



NEWS

NEW VOICE FOR BBC

Andy Parfitt outlines Beeb's popular music role at radio conference

LIVE

GREEN STAMP OF APPROVAL

Latitude is first event to pilot industry green mark standard



FEATURES

DANCE FOCUS

Put the needle on the sound file: DJs embrace the digital route

Term takes a turn for the worse

Government holds firm over blocking tactics as industry executives rage at latest move

Copyright

By Robert Ashton

MINISTERS' PHONES WILL RING RED

HOT over the next few days as a heavyweight team of senior industry figures turns up the heat on the Government in an attempt to persuade it to rethink its position on copyright term.

In a savage blow to industry hopes of securing copyright extension, the Government undermined years of hard work by voting against a revised deal for term last Friday.

Although the issue is not dead, the industry now faces a stressful few days as it tries to put things right and ensure the Brussels legislative timetable – already very tight – can be achieved. "It's not over, but Friday was a big opportunity to put this through," says one angry executive.

A compromise proposal, prepared by the Presidency, was put in front of the permanent representatives committee last Friday. The 12-page deal to amend the Directive had suggested that the term of protection should be extended to 70 years.

It also made provision for rights to return to the performer if not being exploited by a record label and outlined the operation of a session fund, with companies obliged to set aside 20% of revenues.

Not over yet: industry still hopes to persuade Innovation Secretary John Denham to rethink Government stance



However, the way these last two provisions are treated in the Directive caused a major sticking point with the UK: the compromise proposal had outlined that the fund and clean slate should be dealt with

as "transitional measures", meaning that they only apply to all recordings existing at the time the Directive is brought in.

The UK Government (led in this matter by the Intellectual Property

Office, under the command of John Denham's Department of Innovation Universities and Skills) voted against the deal because it wanted these measures to be treated permanently – where the amendment will apply to recordings made after 2011. Eleven other countries, including Sweden, Denmark and Belgium, joined the UK in voting against the proposal and a DIUS spokesman says their blocking tactics were the reason the proposal failed. Music industry executives, who are apoplectic about the move, dispute this.

Secretary of State for Innovation John Denham says, "The UK wants to ensure artists and performers are properly recognised, protected and rewarded and receive real, lasting benefits."

But the music industry had already promised Denham and others that it would ensure the provisions are treated permanently in the UK – whether or not this is contained within the Directive. What is more, the Musicians' Union and PPL had indicated they were happy with proposal. "There is no point jeopardising term extension for the sake of this," says a source.

Another senior executive says that the Government's move is incomprehensible because "we have 50 years effectively to deal with it [whether transitional or permanent]".

And a joint communiqué from the leaders of the Musicians' Union, PPL, BPI and AIM made clear their disappointment: it said, "The British music sector is very disappointed... particularly that our own Government, despite its recent positive statements, did not vote in favour of the proposal."

Despite the major setback, Government ministers are convinced their actions are not irreversible.

Culture Secretary Andy Burnham says, "I believe we are making rapid progress towards an agreement that will deliver the benefits to performers that we are committed to achieving."

"At the moment royalties often run out just as a performer is reaching old age. John Denham and I will continue to work closely with our European counterparts to secure a deal that will benefit artists throughout their expected life spans. We are determined to make this happen."

Denham also insisted the Government's move will "not kill off the proposals" to extend term. He said, "We are nearly there. I am personally disappointed that we could not get agreement and go straight to a deal with the Parliament but I remain confident that we can get there."

● Read Denham's view, page 4
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Conqueror Keating spares EMI blushes over Pet Shop Boys

EMI'S BLUSHES HAVE BEEN SPARED

by Ronan Keating after strong sales of his *Songs for My Mother* album rendered a slip-up over the release of the Pet Shop Boys' new album Yes largely irrelevant to the duo's chart fortunes.

The Pet Shop Boys' album, *Yes*, sold 27,639 copies last week to secure it a number four chart position, some 9,208 copies behind Keating's Polydor-released *Songs*

For My Mother. That sold 36,847 to secure a second week at number one.

Yes's number four position beats the number five chart peak of the band's last studio album, *Fundamental*, released in 2006.

However, at points last week it looked as if *Yes* stood a good chance of topping the chart, giving the band their first number one album since 1993's *Very* and the second of their 25-year chart career.

This came despite the album being mistakenly released on iTunes.co.uk on Friday, March 20 – three days before its official release date.

In those three days it sold 2,557 copies via iTunes, enough to elevate the album to number two this week, and would have charted at number 86 last week had it been eligible. However, these sales did not qualify for the chart as Official

Chart Company rules state that "sales of digital variants will only be eligible for the combined chart in the week of the official release date of corresponding physical variant".

A spokesman for the group says that the band are "extremely disappointed" at the mishap and also flagged up problems with the physical release of *Yes*. These include a printing error with the booklet of

the two-CD edition, meaning certain pages were printed in the wrong order.

The band have already apologised for the mistake on their website, petshopboys.co.uk, advising fans to fill in a form in order to receive a new booklet.

An EMI spokeswoman says the album going up on iTunes was "an isolated incident, the result of a human error in data inputting".

News

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

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The Playlist



BAND OF SKULLS I Know What I Am

Shangri-La
Southampton trio Band Of Skulls have secured global iTunes Single Of The Week placement for their debut single. This is a brilliant debut. (single, April 6)



DISCOVERY Orange Shirt

XL
Electronica-based side project for Vampire Weekend's Rostam Batmanglij and Ra Ra Riot's Wes Miles. Orange Shirt is cool, synth-driven pop. (from album, tbc)



GOLDHAWKS Where In The World

Blue Flowers
Epic pop with global ambitions. Goldhawks are one of the most exciting commercial prospects to emerge and this debut single merely scratches the surface. (single, tbc)



MPHO SKEEF Box N Lock

WOS/EMI
Sampling the guitar loop from Echo Beach by Martha & The Muffins, Skeef's debut proper is an upbeat pop song with instant familiarity. (single, tbc)



DAISY DARES YOU No1 Enemy feat. JzK

unsigned
New management and a growing pop repertoire should ensure Daisy doesn't remain unsigned for much longer. (demo)



STEVE APPLETON Dirty Funk

RCA
Debut talent Appleton delivers a hugely commercial pop-dance hybrid that will delight teen audiences. Already added to Capital and Radio One. (single, tbc)



BILLY BOY ON POISON Standing Still

Geffen
US teens with more than a hint of The Hives about them. Standing Still is a big guitar-driven pop song with commercial appeal. Ridiculously catchy. (single, April 27)



EG WHITE Broken

Parlophone
There's no doubting White's penchant for a pop hit, and while his own voice lacks the strength of his collaborators, the fragility bolsters this song. (single, May 18)



DEAR READER Dear Heart

City Slang
From the album Replace Why With Funny, Dear Heart is a haunting, at times Tom Waits-esque love song with moving melodic simplicity. (single, April 20)



SIGN HERE

Sony/ATV has signed **Max Tuohy** to a global publishing deal. The major has also acquired the Rough Cut Music catalogue, home to Savage Garden among others

New music controller speaks of Beeb's more articulate Parfitt seeks more coherent

Media

By Christopher Barrett

THE BBC'S ABILITY TO TALK IN A "COHERENT VOICE" is being refined following Andy Parfitt's recent installation as popular music controller.

Speaking at a Radio Academy conference last Friday – in conversation with *Music Week* editor Paul Williams – Parfitt, who is also controller of Radio One, iXtra and the BBC Asian Network, said his additional role at the BBC is already helping to draw together the various stations. He added, "We are now able to articulate more clearly our strategy and what kind of music we support."

Parfitt took on the popular music controller job in December, following Lesley Douglas's resignation from the Corporation. He told the Radio & Music Forum that he is currently redefining the role and one of his first actions has been to form a board that meets weekly to discuss the BBC's popular music agenda.

One of the first cross-BBC initiatives to arise from these meetings has been to change the way in which the BBC handles the coverage of the Glastonbury festival. As a result, in order to offer one continuous source of Glastonbury cov-

"We shouldn't get hung up about one programme... We are a long way from commissioning Top Of The Pops in its old-school form..."

ANDY PARFITT, BBC

erage, 6 Music will broadcast material from this year's festival from "dawn to dusk," revealed Parfitt.

Parfitt said plans are afoot to stage the Electric Proms again this autumn, but he disappointed many in the industry when he revealed that Top Of The Pops was unlikely to make any immediate return to TV screens.

"We shouldn't get hung up about

one programme, the BBC's support for new music is massive. We are a long way from commissioning Top Of The Pops in its old-school form," said Parfitt, who went on to explain that he believes the programme works best at "event-driven moments".

Parfitt also used the interview to emphasize that the BBC is "sensitive" to the plight of commercial radio and that the Corporation is in early talks with commercial radio representatives with a view to working on a partnership that could mean the sharing of technology and new broadcasting platforms.



Thomson unveils high-def MP3 format

SOME 14 YEARS AFTER THE MP3 WENT PUBLIC, technology company Thomson is hoping that high-definition will be the next key step in its evolution as it unveils the proprietary MP3HD format.

With the major labels all stepping away from DRM, the MP3 is effectively the universal standard, compatible with almost every digital music player.

There has been much debate over the compression rates required to improve the audio quality, with many legal services offering files at either 192kbps or 256kbps, with some going as high as 320kbps.

Lossless formats, most notably FLAC and surround-sound MP3, already exist, but Thomson feels MP3HD can push improved audio quality further into the mainstream.

The backwards-compatible format was developed in Hanover by the team behind the original MP3 format.

Thomson feels that, with broadband increasingly commonplace, the need to squeeze file sizes to rapidly send them online is no longer an



"Lossless" MP3? Thomson's new hybrid format aims for just that



issue. The company also believes that consumers are demanding a greatly improved audio experience and are no longer prepared to forego this in exchange for the speed, portability and convenience of digital.

"For MP3HD, the compression rate changes depending on the genre and varies between 500kbps to 900kbps," explains Thomson director of marketing and business development François Thuilière. "For a four-minute pop or rock track, a file works out around 25MB."

The format works by effectively rolling two versions (the MP3 version and MP3HD version) into the same .mp3 file. Using an MP3HD-capable decoder, users can unlock the higher quality version, but this will not preclude the MP3 version from playing on standard MP3 players. With MP3HD plug-ins, users will be able to rip CDs at the higher-quality rate.

Thomson is hoping that the MP3HD capabilities will be licensed for use on ripping/burning software as well as on legal download services.

This could mean that content owners and services will be able to introduce variable price points based on audio quality.

"We believe that MP3HD provides a natural and easy path towards lossless quality for digital downloads," says Thuilière. "It is still the same file extension and it uses the same metadata as MP3. In recent years, all the record labels have eventually backed MP3 because of its ubiquity and its brand recognition. We think this is very encouraging for the future adoption of MP3HD."



GIG OF THE WEEK

Who: Jack Peñate
When: Tuesday, March 31
Where: Heaven, London
Why: Peñate's big comeback gig precedes a short run of dates around the country for the Londoner, as the rollout for his second album campaign continues

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musical strategy BBC voice



Switched on: Andy Parfitt (left) has overseen the BBC Switch initiative which has helped grow its youthful listenership

When asked to respond to criticism from the commercial radio sector that Radio One was falling short of its remit and targeting an increasingly older audience, Parfitt outlined that the mean listening age of the station was 27 and that it had grown both its 25-34 and teenage listenership.

The BBC executive said that his role overseeing the BBC Switch initiative, launched to target the 12- to 17-year-old demographic, had resulted in continued research among young listeners. "There has been a profound change, with broadband access almost 100% among under 16s, they expect to participate. It's no longer about just creating content and pushing it out there."

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Boulevard buys up ex-EUK product in a £30m swoop

FILM DISTRIBUTOR Boulevard Entertainment has bought more than £30m of home entertainment products, including CDs and DVDs, from EUK administrator Deloitte.

The deal, which includes "millions of CDs" from frontline to budget titles, means that some money will now go back to EUK's creditors, who were left significantly out of pocket when the company was placed into administration in November after problems at parent company Woolworths.

In December Deloitte started the process of winding down the company, after failing to find a buyer.

Boulevard, known as the UK's leading distributor of budget DVDs, says it is in "a perfect position" to exploit the range, while retaining the integrity of the brands involved.

