eliza Aria" (ft. soprano Jane Sheldon) is now being used on a Lloyds TSB television commercial after being placed by publishers Boosey & Hawkes. This remix by one half of M.Y.N.C Project and head of CR2 Records Mark Brown gets a release next month in response to an unprecedented volume of enquiries from the public. The advert has been running from February and will continue until the end of the year - the YouTube hits are picking up too. It's an intelligent dance makeover of a brilliant piece of music and an imaginative venture for all parties concerned. JF

Contact: Ben Turner - +44 (0)77 1239 9515
Release: 26 November