"Boulevard is totally committed to bringing this high-quality CD and

DVD product to market and there is no question that the demand for physical product remains high," says Boulevard Entertainment managing director Sandy Davidson.

Indeed, the company has already managed to shift "much of the stock", according to Davidson.

News that Deloitte was planning to sell off the EUK stock had led to concern in some quarters of the music industry that a glut of cheap CDs would arrive on the market.

However, Davidson says that the company intends to "retain the innate integrity of the products we are selling, as opposed to undercutting or undermining the CD and DVD sectors".

"Our intention is not to flood the market with low-price entertainment product," says Davidson. "We are not going to do anything daft with it that would reduce our margin."



Creditors left out of pocket by EUK's demise may see a return on stockpiled goods

Budd is back in business

PRODUCER MANAGER STEPHEN BUDD is re-entering the world of artist management and will be working with The Magic Numbers and Gang Of Four.

Budd, who co-founded SuperVision Management alongside Paul Craig, will work with SuperVision co-managers Nigel Templeman and Dave Cronen for Gang of Four and with Dan Moore for The Magic Numbers.

Alongside his producer management business, Budd has a history of artist management, working with the likes of Heaven 17 and Tanita Tikaram.

He says that the decision to work with artists again was an easy one to make. "I'm delighted to be returning to my primary discipline of working hands-on with artists. I've been close to both bands personally for a long time and they are simply some of the best musicians I'm privileged to know," he says. "At [SuperVision parent company] Mama we have amazing resources that we can bring to bear to work with these artists."

Stephen Budd Management is one of the largest producer management companies in Europe, with a roster that includes Mike Hedges (Manic Street Preachers, U2), Rick Nowels (Madonna, Dido, Nelly Furtado, John Legend), Tore Johansson (The Cardigans, Franz Ferdinand, Martha Wainwright) and Stephen Hague (Blur, Pet Shop Boys, New Order).

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Industry in race against the clock

Industry prepares submissions for Digital Rights Agency

Digital

By Robert Ashton

THE INDUSTRY IS RUNNING RIGHT TO THE WIRE with its responses to the Digital Rights Agency consultation and may ask for more time to prepare submissions.

The BPI and UK Music were working against the clock last week to deliver their responses to the Government consultation – a joint effort from the Departments of Culture Media and Sport; Business Enterprise and Regulatory Reform; and Innovation, Universities and Skills – which officially closes today (Monday).

There have been a series of meetings about the tone and content of the responses to the consultation in the last couple of weeks. But both parties are keeping tight-lipped about their draft documents, with some insiders suggesting they are unhappy about Minister for Communications



A "knee-jerk reaction" says AIM's Alison Wenham

Stephen Carter's suggestion that a Rights Agency could play a role in rights registration.

Some have also suggested that Ofcom could potentially take on some of the responsibilities being proposed for the Rights Agency – they range from solving disputes to developing codes of practice to reduce online piracy – although it is understood that Ofcom is not keen to do that. One executive says, "Is this what we need? Another quango? I think we can sort out a lot of this stuff ourselves."

The industry has also been critical of Carter and his ministerial colleague Intellectual Property minister David Lammy in throwing out a wide range of alternatives in the discussion paper.

This means it has been difficult to get a handle on what agency model Carter and Lammy prefer – it could range from a "light touch" organisation to a regulatory body – making it more complicated to reply in detail.

Already, the ISP Orange has broken ground to say it is not a huge fan of the proposed Agency, although AIM chairman and chief executive Alison Wenham, who will most likely support the UK Music position, says that seems like a "knee-jerk response".

She adds there are advantages to having a rights agency if they can bring the supply chain and content providers closer together.

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Faculty Music John And Jehn



A student label has demonstrated it is more than a plaything for college kids by delivering what may be the first credible band to come out on a UK university imprint in a number of years.

The University of Westminster's student label Faculty Music, set up in 2007, has a hot industry act on its hands with John And Jehn.

The label will release Oh My Love, the first single from the duo's second album, on April 20. The band have also secured a 30-plus date tour in France, an appearance on French TV with the 6m audience show Taratata, which will air on April 10, and a sync

deal with Chanel – for the designer's haute couture collection – with their track Make Your Mum Be Proud. They also play UK shows at Rough Trade East on April 21 and the French Institute's Cine Lumiere in June.

Faculty managing director Katie Thiebaud says the label has already secured a distribution deal with Universal and is poised to sign another act to the label. "I think it demonstrates that careful signings and a strong team of students can really make a difference," she says.

John And Jehn manager Sally Gross adds that no other student label has "come up like this".

News

Editorial Paul Williams



YOU HAVE TO ADMIRE

YOUTUBE'S hugely positive public persona. It has ensured that, despite it being owned by a multi-billion-dollar corporate giant, in its PR skirmish with PRS for Music it has been the music people that have come across as "the bad guys".

So the announcement last week of PRS for Music launching the Fair Play For Creators website, which aims to give songwriters a new voice in terms of how their music is used by YouTube and other online destinations, could not have come soon enough.

Up until now in this dispute it has been the Google-owned YouTube that has publicly led the debate, from announcing without consultation that it was pulling premium music content, to the aftermath, where the music industry has yet again been portrayed in many places as being "greedy" and "trying to make another quick buck".

Fair play to PRS for launching its songwriter site at such an apt time

From comments by *Sun* readers to a survey of *The Guardian's* audience, which had a majority in favour of YouTube not having to pay songwriters for using their music, the message is clear: PRS for Music and the songwriters have a battle on their hands to explain their case to the public, and this new website is a positive start in that direction.

The website's aim of switching the focus back on to the people who really matter – the individual songwriters – should humanise the discussions and remind everyone, not least music fans, that what we are talking about is the livelihoods of creators, most of whom are not exactly wealthy.

It is just a pity that yet again someone else – in this case Google – has been allowed to set the public agenda on an industry-related issue, with the business having to react accordingly.

But at least the new PRS for Music website will ensure songwriters' opinions are now properly heard in this discussion and the wider debate about how their music is used on the internet.

One of the objectives set out by this new site is that composers and songwriters should earn "what they rightfully deserve" from their music online, although what that will eventually be from the growing number of ad-supported music sites is another matter.

The launch of Fair Play For Creators comes against the backdrop of one of the best-known ad-backed music sites, Spiralfrog, going out of business and ongoing concerns about the long-term commercial viability of other ad-supported destinations, especially given how tough the advertising market is right now.

Just days after Spiralfrog's demise, Last.fm revealed it would start charging a monthly subscription for its Last.fm radio service, although curiously not in its key territories of the UK, US and Germany.

CBS understandably wants a return on the \$280m it paid for Last.fm nearly two years ago, but it further brings into question whether these "free" sites can actually pay their way simply through advertising.

What is clear is that the likes of Last.fm and Spotify, which itself has a paid-for ad-free option running alongside the ad-supported service, have incredible consumer appeal.

They are an ideal alternative for those who otherwise might be using illegal sites, but against the undoubted popularity of some of these services the commercial sustainability of the ad-free model is still to be proved.

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

Global recognition for East London store coincides with

Monocle welcomes Rough Trade retailer joins magazine's list

Retail

By Ben Cardew

LONDON RECORD STORE ROUGH TRADE EAST been named as one of the 20 best retailers in the world by Tyler Brûlé's *Monocle* magazine, the only record shop to feature in the list and one of only three UK stores overall.

The list appears in the April 2009 issue of the magazine, which is edited by *Wallpaper* founder Brûlé. Rough Trade East appears alongside such prestigious names as London's Oliver Spencer and New York's Odin.

Monocle, a global magazine covering international affairs, business, culture and design, says the rundown is "our carefully curated hot list of mini and massive shops from our global travels".

"We're positively thrilled with this acknowledgment," says Rough Trade retail director Stephen Godfrey. "What makes this particular recognition so special is *Monocle's* appreciation of our work within such a wide context, that we transcend our specialist field to deliver a retail experience on par with the very finest elsewhere in the world."

Godfrey says he hopes Rough Trade East, which opened in July 2007, can stand as a shining example for potential new music stores.

"It is about people having confidence to open up a new store," he adds. "This is a great opportunity to have fantastic places to purchase



music and I wish the younger generation would start them up."

As well as selling a wide-ranging selection of music, Rough Trade also focuses on customer experience, with a café and a stage for bands on the premises.

As part of this, the store has just opened what Godfrey says is "the world's best-quality photobooth". Customers will be able to use the booth at a cost of £3 for four pictures, while every band that plays at the store will now be documented using the booth.

With their consent, photographic prints of artists' photos will then be made available to purchase in limited-edition prints.

"[This is] just another example of Rough Trade East being unlike any

other record store on the planet," Godfrey says. "Our aim is to keep the expectation of what a music store should be in flux, to defy definition and hopefully inspire with every visit."

Godfrey also reveals that the store's sales for March are up 10% year-on-year.

Rough Trade East is set to be one of the leading lights in the second Record Store Day, taking place on April 18, with store manager Spencer Hickman co-ordinating the event in the UK.

The store has announced a line-up of Caspa, Dutch Uncles, Ebony Bones, Bombay Bicycle Club and Caroline Weeks to perform or DJ on the day, with more acts to be announced.

Viewpoint: John Denham, Secretary of State for Innovation, Universities and Skills



Despite the UK Government's vote against copyright extension in Brussels last week, Secretary of State for Innovation, Universities and Skills John Denham explains why he also wants to ensure that performers get the maximum benefit from the term Directive:

"The British music industry is something to be proud of. Our musicians, writers, performers, producers and the works they create are an important part of our economy, generating more than 8% of the UK GDP and contributing more than a million valuable jobs. But more than that, their music helps define our culture and enriches the lives of millions here and abroad.

I want to ensure that all of those involved in generating that music get a fair reward. In particular, the people I want to help are the unsung heroes: the session players; the backing singers. Too often the debate about copyright focuses solely on featured artists and their record companies, but the discussions currently under way in Europe give us an important opportunity to argue for the rights of performers.

The message I am taking to my European colleagues is clear: we can't just focus on the length of copyright extension without making sure that performers are able to benefit from it during their lifetime. I want to see an adequate and fair reward in any extended

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

With Universal increasing its focus on digital albums, will the format become a big hit with consumers?

YES 64% NO 36%

THIS WEEK'S QUESTION:

After its latest setback, can the music industry get term extension back on track?

To vote, visit www.musicweek.com

h second annual Record Store Day

Rough Trade as indie global hot list

Transcending the specialist field: Rough Trade East was one of just three UK stores to make *Monocle's* list



More than 50 stores in the UK and Ireland have now signed up for Record Store Day, which is intended to celebrate the local music outlet.

In addition, a number of labels – both major and indie – are getting behind the initiative, offering exclusive releases for UK shops to sell. The latest exclusives include:

- A “C09” cassette compilation from Rough Trade Records, featuring rare and unreleased tracks from the label’s roster.
- Double A-side seven-inch single from XL’s Elvis Perkins.
- An exclusive Slayer seven-inch single from Sony Music, who are also offering tickets for the Twisted Wheel tour.



- Goody bags for all participating stores from the Association of Independent Music (AIM) and the Entertainment Retailers Association (ERA).
- An acoustic album from One Little Indian’s *Asobi Seksu*, available only through participating stores and on the band’s tour. There will also be a live album from fellow One Little Indian signing *Official Secrets Act*.

Hickman says there will also be extensive media coverage, including a two-page article in *The Guardian*, who will also be blogging from the event, a *Rock Sound* feature and a possible BBC Breakfast slot.

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PPL steps into term fray with talent trip

PPL IS LEADING a strong late push to persuade wavering MEPs and other Brussels decision-makers about the merits of copyright term extension this week, when it holds a high-profile reception in Brussels.

The society is taking a group of well-known musicians from the UK and across the continent – representing some 38,000 European musicians who have signed a petition asking the EU to take action on extending term – to meet European Parliament members.

With the issue still balanced on a knife edge, the collecting society is taking the opportunity to keep up the lobbying pressure with the Fair Play 95 reception sponsored by MEPs Michael Cashman, Malcolm Harbour and Jacques Toubon.

PPL chairman and CEO Fran Nevrkla says, “This is an opportunity for the European politicians to hear first-hand from the musicians they are helping with this legislation.”

The Wednesday meeting is expected to see the conductor Luis Cobos, violinist Pat Halling (who has played on hundreds of recordings, including The Beatles’ *All You Need Is Love*) and Tom McGuinness of Manfred Mann meet their political representatives.

Dominic McGonigal, PPL director of government relations and a prime mover in helping to secure copyright extension, is also expected to speak at the event, which takes place at the Stanhope Hotel in Brussels. McGonigal says he is grateful to the European Parliament, the Presidency, the European Council and Commission who are addressing

“the unfairness in copyright term for performers and record companies”.

Extension of copyright term has reached a critical period, with the UK Government, led by the UK Intellectual Property Office, now showing strong support for extension (see John Denham’s viewpoint below).

Unfortunately, the industry lost a crucial vote at the European Council last Friday when a perma-



“This is an opportunity for the European politicians to hear first-hand from the musicians they are helping”
FRAN NEVRKLA, PPL

ment representatives committee meeting vetoed a revised term proposal (see p1).

Alongside the European Council, the European Parliament is also addressing term, with a plenary session where legislation is voted on scheduled for late April.

News in brief

● The **Mean Fiddler Group** is to re-open North London venue The Garage in June. It is the first venue to open its doors since the Mama Group formed a new joint venture with HMV in January. The announcement follows a period of uncertainty for The Garage, which will now be the subject of a renovation. Former Camden Barfly manager Stuart Strong will oversee the venue’s management.

● The **Featured Artist Coalition** elected its first board last week and outlined the key issues it will pursue as part of its agenda. Board member Howard Jones says the organisation is committed to three main principles: it is against criminalising illegal filesharers, but wants Government help to pursue those who facilitate illegal services; to support term extension, but at 50 years for work to return to artists; and to provide an education programme that ensures young artists do not sign away rights in restrictive contracts.

● Former Woolworths commercial director **Tony Page** has revealed that music sales will be a part of his new retail venture. Page is looking to buy up to 300 stores, many of them former Woolworths’ outlets, and will create a new company carrying similar product lines to the retailer.

● **MP3 players** have been removed alongside the likes of wine boxes and DVD rentals from high-street stores by the Office for National Statistics (ONS), which annually reviews and updates a “shopping basket” of 650 goods and services to calculate the Retail Prices Index inflation rate.

● **Kelly Clarkson** has signed a worldwide publishing deal with Kobalt.

● Columbia act **Twisted Wheel** are teaming up with HMV for the latest in the retailer’s My Inspiration campaign. The band have chosen The Zombies’ hit *She’s Not There* to feature in their ad. In a twist, they have recorded a cover of the song, which will be available as a free download to customers who pre-order their debut album from hmv.com ahead of release.

● MTV, VH1 and Viacom teen TV network **The N** are to premiere the video for Green Day’s new single *Know Your Enemy* on air and online.

● **In The City** has announced that this year’s event will take place from October 18-20 at the Midland Hotel in Manchester.

● Former Culture Secretary **Chris Smith** will chair a new conference addressing copyright issues next month. Smith will chair the Copyright and Enterprise meeting at the Royal Institute of British Architects, which will feature UK Music chief executive Feargal Sharkey and author Peter James.

● An new and updated Studio Map is now available online via Musicweek.com alongside a number of maps covering sectors including festivals and radio.

ities and Skills

period; a clean slate on royalties and the ability to use their recordings if the record companies no longer want to. These should benefit both existing and future performers.

Of course, the system of rewarding musicians needs to be flexible and must be supported by the record companies.

But the changes being proposed will benefit only those session musicians who are lucky enough to have played on successful albums. This is never going to provide a general “pension scheme” for all musicians. But I am arguing that the Commission needs to be more ambitious about what can be achieved.

Record companies invest millions in discovering and nurturing new talent and it is right that they get their reward. But this often means that an artist only receives royalties from their work once those costs have been repaid. This is very rarely achieved – something the Commission knows based on its own evidence. That is why I’m arguing for a clean-slate provision so that royalties earned after 50 years actually go to the benefit of artists.

Artists also lose when their works sit ‘locked away in the cupboard’ – when their record company doesn’t see a big enough return to warrant reissuing their material. But they could supplement their income by making tracks available at live

gigs. This is an important market. Recent research by PRS shows that the live music industry is worth £1.2bn and has overtaken revenues made from recorded music for the first time. This is why I am arguing for a “use it or lose it” clause, which would allow artists to issue their own material if their record company doesn’t want to.

Now more than ever, our artists and performers need to be properly recognised, protected and rewarded. Copyright extension on its own won’t deliver that, which is why I am working with colleagues across Government and in Europe to ensure that we continue to enjoy and celebrate their artistic successes.”



News media



nielsen
Music Control

TV Airplay chart Top 40

Highest climber: AR Rahman

This Wk	Last	Artist Title Label	Plays
1	1	FLO-RIDA Right Round / Atlantic	569
2	5	BEYONCE Halo / Sony	482
3	2	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	457
4	3	LADY GAGA Poker Face / Interscope	428
4	7	AKON Beautiful / Universal	428
5	31	AR RAHMAN FEAT. PUSSYCAT DOLLS Jai Ho / Polydor	373
7	6	ALESHA DIXON Breathe Slow / Asylum	368
8	4	TINCHY STRYDER Take Me Back / 4th & Broadway	320
9	9	KELLY CLARKSON My Life Would Suck Without You / RCA	318
10	15	TAYLOR SWIFT Love Story / Mercury	313
11	11	KINGS OF LEON Use Somebody / Hand Me Down	306
12	22	METRO STATION Shake It / Columbia	293
13	12	K.I.G. FAMILY Heads, Shoulders, Knees And Toes / Aatw/Island	292
13	14	KID CUDI VS. CROOKERS Day 'N' Nite / Data	292
15	8	SHONTELLE T-Shirt / Universal	270
16	10	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope	254
16	13	THE SATURDAYS Just Can't Get Enough / Polydor	254
16	NEW	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	245
19	16	LILY ALLEN The Fear / Regal	242
20	20	SEPTEMBER Can't Get Over / Hard2beat	240
21	18	CHIPMUNK Chip Diddy Chip / Always	233
22	21	TAKE THAT Up All Night / Polydor	230
23	19	BEYONCE Single Ladies (Put A Ring On It) / Columbia	229
24	24	THE PRODIGY Omen / Take Me To The Hospital	224
25	17	N-DUBZ Strong Again / AATW	220
26	32	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	219
27	NEW	KERI HILSON Return The Favour / Interscope	213
28	34	JENNIFER HUDSON If This Isn't Love / RCA	212
29	27	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings / Polydor	210
30	25	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data	204
31	NEW	NOISETTES Don't Upset The Rhythm / Vertigo	190
32	23	LADY GAGA Just Dance / Interscope	189
33	30	WHITE LIES Farewell To The Fairground / Fiction	177
34	29	PINK Please Don't Leave Me / RCA	171
35	NEW	SHONTELLE Stuck With Each Other / Hollywood	170
36	26	BASSHUNTER Walk On Water / Hard2beat	169
37	28	THE SCRIPT Talk You Down / Phonogenic	164
37	NEW	FRANZ FERDINAND No You Girls / Domino	164
39	NEW	CAVIN HARRIS I'm Not Alone / Columbia	155
40	39	THEORY OF A DEADMAN Hate My Life / Roadrunner	154

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

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Corporation plans to mark genre's birthday in style

30 is the magic number for BBC's hip-hop celebrations

Radio

By Ben Cardew

RADIO ONE AND 1XTRA are joining forces for a raft of special programming in April to celebrate the 30th anniversary of hip-hop.

From this Friday (April 3) the two stations will air four days of dedicated programming marking three decades since the 1979 release of the Sugarhill Gang's Rapper's Delight – the first record to bring hip-hop to a mass audience.

1Xtra highlights include:

- Semtex presents How Hip-Hop Changed the World (April 3).
- Sarah Love presents How Women Rocked Hip-Hop (April 4).
- Trevor Nelson Presents 30 Years of Block Rocking Beats (April 4).
- Hip-Hop Uncensored with Mistajam, exploring the genre's controversial side (April 4).
- The Basement, featuring Grandmaster Flash discussing and playing the music that has inspired him (April 5).
- Ras Kwame looks at 30 years of hip-hop, with Maida Vale sessions featuring UK artists covering classic tracks (April 5). These include Ms Dynamite covering Lauryn Hill and Chipmunk and Wretch 32 covering the Sugarhill Gang. Videos of the session will also be online at

Just add Sugar:
Grandmaster Flash and
Rapper's Delight, two
of the catalysts for
hip-hop's 1979
explosion



bbc.co.uk/1xtra after the show airs.

Radio One highlights include:

- Jo Whiley revisits some of the best hip-hop Live Lounges (April 3).
- Annie Mac has a mini-mix from Grandmaster Flash (April 3).
- Tim Westwood celebrates the best hip-hop interviews, freestyles and records of the last 30 years (April 4).
- Rob Da Bank presents The A-Z Of Hip-Hop (April 6).

The two BBC stations will then join forces on Monday April 6 for a five-hour simulcast hosted by Tim Westwood and Zane Lowe, counting down the "most hip-hop people" in the world.

The list is intended to include not just musicians but also

politicians, directors and designers who embody "the spirit of hip-hop". The two stations have been polling people within the industry for the last month in order to compile a list.

Radio One and BBC 1Xtra deputy controller Ben Cooper says, "My ambition for Radio One and 1Xtra is that, by working closer, we can increase the quality of specialist programming for both stations. This is a good example of creating some stand-out programming on Radio One, as well as offering more in-depth programming on 1Xtra."

Sugarhill Records released Rapper's Delight in October 1979 in the US. The track, which reached number three in the UK, helped popularise the genre around the world.

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Burnham eyes gap in TV support

CULTURE SECRETARY ANDY BURNHAM believes there could be a gap in the TV schedules for an Old Grey Whistle Test-style programme to help give new artists a career push.

Burnham, who recently called for the BBC to rethink its position on Top Of The Pops, believes new artists should be given more help and has urged BBC local radio and TV to get on board with support.

In a recent discussion at the Department for Culture Media and Sport offices with UK Music chief executive Feargal Sharkey and singer Kate Nash, the minister said that new acts need "space at the regional level" to find their feet.

Burnham added, "I do think that BBC local radio could do

more at that level. I think it's kind of an ecosystem. You need space at the regional level for bands to find their feet, find that voice and then you have to then help bring them through."

Burnham concedes that it is difficult to get heard on the internet so there is still an important job for TV and radio to "pull up" the deserving voices. He said, "Somebody else who's got an ear for it says 'actually they're good and they need a bigger stage' and that seems to be not functioning as well as it might."

He added, "Is it the Old Grey Whistle Test that's missing? Or is it more regional programming? We leap from very low-level stuff to kind of X Factor and there's not much in between."

Nash, who is a board member of the Featured Artist Coalition, told Burnham that live TV shows are "really important" for young groups, but that they are few and far between on TV schedules.

Burnham agreed and also cited Tony Wilson's Granada Reports programme from the late Seventies, which famously showcased Joy Division on TV for the first time, as being the kind of programme he would encourage.

He added, "When [Tony Wilson] used to chuck a band on at the end of Granada Reports; what a great thing that was in the North West. It was, for me, the kind of thing I always come back to: the North West always had a vibrant music culture. Media's part of it, it's not a magic bullet thing is it?"

News media

Radio playlists

Radio One

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Akon Feat. Kardinal Offishall & Colby O'donis *Beautiful*; Beyonce Halo; Calvin Harris *I'm Not Alone*; Flo-Rida *Right Round*; Franz Ferdinand *No You Girls*; Jack Penate *Tonight's Today*; James Morrison *Please Don't Stop The Rain*; Just Jack *Embers*; Kelly Clarkson *My Life Would Suck Without You*; Lady Gaga *Poker Face*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Snow Patrol *If There's A Rocket Tie Me To It*; T.I. *Feat Justin Timberlake Dead & Gone*; The Enemy *No Time For Tears*; The Script *Talk You Down*; White Lies *Farewell To The Fairground*

B list:

Asher Roth *I Love College*; Bat For Lashes *Daniel*; Doves *Kingdom Of Rust*; Ercola *Feat. Daniella Every Word*; Fleet Foxes *White Winter Hymnal*; Ironik *Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer)*; Jason Mraz *Make It Mine*; La Roux *In For The Kill*; Lady Sovereign *So Human*; Marmaduke *Duke Rubber Lover*; Pink *Please Don't Leave Me*; Steve Angello & Laidback *Luke Feat. Robin S Show Me Love*; Theory Of A

Deadman *Hate My Life*; Tinchy Stryder *Feat. N-Dubz Number 1*; Yeah Yeah Yeahs *Zero*

C list:

Gara *Feat. Justin Timberlake Love & Sex & Magic*; Dizzee Rascal *Bonkers*; Fightstar *Mercury Summer*; Gallows *The Vulture*; Girls Aloud *Untouchable*; Lily Allen *Not Fair*; Madina Lake *Never Take Us Alive*; Miley Cyrus *The Climb*; The Prodigy *Warrior's Dance*; The View *Temptation Dice*

1-Upfront:

Golden Silvers *True Romance*; John Dahlback *Feat. Basto! Out There*; The Qemists *On The Run*

Radio Two

A list:

Alain Clark *Father And Friend*; Beyonce Halo; Jon Allen *In Your Light*; Lunik *Everybody Knows*; Paul Carrack *No Doubt About It*; Sugarland *All I Want To Do*; Take That *Up All Night*; The Script *Talk You Down*; Tony Christie *Every Word She Said*

B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Barry Manilow *Open Arms*; Bat For Lashes *Daniel*; Doves *Kingdom Of Rust*; Duke Special *Sweet Sweet Kisses*; Fleet Foxes *White Winter Hymnal*; James Morrison *Please Don't Stop The Rain*; Jason Mraz *Make It Mine*; Lionel Richie *Just Go*; Pet Shop Boys *Love Etc*; Shena *Can't Stop The Rain*; Zarif *Let Me Back*

C list:

Ac/Dc *Anything Goes/Big Jack*; Al Green *Just For Me*; Ben Montague *Can't Hold Me Down*; Benjamin Taylor *She's Gone*; Colin Blunstone *The Ghost Of You And Me*; Imelda May *Big Bad Handsome Man*; Madeleine Peyroux *Instead*; Steve Cradock *Falling Rocks*

1Xtra

A list:

Akon Feat. Kardinal Offishall & Colby O'donis *Beautiful*; Asher Roth *I Love College*; Beyonce *Single Ladies (Put A Ring On It)*; Blame *Because Of You*; Busta Rhymes *Hustlers Anthem*; Chipmunk *Chip Diddy Chip*;

Donao *Party Hard*; Elephant Man *Sweep*; Ghetts *Sing For Me*; Jamie Foxx *Blame It*; Jamie Foxx *Just Like Me*; Jazmine Sullivan *Dream Big*; Kig *Heads Shoulders Kneez And Toez*; Ryan Leslie *How It Was Supposed To Be*; Serani *No Games*; Shontelle *T-Shirt*; T.I. *Feat Justin Timberlake Dead & Gone*; Tz *Feat. Michelle Come Over*; Tinchy Stryder *Feat. N-Dubz Number 1*; Tinchy Stryder *Feat. Taio Cruz Take Me Back*; Young Nate *I Wonder*

B list:

Attaca *Pesante Make It Funky For Me*; Brick & Lace *Bad To Di Bone*; Busy Signal *Feat. Marcia Griffiths Keeping It Real*; Ciara *Feat. Justin Timberlake Love & Sex & Magic*; Dizzee Rascal *Bonkers*; DJ Stretch *Papa Lover*; Jennifer Hudson *If This Isn't Love*; John Legend *Everybody Knows*; Keri Hilson *Return The Favour*; Lenzman *Ever So Slightly*; Lethal B *Go Hard*; Melanie Fiona *Give It To Me Right*; Mr Vegas *Deh Pon The Scene*; Pussycat Dolls & Missy Elliott *Whatcha Think About That*; Rick Ross *Magnificent*; Rusko *Cockney Thug*; Sef *Need A Hero*; Soujia *Boy Tellem Kiss Me Thru The Phone*; Swizz *Beats Up In This Club*; T.I. *Whatever You Like*

Capital

A list:

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

B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Akon *Beautiful*; Beyonce Halo; Ciara *Feat. Justin Timberlake Love & Sex & Magic*; Flo-Rida *Right Round*; Metro Station *Shake It*; Nickelback *I'd Come For You*; Noisettes *Don't Upset The Rhythm*; Steve Angello & Laidback *Luke Feat. Robin S Show Me Love*; Take That *Up All Night*; Tommy Sparks *She's Got Me Dancing*

Absolute

A list:

Doves *Kingdom Of Rust*; Franz Ferdinand *No You Girls*; James Morrison *Feat. Nelly Furtado Broken Strings*; Kings Of Leon *Revelry*; Kings Of Leon *Use Somebody*; Lily Allen *The Fear*; Mgmt *Kids*; Oasis *Falling Down*; The Killers *Spaceman*; U2 *Magnificent*; White Lies *To Lose My Life*

B list:

Goldplay *Life In Technicolor II*; Elbow *One Day Like This*; Fleet Foxes *Mykonos*; Keane *Better Than This*; Nickelback *I'd Come For You*; Pet Shop Boys *Love Etc*; Snow Patrol *Crack The Shutters*; Snow Patrol *If There's A Rocket Tie Me To It*; The Killers *Human*; The Script *Talk You Down*; White Lies *Farewell To The Fairground*

C list:

Ac/Dc *Anything Goes*; Depeche Mode *Wrong*; Elbow *Grounds For Divorce*; Jon Allen *In Your Light*; Shannon Noll *Shine*; Shinedown *Second Chance*; The Gaslight Anthem *Great Expectations*; The Killers *Joy Ride*

SXSW and Gorillaz content on Babelgum's schedules

Bananaz on the menu at launch of online platform

Online

By Ben Cardew

A NEW INTERNET TV PLATFORM is marking its launch with exclusive live content from SXSW and concerts from acts including Franz Ferdinand.

The flash-driven Babelgum site is screening 22 live performances from the recent Texas festival, in addition to concerts from Kaiser Chiefs and Stereophonics as it celebrates moving out of an extensive beta testing phase.

Babelgum held a two-day music event at SXSW – in tandem with New York record store Other Music – featuring 22 acts including A Hawk And A Hacksaw, Efterklang and Pete And The Pirates.

“It is a good – and an odd – time to launch. It give us an opportunity to set out our store”

BABELGUM'S JASON LAMONT ON LAUNCHING IN THE MIDDLE OF THE YOUTUBE/PRS ROW

All were filmed for Babelgum's music channel and highlights of each of the acts will be streamed from the site, with a single track from each act available for the Babelgum iPhone app.

The move follows news of the site's Gorillaz exclusive, in which it will be premiering *Bananaz*, a film documenting the people behind the cartoon band, on April 20.

This will be a world exclusive for consumers, as it comes before the film's theatrical and DVD release.

Babelgum will also create a bespoke Gorillaz channel, which will feature live concerts, videos, two new games, fan competitions and clips from *Bananaz*.

However, Babelgum head of music Jason Lamont says that this is just the tip of the iceberg. “I am planning music to have one headline exclusive per month and we will augment that with one featured artist per week. They will have a 15- to 30-minute special, with live music and documentary footage,” he says.

Lamont reveals that the current spat between YouTube and PRS for Music in the UK, where YouTube has taken down premium music video content in a dispute over songwriter royalties, has helped them. “It is a good – and an odd – time to launch,” he says. “It gives us an opportunity to set out our store. We are not trying to build a business just in music video. We need to work with artists and labels to make sure that everything we put up there fits in with their strategy.”

The commercial nature of the site is also important, Lamont



explains, and this will be evident in the Gorillaz promotion. “Gorillaz is really exciting because it is a first for music and the first example of our strategy that is based around trying to monetise video content,” he says.

“[Bananaz] is exactly the kind of edgy content that Babelgum's audience wants to see,” adds Babelgum CFO Valerio Zingarelli. “It also contains very positive messages to aspiring musicians, which sits in line with our commitment to nurturing new talent. Selected clips of the feature-length version are already screening on Babelgum web and mobile.”

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Media news in brief

- **Absolute Radio** has inked a deal with Planet Rock to sell advertising on behalf of the specialist digital station. Advertising will be sold by Absolute's sales team, who already handle Absolute Radio, Absolute Classic Rock and Absolute Xtreme. Planet Rock will establish its own sponsorship and promotions team to work alongside Absolute Radio's. Reports also suggest that Planet Rock may share Absolute's London headquarters.
- **Iron Maiden** film *Flight 666* won the 24 Beats Per Second award for best music documentary at South By South West. *Flight 666* is released globally on April 21.
- The Noisettes, *Dinosaur Pile-Up* and Trip will play the **XFM Big Night Out**, which takes place on April 9 at

the O2 Academy in Brixton. Meanwhile, **Doves** are to follow the likes of The Prodigy, Coldplay and Kings of Leon by embarking on The Xfm Residency, a one-hour show where an act takes over the station's airwaves. The residency starts this Sunday and continues through April.

- Leeds radio station **96.3 Radio Aire** is auctioning an advertising promotion on eBay. The winner of the lot will sponsor the Live With Logie competition, under which five listeners will live with a life-size doll of the station's breakfast host Simon Logan. The listeners will compete on tasks involving the doll in order to win £1,000.
- Tony Blackburn and Gary Crowley head up **BBC London 94.9's** new

weekend line-up, which comes into force this Saturday (April 4). Crowley's new show, which highlights music from the Seventies and Eighties, will air on Saturday lunchtimes from 12-2pm while his existing Saturday 6-8pm programme will repeat part of his earlier show, adding on his London Calling new music strand. Blackburn's show will air on Sundays from 12 to 2pm and will focus on soul and Motown.

- **Sony Music** won best advertising campaign at last week's Media Guardian Awards For Innovation for its AC/DC *Rocks The Office* Excel spreadsheet video. The Megas, as the awards are known, launched in 2007 to recognise innovation across the media industry.

News digital

Research reveals sales of broadband and MP3 players slowing, but 3G set to surge

Hardware uptake reaching saturation point, says ERA

Research

By Eamonn Forde

NEW FIGURES FROM THE ENTERTAINMENT RETAILERS ASSOCIATION suggest that although digital music sales are thriving, broadband penetration is slowing.

Penetration is starting to level out, but the average number of tracks downloaded by broadband-served households is still increasing – from 4.1 per house in 2006 to 6.3 last year (see table, right).

What is more, MP3 player shipments are actually down, with some commentators suggesting that a significant percentage of player sales are being driven by consumers upgrading their devices rather than new consumers buying MP3 players for the first time.

ERA director general Kim Bayley says, “Inevitably, with hardware

there comes a point where it is in the majority of homes. It is clearly positive that there are almost 20m MP3 players in the UK; now is the time to try and get those owners to buy more software for their hardware.”

Yet as the uptake of MP3 players and broadband slows, 3G adoption and smartphones could step in to drive the digital market further ahead. The Mobile Entertainment Forum (MEF) is projecting that the global mobile entertainment market will grow to \$32bn (£22.4bn) this year, up from \$25bn (£17.5bn) last year.

A joint study between the MEF and KPMG recently found that 30% of people around the world had bought a song via their mobile in the past 12 months. Of these purchasers, 66% said they were satisfied with the experience.

The study also found there is scope for ad-funded models, with

49% of mobile users globally willing to accept targeted ads in exchange for free music on their phones.

“To date, it has been a pretty unsatisfactory experience downloading music from a mobile network,” says Bayley in response to the MEF/KPMG findings. “I suspect the market will grow quite rapidly when all the operators and device manufacturers start to package tracks or

music services more efficiently.”

As previously reported, sales of single downloads rose 41.5% to 110.3m units last year against a 43.5% decline in physical single sales.

On top of this, digital album sales grew 65% to 10.3m units, as physical album sales fell 6.4% to 129.5m units.

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HOUSEHOLD USE OF DIGITAL 2006-2008

BROADBAND AND MUSIC	2006	2007	2008
Broadband households	13.11m	15.92m	17.53m
Broadband household penetration	51%	62%	68%
Single-track download sales per broadband household	4.1	4.9	6.3
MP3 PLAYERS	2006	2007	2008
Total MP3 player annual shipments (units)	10.05m	10.32m	8.77m
Total MP3 player installed based (units)	13.84m	17.43m	19.23m
Single-track download sales per MP3 player	3.8	4.5	5.7

Source: ERA/Futuresource Consulting/Official Charts Company (March 2009)

'Digital drives how we listen to music'



Quickfire Cory Ondrejka

FRESH FROM ANNOUNCING that digital will no longer operate as a standalone digital unit, EMI Music has promoted Cory Ondrejka to the role of EVP of digital marketing. He replaces president of digital and COO new media Douglas Merrill, who exits the company after 11 months. *Music Week* speaks to Ondrejka about his priorities and where he thinks digital can move next.

What are your priority issues as you take on your new role?

My priority is to help artists connect with fans via digital platforms. One big opportunity is to develop a greater understanding of what makes consumers tick, anywhere in the world, and at any time. I'm not

talking about demographics; I'm referring to attitudes and emotions. We'll use these insights to experiment and to develop creative new ways to help our artists connect with their fans, and vice versa.

Digital now makes up 20% of EMI's revenues. What have been the key drivers?

More and more, digital drives how consumers interact with, listen to and discover music. Naturally, we've put an increasing amount of resources and attention on reaching fans where they are: in the digital realm. EMI specifically led by going DRM-free which got a positive fan response but has also opened up the doors to new opportunities for our artists and other partners as well. **Digital dominates single sales; what are you doing to push digital album sales?**

It's about gaining an understanding of what fans are doing and what they want, then using that understanding to help artists connect with those fans on a deeper level. And we can do that in very creative ways. For example, Lily Allen's online game *Escape The Fear*, was played by more than 3m people online. It introduced Lily to new fans as well and was one of many initiatives that led to strong album

sales. In the US, 63% of her first-week album sales were digital.

Which of EMI's recent digital marketing strategies have stood out?

I've already mentioned Lily. Another interesting case was the Depeche Mode iTunes Pass in the US that was super-serving the superfan. The album went to number five on the main iTunes album chart the week it launched, a full six weeks before street date.

Katy Perry's *Hot N' Cold* was featured in Tap Tap Revenge, the free iPhone app that sent a lot of traffic to purchase points for the track. The Coldplay team executed a seamless digital campaign and, of course, that album became the world's biggest seller last year. **As consumers move towards access rather than ownership, what role will The Cloud play?**

Cloud computing [whereby resources are provided over the internet rather than "owned"], and more broadly the near-zero costs associated with processing, storing and delivering digital information, is part of a larger set of trends that allows more fans to engage with more artists than ever before. The trends toward ubiquitous digital access enables new experiences for artists and fans.

Can ad-supported services such as Spotify, Qtrax and We7 prove their worth this year?

We know some fans really love spending time discovering new artists and we know others want to find out more about one specific artist. We need to give artists different kinds of environments to showcase what they create, and we need to serve all types of fans. Ultimately, there is room for an incredible variety of models, players and channels. **How do you market to different demographics via digital?** Digital insight and analytics are about understanding attitudinal and behavioural segmentation among fans – not just about age, sex and location but also about how that person thinks. This knowledge creates the opportunity to micro-target and to allow fans to find the music they want.

How do you see digital working between fixed-line and mobile in the coming year?

We need to create music platforms that allow the markets to tell us. Fans in different territories have different biases about both the types of music and the platforms that drive the preferred ways to experience them. It depends on the part of the world, the genre and the fan.

Digital news in brief

● The **BBC** is drafting plans to offer an online catch-up service for all commercial and public service radio stations in the UK on a single platform. The proposal requires the approval of the BBC Trust to move forward.

● **EMI Music** has dropped its copyright infringement suit against Project Playlist, licensing content to it instead. Sony Music has already signed up to the service, which lets users create and share playlists online.

● **Last.fm** is scrapping its ad-supported model in markets outside of the UK, the US and Germany. Features such as recommendations and videos will be free in affected markets but users there will have to pay €3 (£2.79) a month for the Last.fm Radio service.

● There have been a raft of key appointments at **MySpace Music**, among them Jamie Kantrowitz (SVP of strategy and global marketing), Nancy Taylor (lead counsel, VP business development and legal affairs) and Frank Hajdu (executive director, strategy and business development). Courtney Holt remains president of the service.

● **Nokia** has confirmed that it will be offering video content via its Ovi Store. It is expected to open in May and will also sell mobile apps to compete with Apple's App Store.

● **In-Stat** projects that 100m app store-compatible mobile handsets will ship by 2013, quadrupling the current potential user base today.

● UK traffic to **video websites** rose 40.7% last year, according to Hitwise. YouTube was the dominant destination, followed by the BBC's iPlayer and then Google Video.

● Activision's **DJ Hero** video game is expected to arrive this summer and will feature Z-Trip and DJ Shadow as playable avatars within the game.

Digital roundup this week's launches

Echodio

Hailed as "iTunes meets The Cloud", Echodio enables the user to sync iTunes playlists between three different computers and stream them. **ListenTo.fm**

Enables users to share music and video via Twitter.

MixTape.me

A new mixtape creation and sharing service which aims to plug the gap left by the Muxtape's closure.

Bandize

Currently in closed alpha, Bandize offers bands a suite of online tools to manage tasks such as gig bookings, accounting, merchandise stock checking and social networking.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£359,664	STEREOPHONICS Birmingham NIA	12,192	Live Nation
£246,430	TRACY CHAPMAN Hammersmith Apollo	7,126	Kilimanjaro
£190,543	STATUS QUO LG Arena, Birmingham	6,049	Live Nation
£179,212	STEREOPHONICS Bournemouth BIC	6,075	Live Nation
£139,954	STATUS QUO Bournemouth BIC	4,443	Live Nation
£136,968	STEREOPHONICS Brighton Centre	4,643	Live Nation
£121,086	STATUS QUO Sheffield Arena	3,844	Live Nation
£115,510	STATUS QUO Cardiff CIA	3,667	Live Nation
£108,789	STATUS QUO Nottingham Arena	3,453	Live Nation
£106,572	BIFFY CLYRO SECC Hall 3	5,852	DF Concerts
£90,797	THE FRATELLIS SECC	4,043	DF Concerts/PCL
£87,948	STATUS QUO AECC, Aberdeen	2,792	Live Nation
£56,394	GOGOL BORDELLO Roundhouse, London	2,892	Live Nation
£44,952	THE FRATELLIS Caird Hall	2,247	DF Concerts/PCL
£26,574	GOGOL BORDELLO Academy	1,776	DF Concerts
£8,352	HERMAN DUNE Scala, London	696	Live Nation

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Dec 15-28 2008. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Low-risk scheme yields big dividends for financiers

Edge steals live advantage

Investment

By Gordon Masson

LIVE MUSIC FINANCIER EDGE INVESTMENT MANAGEMENT is approaching promoters and entrepreneurs, asking for suggestions for events in which it can target funding.

At a time when the banks are offering very little in the way of security or interest payments, cash-rich investors are increasingly looking to live music venture capital trusts as a good way to increase their wealth.

Edge's offers are already looking like they might be oversubscribed, despite seeking a total of £20m. "We've raised 32% of the funds we're looking for this year so far, which is very good as usually we don't get the funding in until the very last minute before the tax year ends," explains Edge founder David Glick. "We have another VCT [Venture Capital Trust] offer in which we're looking to raise £10m and an enterprise investment scheme offer for

the same amount. The offers remain open until the end of the tax year on April 5."

Edge's VCT and Enterprise Investment Scheme (EIS) funds allow investors to take advantage of tax legislation to save them around 30 pence in the pound which would otherwise go to the Inland Revenue.

While £100,000 placed in a bank account might earn its owner about £500 over a year – and with only £50,000 guaranteed by the Government in the event of a bank's collapse – putting money into a tax-efficient scheme guarantees 70% of the money and the potential returns are many times greater.

"We've raised about £50m across our various VCTs and we're returning 13.1% per year which, thanks to the way that the trusts work, is equivalent to about 22% if you figure in the tax breaks," explains Glick.

Indeed, Edge's success at making profits through the live music market means its new investment offers are some of the most popular

among the current VCTs available.

Glick attributes that success to Edge's alliance with experienced music executives such as Harvey Goldsmith, while he explains that an agreement is already in place to involve major promoters AEG Live as joint-venture partners for the EIS funding.

"There are various issues going on in the live music industry at the moment, such as banks and credit card companies withholding ticket money from promoters, so we are inviting anyone who has funding issues to contact Edge to see if we can help," adds Glick.

"There is a lot of new money coming into the live music industry. For all serious people looking to expand what they do, the message is that we are open for business. I've no doubt that we might hear a few crazy suggestions along the way, but with the banks unwilling to loan money to anyone at the moment, who else is a promoter going to call in the UK if they need money?"

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Rock Classics merchandise range for heritage acts leads to healthy retail profits

Plastic Head gets busy with Thin Lizzy



Company profile

WITH THE LIVE SCENE BOOMING, band merchandise companies are reaping the benefits.

But it seems a band does not even have to exist nowadays to sell merch. Plastic Head Music has begun mining a rich vein of long-vanished bands for new merchandising opportunities and is launching a new brand – Rock Classics – to sell the range under.

The distribution company sells to between 500 and 600 indie retailers globally in territories from Japan to Finland, meaning it is well-placed to sell T-shirts and other product through its retail partners around the world.

Plastic Head merchandising

director Chris Parkes explains, "Basically we supply to any retailer who sells metal music, so it was no problem for those retailers to take a few dozen T-shirts from us when they arrive with their CD offer. That's how the whole merch business came about."

Parkes, who studies buying trends at retail, recently hit upon an idea that is reaping dividends for the Oxfordshire-based distributor after linking up with Chris Ingham's *Classic Rock* magazine to launch the Powerage label.

"The aim was to promote emerging acts to readers of *Classic Rock*," says Parkes. "But that got me to thinking about the various heritage acts that we all grew up with and the great opportunities there are to resurrect some of that classic merchandising."

Parkes was spurred on when he heard that a live recording from Thin Lizzy's 1977 *Bad Reputation* tour was scheduled for release, leading him to track down the surviving members of the band to secure their merchandising rights.

With his huge contacts book, he found out that Chris Morrison



Long live rock:
Plastic Head's Chris Parkes

was the band's manager and, although CMO no longer deal with Thin Lizzy, they were able to put him in touch with the lawyer who had worked with the band's estate for the release of the album *Still Dangerous*. "It turned out that they were more than willing to do a deal with us for their merch rights," he says.

And with iconic album artwork and band imagery begging to be printed on merch product, Parkes reveals, "I'm now looking everywhere for classic rock licenses to take advantage of the demand for the merchandise." He

has already lined up Queen and Saxon and is advanced in talks with Hawkwind and Rush, which will all be available under the new Rock Classics branding.

"I'm constantly looking at areas where the band is no more, as well as other things that might have slipped through the net. For instance, numerous people are trying to get bands to reform, but often the merchandising rights have expired and nobody thinks about that when they're first trying to put a deal together," says Parkes.

As a result of Parkes' eye for an opportunity, Plastic Head's merchandising business has risen up the ranks recently. "We've gone up in the league table because of some of the Windsong business we've taken on since Christmas," he states. "And, thanks to being able to offer our T-shirts in pillowcase packs, our merchandise is starting to get into a few more mainstream retail outlets. Retailers stocking our Thin Lizzy and Queen merch are starting to try some of our other metal catalogue alongside it."

Despite high-street sales of

merchandise through traditional record retailers falling due to store closure, internet sales are booming. Plastic Head has its own online store and Parkes reports it is doing "massive business with Play.com"

Top Shop and Urban Outfitters are also stocking music merchandise. "I don't care how we get a Rock Classics T-shirt or hooded sweat on someone's back," Parkes says. "There's a resurgence in interest for these older metal bands and if we can get a kid to buy one of their T-shirts then that has to be a good thing. Who knows, they may even end up buying a record."



Smirnoff initiative rewards promoters

FOUR LONDON-BASED PROMOTERS are each being rewarded with a £10,000 bursary by drinks company Smirnoff to fund events across the capital.

The Smirnoff Night Vision initiative asked up-and-coming events promoters to submit their proposals through the Night Vision Facebook page. The winning entries were then judged by a panel made up of Fabric promotions manager Shaun Roberts, *Time Out* social club editor Simone Baird and Field Day promoter Crispin Dior.

Among the winners are People Are Germs (Juliette Hughes and Claire Bartolomeo), who are hosting a rollerdisco in an East London warehouse featuring Primary1 and Magistrates playing live alongside DJs The Glimmers, Hot Chip, Foals and Nadia Kasabia.

Their fellow winners are DJ Flicks (Frank Broughton and Bill Brewster) who are taking over The Curzon Soho cinema for a disco club night, Hothouse Revue (Ben de Vere) who is organising a Twenties-themed night; and 3D Disco (Adam Finley, Elliot

Thompson and Keith Daniels) who will use an igloo tent to incorporate a 360-degree projection space.

The London leg of the Smirnoff scheme follows last November's successful series of events, where the promoters behind New Bohemia, Naive Melody, Take The Money & Run and Club Brenda used their £10,000 bursaries to organise nights featuring laser shows, burlesque showgirls, bluetooth technology, magic and live art installations.

Monthly bursaries of £2,000 are still available to promoters in the UK, while Smirnoff will award a further four London bursaries to those who can submit their plans to the Night Vision Facebook page before the April 20 deadline.

EJ and festival promoter Rob Da Bank, who is one of the scheme's judges, says, "I am very taken with the initiative. I started out putting on Sunday Best events with a £1.99 entrance fee, and now have my own Festival events for up to 35,000 people. I'm delighted to help select some of the country's most unique and original new music promoters."

Submissions pile in for ticket consultation

THE GOVERNMENT'S CONSULTATION INTO TICKETING PRACTICES in the UK has already attracted more than 100 submissions from agents, promoters and related businesses in the live sector.

Officially, the Department for Culture Media and Sport cannot comment on the contents of public submissions before the consultation closes in mid-May, but sources tell *Music Week* that the number of responses to date is now well into triple figures.

Alongside agents and promoters, venue operators, ticketing companies, artists and their managers are expected to participate in the consultation, while members of the public – among them the victims of last summer's high-profile ticket frauds – are also being encouraged to make their views known.

Concert Promoters' Association chairman Rob Ballantine, who gave evidence to the DCMS select committee on ticket touting in June 2007, tells *Music Week* that he expects promoters to put forward their own arguments, in addition to a submission from his own organisation.

Ticketmaster is also expected to submit to the Consultation. A

spokesman says, "Ticketmaster still does not believe that extended legislation will offer an effective response to the issues surrounding the secondary market. Our strategy remains to offer our clients and consumers market-based solutions that deliver greater transparency and increased consumer protection."

The Consultation on Ticketing and Ticket Touting, which opened on February 19, states that the Government is suggesting three key areas for action: a new code of principles; extension of exchange schemes adopted by football clubs; and a market-based system that controls access to events of outstanding national significance.

It also urges people to communicate whether they think ideas such as using credit cards as identification, barcode scanning, the staggered release of tickets, variable ticket pricing and easier ticket exchange systems would be practical, affordable or effective.

Minister for Sport Gerry Sutcliffe notes, "We believe that there are strong consumer protection and access issues that need to be balanced against the unfettered operation of market forces."

Latitude wins green stamp of approval

Festivals

By Christopher Barrett

THE INDUSTRY GREEN MARK has been extended to the live sector with Latitude Festival becoming the first event to pilot the standard.

The IG mark which was unveiled by music industry environmental body Julie's Bicycle on the sleeve of the Brits 2009 CD in February, is designed to emphasise an event, company or product's ability to achieve a number of environmental goals.

According to Julie's Bicycle director Alison Tickell, who reveals that her organisation is currently in talks with two other festivals regarding the use of the IG mark. Latitude was chosen to pilot the mark because it demonstrated a clear commitment to sustainability and environmental activity.

"Latitude's organisers kept a very clear record of that [environmental activity], which is very important as the IG mark needs to go to festivals before they actually happen," says Tickell.

The IG mark is based on four principles, which are in turn based on the Greenhouse Gas Protocol: company engagement; company measurement; reduction and disclosure.

"When applying for a standard, a company needs to supply evidence of all of those," says Tickell. "They are then evidenced and assessed."

According to Tickell, the environmental factors for an outdoor event are CO2 emissions from energy use, CH4 emissions from waste to landfill, CO2 emissions from treating water used, sewage produced and emissions from the audience reaching the event.

Latitude underlined its commitment to minimising its carbon footprint during last year's festival with initiatives including the use of LED lighting and hydrogen fuel cells to power stages. It also announced the introduction of a campsite for day ticketholders to encourage the use of public transport to and from the event.

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Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1	1	MICHAEL JACKSON	50
2	7	METALLICA	5
3	4	TAKE THAT	19
4	NEW	U2	6
5	9	PINK	25
6	5	TINA TURNER	8
7	6	LIONEL RICHIE	14
8	11	AC/DC	6
9	14	THE PRODIGY	10
10	12	GIRLS ALOUD	29
11	8	BEYONCE	11
12	10	BRITNEY SPEARS	9
13	13	KINGS OF LEON	5
14	3	V FESTIVAL	4
15	15	OASIS	11
16	2	SNOW PATROL	7
17	NEW	PAUL WELLER	5
18	20	SIMPLY RED	13
19	16	THE ENEMY	15
20	19	JAMES MORRISON	14

tixdaq.com - Live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	artist
1	9	T IN THE PARK
2	3	THE KILLERS
3	2	GIRLS ALOUD
4	19	THE PRODIGY
5	17	METALLICA
6	1	TAKE THAT
7	5	BEYONCE
8	NEW	TINA TURNER
9	10	FALL OUT BOY
10	NEW	JONAS BROTHERS
11	18	SNOW PATROL
12	NEW	U2
13	6	COLDPLAY
14	14	THE SPECIALS
15	7	PINK
16	NEW	YEAH YEAH YEAHS
17	4	KINGS OF LEON
18	NEW	AC/DC
19	NEW	MCFIY
20	NEW	IL DIVO

hitwise

Live news in brief

● **Womad** will return to London this summer for the first time in more than a decade, when it sets up camp at the Tower of London during September 19-20 as part of the annual Tower Festival. Legendary Algerian singer Khaled has been confirmed to appear alongside Billy Bragg, Martin Carthy, Eliza Carthy, Chris Wood, The Bays, The Heritage Orchestra and Tony Allen.

● Online consumer retailer **Digital Stores** last week experienced one of its busiest days to date when it placed tickets on sale for **The Prodigy** and **Spandau Ballet**. Digital Stores run websites for both bands and they report that The Prodigy sold their allocation of tickets for their gig at O2 Brixton Academy within five minutes. Meanwhile, tickets for Spandau Ballet's first tour in 20 years also flew, with the London ticket allocation selling out immediately and many thousands of tickets for other dates being snapped up by fans visiting the band's official website.

● Organisers of the **Sonisphere Festival** at Knebworth are following Glastonbury and Bestival's lead by introducing a deposit scheme for fans to secure tickets. The system allows customers to pay an initial £40 to reserve a £132.50 weekend ticket before paying the balance in instalments as the August 1-2 event draws nearer. Fans must sign up before the end of April to take advantage of the payment plan, with the full balance due by June 30. The line-up for the inaugural event includes Metallica, Linkin Park, Anthrax, Bullet For My Valentine, Killing Joke, Mastodon, Nine Inch Nails and Thin Lizzy among others.

● London festival **Land of Kings** is set to make its debut in April, connecting a range of venues in Dalston and Stoke Newington with some of the area's finest artists, DJs, promoters and labels. Theatres, bars, clubs, forgotten pubs, cafés and warehouse spaces will provide the backdrop for the April 16-17 event, which will feature acts such as Greco Roman, Tayo, Todd Hart, Rory Phillips, An Experiment on A Bird in The Air Pump, Sportsday Megaphone and Iain Woods and The Psychologist.

● **U2** have broken new records, with their forthcoming 360° Tour selling out dates within minutes for Amsterdam, Dublin, Gothenburg, London, Paris, Nice and Milan. In London, more than 6,700 tickets sold in just 60 seconds for the first date at Wembley Stadium - the highest sales rate in the UK. The 160,000 tickets for Dublin's Croke Park shows sold out in just 40 minutes.

News publishing

Sony/ATV gets the Max factor



Ready for wider audience: (l-r) Sony/ATV A&R manager Luke McGrellis, Max Tuohy and Sony/ATV managing director Rak Sanghvi

Signings

By Stuart Clarke

SONY/ATV HAS SECURED the signature of 16-year-old West Londoner Max Tuohy in a global publishing deal just weeks after the singer-songwriter signed a long-term agreement with RCA Records.

Industry and media got an early taste of Tuohy's talents at the latest *Music Week* Unearthed showcase event last week, where he performed on a bill headlined by current A&R tip Kurran & The Wolfnotes.

Sony/ATV managing director Rak Sanghvi says Tuohy's talents made the signing an easy decision.

"Every now and then, you come across an artist with the potential to be a global success," he says. "Max's age belies the calibre and maturity of his songwriting and anyone who sees him play cannot fail to be moved."

His sentiments were echoed by Sony/ATV A&R manager and Tuohy's point of contact Luke McGrellis.

"Max is an absolute natural," McGrellis says. "His live show, still just him and a guitar, is already one of the most engaging you'll see

and his songs, bursting with heart and spirit, have a universal message and appeal way beyond Max's years, which should see him speak to a wide audience."

RCA has yet to schedule Tuohy's debut but A&R manager James Roberts says he anticipates an early 2010 release.

Tuohy regularly collaborates with songwriters Adam Argyle and Crispin Hunt, who co-wrote a number of tracks on Newton Faulkner's debut album *Hand Built By Robots*. He has also been confirmed to support Jason Mraz in June.

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UK talent adds to YouTube protest

ANITA BLAY (THECOCKNBULLKID), JAY JAY PISTOLET AND SAM ISAAC are among the latest names to express their dismay at YouTube's decision to block UK access to premium music videos.

The three artists voiced their concerns on www.fairplayforcreators.com, a new site launched by PRS for Music last week in a bid to highlight the concerns of songwriters over the treatment of their work on the internet.

A spokesman for PRS for Music says they hoped to stimulate debate and raise more awareness about the issue through the site.

"We were so overwhelmed by the strength of feeling amongst our members following the YouTube action that we set up the site," he says.

"The site provides a forum for creators of all kinds to air their views about the treatment of their works online, particularly by big businesses which use that music as content to drive profit."

Blay, who signed a deal with Moshi Moshi and Island earlier this month, says, "It seems massively unfair that musicians and music fans in the UK should be penalised because a giant corporation such as [YouTube owner] Google does not want to negotiate fairly.

"While it may seem like they are

simply 'standing their ground', it in fact reads as a sharp and shrewd bullying tactic. And everyone, including YouTube/Google, is losing out. The sooner we all recognise this, the better."

Meanwhile, the Global Talent-published Pistolet says, "It's a common misconception that songwriters are all multi-millionaires. There's a surprisingly small amount of avenues for songwriters to get paid. I just want to get paid for my music."

The three artists join an already strong coalition of names to back the website, including Jools Holland, Guy Chambers and Abba's Björn Ulvaeus.

PRS for Music says it wants to see all music that Google has removed from YouTube reinstated.

Losing out and speaking out: Anita Blay



Analysis Chas de Whalley

Co-Op pulls an ace with Dylan ad sync

IN A CLEAR BID TO ASSERT ITSELF

as a player on the high street, The Co-Op has harnessed Bob Dylan's 1963 classic *Blowin' In The Wind* to drive its latest *Pass The Benefits Around* screen campaign.

According to Sony, which controls both his records and publishing, rock's most iconoclastic singer-songwriter only allowed his work to be used in a UK TV ad because it ticked a long list of personally-endorsed ethical and ecological criteria.

Quite how that squares with other sync deals struck on Dylan's behalf in the US with iTunes and lingerie line Victoria's Secret could be open to debate, but the fact that this film finally makes it to air nearly three years (and a

couple of extensions) after The Co-Op first paid premium rates for a hold on the track can only be read as a clear measure of the value which brands and their advertising agencies now place on securing the right title for a TV commercial. There are further synergies to be explored, too, as Sony have put together a new Dylan compilation in suitably eco-friendly packaging which is exclusive to Co-Op stores.

Dylan does not appear in the clip, of course. Unlike Alice Cooper, who is currently on his second outing for Norwich Union to reinforce the message that the insurance company has changed its name to Aviva. The new film kicks off with a 1971 BBC2 *Old Grey Whistle Test* performance by Cooper of *Is It My Body?*



Personally endorsed: Bob Dylan gave The Co-Op his blessing after the company passed his lengthy criteria list

Consequently it is the BBC that picks up the sync fee for the recording while Carlin, by dint of an early deal covering Cooper's first three albums, issued the publishing licence.

Cooper's later work is controlled

Elected, number four that same year, in a characteristically tongue-in-cheek Walkers' Crisps campaign starring Gary Lineker.

Equally over-the-top is the latest 118-118 film. This replaces the theme from Eighties TV series *The A-Team* with a specially-rewritten version of the 1984 number two hit EMI Music Publishing's *Ghostbusters*. Ad agency VCCP called in the track's original writer and performer Ray Parker Jrn himself for the 2009 update.

The 118-118 ad is the most prominent of a growing number of re-records of familiar titles by which agencies continue to avoid expensive licensing deals and so limit production costs. Over the last few weeks these have included Johnny Nash's *I Can See Clearly Now* (Twix), *The Bee Gees' More Than A Woman* (More Th>n insurance) and *Jump Around* by House Of Pain (Mars). The record companies who own or administer the original tracks may regret the trend, but for publishers such as Warner/Chappell and Universal, it is money in the bank.

Savage home moves to major

AUSTRALIAN PUBLISHER ROUGH CUT MUSIC has been acquired by Sony/ATV in a deal that sees the major securing worldwide publishing rights to Savage Garden's catalogue.

Formed in the Nineties by Australian industry veteran and artist manager John Woodruff, Rough Cut has gone on to enjoy enormous worldwide success.

Its first signings, Savage Garden's Darren Hayes and Daniel Jones, have amassed more than 40m global sales thanks to self-penned hits such as Truly Madly Deeply, I Knew I Loved You, I Want You and To The Moon And Back.

Sony/ATV chairman and CEO Marty Bandier is delighted with the deal. "Darren Hayes and Daniel Jones



World-class: Savage Garden have amassed more than 40m sales

are world-class songwriters whose music has withstood the test of time," says Bandier. "We are delighted that their songs, along with the songs of the well-known Australian groups like [Rough Cut acts] Evermore, Kisschasy and The Butterfly Effect, are now a part of the ever-growing Sony/ATV roster."

Woodruff, who has run the

company with business partners Karen Hamilton and Keith Welsh since its inception, says Sony/ATV was the right home for its writers.

"Marty Bandier was involved with Darren and Daniel in the early days of Savage Garden when he was at EMI. [Sony/ATV Australia managing director] Damian Trotter and his team are excellent music people who we know will give great support to all the writers and artists we have had the pleasure of developing over the years."

Rough Cut founder John Woodruff maintains his ownership of the Savage Garden masters, which are licensed to Roadshow in Australia and Sony Music for the rest of the world.



BALLET: BACK

PRS for Music Top 10: Spandau Ballet songs

PRS
for Music

Pos. SONG / Writer Publisher

- 1. GOLD** Gary Kemp Reformation Publishing
- 2. THROUGH THE BARRICADES** Gary Kemp Reformation Publishing
- 3. TRUE** Gary Kemp Reformation Publishing
- 4. TO CUT A LONG STORY SHORT** Gary Kemp Reformation Publishing
- 5. I'LL FLY FOR YOU** Gary Kemp Reformation Publishing
- 6. CHANT NO. 1** Gary Kemp Reformation Publishing
- 7. LIFELINE** Gary Kemp Reformation Publishing
- 8. ONLY WHEN YOU LEAVE** Gary Kemp Reformation Publishing
- 9. COMMUNICATION** Gary Kemp Reformation Publishing
- 10. MUSCLE BOUND** Gary Kemp Reformation Publishing

Spandau Ballet followed in the footsteps of the Spice Girls, Take That, Blur and The Police last week by becoming the latest heritage act to announce their reformation.

The group embark on a world tour in the autumn with eight dates across the UK and Ireland, starting in Dublin on October 13.

In light of this, we have cast our ears back to reveal the most-performed Spandau Ballet hits of the past two years.

While 1983 chart-topper True was the group's best-performing and arguably most-loved single, it is Gold, a song that peaked at number two, that tops the performance chart. It is followed by Through The Barricades, which reached number six in 1986, and was their last appearance in the UK singles chart Top 10.

Edge to broker German catalogue

THE PUBLISHING COMPANY OF German songwriter and composer Frank Peterson has been put up for sale, releasing a catalogue boasting more than 150 copyrights.

Corporate finance house Edge Media has been instructed to broker the sale of Petersongs, which includes songs performed by Jose Carreras, Ofra Haza, *NSync, Backstreet Boys and Scooter.

Peterson's most notable collaborator, however, is Sarah Brightman, with whom he has shared nearly two decades of work as writer and producer. Their work together

has earned them nearly 200 gold and platinum awards in 34 countries.

Edge Group director and music industry lawyer Alasdair George will be brokering the deal and says he is already in talks with a number of interested parties.

"The extent of the interest so far has been very promising. The UK is a strange market for Frank and Sarah Brightman because her songs and strengths seem to lie predominantly outside the UK," says George.

Edge founder David Glick, however, considers this an asset. "A particular opportunity in the

catalogue, which has enjoyed the most success in Japan, is the fact that it has been relatively under-exploited in the UK," he explains.

Edge Media is the corporate finance division of Edge Group, a specialist legal and investment boutique for the entertainment industry. It was involved in sale of Big Life's catalogue to Universal Publishing in April last year.

Petersongs Musikverlag was founded in 1997 and is currently co-published with and administered by Warner/Hanseatic. This deal expires in March 2010.

Sync survey March 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
118 118 - WHO YOU GONNA CALL?	Ghostbusters	Parker Jnr	EMI	Ray Parker Jnr	n/a	VCCP	Ricall
BARCLAYCARD - GLIDE	Let Your Love Flow	Williams	Minder	Bellamy Brothers	Curb	BBH	Leap Music
BRITISH GAS - YOUR HOME IS YOUR WORLD	The Universal	Albarn/Rowntree/Coxon/James	EMI	Blur	EMI	CHI	Band And Brand Ass.
CALPOL - JUVENILE CHAOS RESTORED	Mess Around	Nugetre	Carlin	Ray Charles	Warner	JWT London	Soundlounge
DAIY MAIL - DAIY SURPRISES	Everyday	Holly/Petty	Peermusic	Buddy Holly	NK2 Ltd	M&C Saatchi	Torchlight Music
HALIFAX - £5 A MONTH	Little Garcon	LaLonde/Derosier/Hamelin	Warp	Born Ruffians	Warp	DLKW	Band And Brand Ass
KELLOGG'S SPECIAL K - EAT BREAKFAST & STAY SLIM	Save Me	Franklin/Franklin/Curtis	Warner/Chappell	Aretha Franklin	Warner	JWT	n/a
KENCO - GROWING COMMUNITIES	Oh Mandy	Krill	Alex The Great	The Spinto Band	EMI	JWT	The Sync Agency
LAST MINUTE.COM - MEXICAN THUMB WAVE	Can't Stop Moving	Kyle/Mann/Weil/Robinson	Sony/ATV, Copycare	Sonny J	EMI	TBWA	Stream Music
LOVEFILM.COM	It Must Be Love	Siffre	Chrysalis	Madness	Union Square	Creative Ptrshp	n/a
MARS CHOCOLATE - BELLRINGERS	Jump Around	Muggerud/Shrody	Universal, Warner/Chappell	Re-record	n/a	Mars	Larger Than Life
MORE THAN.COM	More Than A Woman	Gibb/Gibb/Gibb	Universal, Warner/Chappell	Re-record	n/a	Fallon	n/a
MULLER CORNERS - MIXED-UP COWBOYS	Get Ready For This	De Wilde/De Coster/Harris	Universal, MCS	2Unlimited	Byte Music	TBWA London	Stream Music
NOKIA 5800 - PUMP UP THE VOLUME	Pump Up The Volume	Young/Young	Universal	M.A.R.R.S.	4AD	Wieden KennedySync Inc	
NORWICH UNION (AVIVA) - CHANGING IT'S NAME	Is It My Body	Cooper/Bruce/Buxton/Dunaway/Smith	Carlin	Alice Cooper	BBC	Reid & Casement	n/a
SONY HD - HD EXPERIMENT	Can I Play With Madness	Smith/Dickinson/Harris	Imagem	Iron Maiden	EMI	Fallon	Band And Brand Ass.
SUZUKI AITO - THE PERFECT WAY	One Way Or Another	Harrison/Harry	Chrysalis	Blondie	EMI	Rebel Media	Jeff Wayne Music
THE CO-OPERATIVE - PASS THE BENEFITS AROUND	Blowin' In The Wind	Dylan	Sony/ATV	Bob Dylan	Sony	McCann Erickson	n/a
TWIX - PAUSE MORE, SEE MORE	I Can See Clearly Now	Nash	Warner/Chappell	Re-record	n/a	TBWA London	Stream Music
WALKERS CRISPS - DO US A FLAVOUR	Elected	Buxton/Bruce/Dunaway/Smith/Cooper	Sony/ATV	Alice Cooper	Warner	AMV BBDO	n/a

News diary

ON THE WEB THIS WEEK

MERRILL EXITS EMI AS MAJOR REORGANISES DIGITAL

Cally: "If one is about to use [utilise] such phrases as 'develop new consumer and market insight resources and lead EMI's experimentation with new digital marketing and product models, a unique technology-based skillset...' perhaps one ought to go on a course to learn how to use plain English, or might that demystify the job and therefore devalue those fantastic job titles?"

COST CONCERNS OVER DIGITAL RIGHTS AGENCY

Peter Sunde: "This sounds a great idea. P2P has been the ISPs' killer app, as Olivier Bomsel pointed out some years ago. ISPs need to take their responsibility or we will never have a real e-economy in which content is bought and sold online at competitive prices"

PRODIGY AND SPANDAU BALLET CREATE TICKET SCRAMBLE

Rhonda: "Spandau are going to have to add more dates. I was only able to purchase tickets for Birmingham and by the time I went back to get London, all the good seats were gone - in minutes."

Indie and major unite over Skeef

UNEARTHED

RISING UK STAR MPH0 SKEEF is the recipient of a new multi-album deal between Wall Of Sound and EMI.

The major has inked a global licensing deal with EMI for Skeef's completed debut album *Pop Art*, and will fulfil marketing, promotional and distribution commitments for this and future releases.

Wall Of Sound managing director Mark Jones will remain closely involved on a creative and A&R level throughout the duration of the deal.

It is the first time in Wall Of Sound's 15-year history that the indie has teamed up with a major label in the UK - it has a deal for Royksopp ex-UK - but Jones says the size of Skeef's potential, combined with a changing industry climate, meant it was the right thing to do this time around.

"The massive, out-of-the-box global potential of this record made teaming up with a major to support the global roll-out right," says Jones. "It's a first for me, so I'm very excited. Mpho is a very special artist. She has created an opportunity to give

MPHO SKEEF



herself the platform she truly deserves."

Pop Art was produced by Switch and Future Cut and is scheduled for a July release in the UK, with lead single *Box n Looks* due the same month. The song samples the guitar hook from Martha and the Muffins' *Echo Beach*.

The album will be released through Capitol Records in the US under the guiding hand of president Steve Melrose. Parlophone UK president Miles Leonard adds, "Mpho makes great pop music, Wall Of Sound make great records - it's what we like to work with."

stuart@musicweek.com

Cast list

Media	Martin Finn, Parlophone
Kevin McCabe, Parlophone	Online promotions
Radio	Stuart Freeman, Parlophone
Tina Skinner, Parlophone	Regional Press
Press	Warren Higgins, Chuff Media
Janet Choudry, Parlophone	Agent
TV	Alex Hardee, Coda
Kate Hiscox, Parlophone	A&R
Regional promotions	Mark Jones, Wall Of Sound
Jason Bailey/	

Dooley's Diary



From the gents to the cake shop

COALITION PR MARKED THE END OF AN ERA

with an intimate farewell at the St Moritz club in Soho on Wednesday. The **great and the good** of the industry past and present turned out for the event, which was held to mark the closing of the respected PR company and **Tony Linkin's** farewell to the music industry. At the event, Linkin was presented with a mock-up cover by *McJo* magazine, while Tina, widow of late Coalition founder and CEO Rob Partridge, gave an emotional speech to the assembled faces... Mention **Echo and the Bunnymen** to Andy Burnham's eight-year-old son and you'd expect the response to be "huh?". Not so. It seems the Culture Secretary has been "indoctrinating" his **youngster** with his "sad, stuck-in-the-Eighties taste" and the lad has been merrily trotting along to gigs by the Scouse group and other **middle-aged rockers** like Billy Bragg... Anyone with more than a few years experience in this business will know that **Wall Of Sound** boss Mark Jones has something of a penchant for choosing **obscure locations** when it comes to signing contracts. Over the label's 15-year history pen has been put to paper everywhere but the boardroom, with contract signings taking place while **skydiving**, in a helicopter over the Houses of Parliament, in Wycombe Caves - scene of early raves - in the **gents on Hampstead Heath**, in the centre



circle at QPR, in a blind restaurant and in a Masonic temple. Good to see he's not about to break tradition just yet then. Signing a deal with EMI last week for WOS artist **Mpho Skeef**, Miles Leonard et al were required to meet Jones at the English Cheesecake Company factory in London, where they were met by Jones in full factory gear, **knife in hand**. They adjourned to the HQ where banoffee pie was laid on, a particular fave of Jones and Skeef alike. Pictured above left to right is: Pias CEO Nick Hartley, Jones, Parlophone president Miles Leonard, Mpho Skeef and Rodney Borde-Koufey and Jade Richardson from Rubikon Entertainment (Mpho's Management)... More **revelations on Twitter** this week where former *Music Week* editor Martin Talbot owned up to having suffered at the hands of predictive text last week. Talbot claims an innocent message to a colleague stating "I thought I saw you on the bus" was delivered as

"I thought I saw you on the bed." **Red faces all round**. Or maybe just the perfect excuse... Elsewhere on Twitter last week, Snoop Dogg admitted **accidentally driving over a racoon**, Madonna's manager Guy Oseary had dinner with the new mayor of Jerusalem Nir Barkat and concluded he is "a great guy" and Jonathan Ross had a trip to the vet after one of his **dogs threw up**.

What a week... **Elbow** performed a triumphant headline show at Wembley Arena late last month - the biggest of their career - and in keeping with the recent tradition of picking up **an award every time they walk into a room**, the band were presented with a silver replica of Wembley Arena's logo to mark the



occasion. Pictured with the band (above) is John Drury, Emma Bownes, Liz Young and Christine Indigo, all from Wembley Arena... While the great and the good filled London's Hospital venue for the launch of the Latitude Festival last week and enjoyed the **free-flowing booze**, Festival Republic head **Melvin Benn** was in more sober mood after his

hopes of exclusively revealing this year's impressive line-up were shattered by none-other than the event's own media partner - *Uncut*. With the magazine having gone to press with details of the main acts days earlier, what would have been breaking news was common knowledge. Not shy in **venting his frustration** at the magazine's staff, Benn said that maybe they would be employed at the event as clowns next year. Meanwhile it was an ironic turn of events for one scribe at the launch, who reports a **narrow escape** with the mirror in the lift which, er, cracked as he "leant against it"... And last but not least, famed keyboardist **Rick Wakeman** has joined the cast list of the famous after being named as one of the Patrons for Tech Music Schools. Wakeman, who counts time in Yes and Strawbs among his achievements, has been named a **patron of the keyboard** department. He's pictured below performing here with the class of 2009. Chopsticks anyone?...



Features

ANGLOPHILE ON E STREET

Although better-known for his roles in Bruce Springsteen's band and The Sopranos, Steven Van Zandt also hosts a long-running US radio show with the Sixties' British Invasion at its heart. Following the show's debut on these shores, Van Zandt talks to Music Week about his love for UK music

Radio

By Paul Williams

AS MOBSTER SILVIO DANTE IN THE SOPRANOS, Steven Van Zandt cut a very familiar figure on our screens, but his next TV venture may well find him in more relaxed surroundings.

Working around a hectic schedule that incorporates acting, production, performing as a solo artist and being a fully-paid-up member of Bruce Springsteen's E Street Band, the man known to the world as Little Steven has been busy these past seven years hosting a weekly radio show that is syndicated to more than 200 stations in the US.

That programme, Little Steven's Underground Garage, finally arrived in the UK last month and can now be heard from 8pm every Monday on digital radio station Absolute Classic Rock. But the E Street Band guitarist and mandolin player is not ready to stop there: his eye is fixed on transferring the show to TV.

"I'm determined to get the TV equivalent of my radio show on; it's a big, big factor," says Van Zandt, whose programme mixes vintage and contemporary rock'n'roll and garage rock with the British Invasion acts of the Sixties at its heart.

"With a tour this year we may not get round to it, but I certainly want at least to get a pilot done and, if not, a deal done," he says.

"It's quite frustrating for me. Our thing won't completely make sense to people until they actually see it. Then I think the radio show will make more sense to them because most people have become used to a visual medium these days. I know exactly what our show will look like and be like."

Little Steven is on something of a mission with this radio show, having been inspired to start it back in 2002 simply because the music he loved no longer had an outlet on American radio.

"There's no format for rock'n'roll," says Van Zandt, who also programs two channels for US satellite radio operator Sirius. "You can hear indie rock or hard rock or new pop or hip-hop; you can't hear new rock'n'roll. The closest is classic rock, which is pretty much now Seventies or Eighties, but they don't play any new records and the indie stuff is not really traditional rock'n'roll. There's no format for what we now call garage rock. If The Rolling Stones started today there would be no place to play them."

Van Zandt is clearly delighted his show is finally being broadcast in the UK, because without the programme's British musical element it would not exist.

"The centre of our universe is the British Invasion, which for the younger people out there is the period from 1964 pretty much through to '68 and '69 really, the British bands more or less coming back to us with our own rock'n'roll we didn't know about and doing it in their own way and developing it from there to create the greatest music ever made, as far as I'm concerned.

"We play just about everything that influenced the British Invasion. We play all the pioneers from '51 on, which nobody does any more. We play all the British Invasion, the early Beatles, early Stones, The Animals and Kinks, The Yardbirds and Dave Clark Five and The Hollies. Then there's the next wave of Procol Harum and Traffic and Cream and then onto what they influenced, which would include The MCS, The Stooges and New York Dolls and Ramones, then all the best new stuff as well."



"We're the only ones in America playing The Pigeon Detectives or Kaiser Chiefs... most of the English groups we play, England doesn't play either..."

That "best new stuff" also possesses a strong British contingent, with Van Zandt noting, "I think we're the only ones in America playing The Pigeon Detectives. We're also the only ones playing Kaiser Chiefs. Most of the English groups we play England doesn't play them either. Oddly enough, we have fantastic English groups, the Len Price 3 - there's no better band in the world. The Stabilisers, The Contrast, just terrific English stuff."

But for Van Zandt, it all began for him growing up with those early bands.

"We were all freaks and misfits and outcasts, stumbling around wondering where we were going to fit in the world," he recalls. "We really didn't fit in anywhere."

"People like me didn't want to go to college really, didn't want to do any particular work I could think of, too small for sports. Suddenly, February 9 1964 on this variety show called Ed Sullivan, there appeared this group called The Beatles. Their impact was the equivalent to a spaceship landing in Central Park. It was that dramatic; to suggest there is another world, a whole new world you could be a part of."

He knows, though, there is a battle going on, not just to get the music he loves on the air, but for radio in the States to matter again to youngsters in the same way it mattered to him as a teenager in New Jersey.

In his own small way, he feels he is at least making some progress. "We're only on two hours a week but I can tell we've been successful by the emails we get, the audience we have," he says.

"We're fighting the forces of homogenised mediocrity, which is most of our culture, unfortunately. There's nobody encouraging personality any more. Personality is a bad thing in the modern world. The industry wants a consistent bottom line and they're willing to sacrifice all greatness and also get rid of all failure."

More immediately on his mind is a trip back to the UK where he, Springsteen and the rest of the E Street Band will this summer play their first-ever UK festivals, taking in Glastonbury on June 27 and Hyde Park Calling the following night.



"This is the quickest we've ever gone back out. I don't ever remember putting two records out this soon. The last record was, like, 14 or 15 months ago, and the last tour ended six or seven months ago. To do it this quickly is really fun."

"We did our first festival six months ago, the Harley Davidson festival in Milwaukee, and it was fun so we decided we should do more of this stuff. It's a way of reaching new people I suppose."

As ever, expect the latest album - in this case the chart-topping Working On A Dream - to feature heavily.

"The nice thing about our audience is the fact they enjoy it when we go out and play the new album," he says. "Most people go out and do a song or two from a new album. We always play most of it right away so you are getting a new show every time and it keeps it fresh. We tend not to be big on nostalgia."

You can also expect their habit of playing requests from the audience to figure, even though Van Zandt admits this practice has started to get a bit out of hand.

"Last time we were out of control, playing anything people requested. There were a lot Bruce songs we've never done but we did them anyway. To play a song you've never played together in front of 60, 70,000 people, it's so much fun. We tend to make stadiums into clubs and I'm proud of that," he says.

Following this current tour, Van Zandt will have much to focus on, including his proposed Garage Underground TV project, while he is not ruling out any screen comeback including his Sopranos character Silvio, last seen comatose in a hospital bed.

"He's still breathing, don't worry," he says. "If they decide to do a movie he'll be there."

PICTURED
Home from home: Van Zandt's Little Steven's Underground Garage show has been syndicated to Absolute Classic Rock in the UK

Features

PUT THE NEEDLE ON THE SOUND FILE



First there was a gradual shift away from vinyl to recordable CDs but now with laptops running specific software, DJs are rushing headlong into a digital revolution and it is changing their business and their roles



“The positives of adopting a software approach now vastly outweigh the benefit of sticking with CDs... CDs have never really been part of DJ culture...”

**TERRY CHURCH,
BEATPORTAL**

PICTURED ABOVE

Digital uptake among DJs is increasing – a complete digital vinyl package now costs less than the CDJ-1000 digital turntable that first turned DJs on to recordable CDs

Dance

By Ben Osborne

AFTER DECADES RESISTING NEW FORMATS, dance music is currently leaping into the digital future. It is a transformation that is both rapid and far reaching; changing not only the dance music business, but the role of the DJ and the music itself.

The rise in digital distribution of dance music is partly a reaction to market trends affecting other parts of the music industry, not least that digital sales are growing – especially in the dance-friendly singles market.

The figures are striking. Overall UK music sales dropped by 3% in 2008 (according to data from the Official Charts Co and the BPI), but singles sales in the UK rose by 33% to 115m units. Of these only 4.8m were physical sales – the remaining 110.2m were digital.

Given statistics like this, it is not surprising dance music is embracing digital distribution. But there are more compelling factors fuelling dance music's rapid digitisation. Traditionally dance music has been antagonistic towards new formats. DJs spent 20 years resisting the onset of CDs. The first serious challenge to vinyl DJing was the Pioneer CDJ 1000, which replicated the vinyl DJ experience on a CD deck to an extent that made CDs acceptable.

“There was much more emotional attachment to decks and vinyl in dance than other music scenes,” says

Tom Kihl, who recently left Ministry of Sound's online operations and started Alchemy Content, a digital content company with strong roots in dance music, of which he is now director.

“The tipping point was Pioneer's CDJ-1000 deck. Combined with CDRs and online distribution it was ideal for dance culture. This meant the dance scene was ready to adopt digital wholeheartedly, at a time when the mainstream was preoccupied with defending the [CD sales-centred] status quo,” says Kihl.

Pioneer's CDJ-1000 created CD-playing DJs, but it failed to ignite a CD-buying culture among them. Instead it introduced DJs to the flexibility of digitally-distributed music, which they could burn onto CDRs.

So while CDs have become more commonly used by DJs than vinyl, DJs have not fallen in love with CDs themselves. The new format is merely a disposable tool – easily jettisoned when a better one came along.

The majority of DJs these days are downloading tracks and burning CDRs,” says *DJ* magazine technology editor David Eserine. “But the shift to laptop DJing is in full swing. DJs are already collecting and organising music on computers. Burning a CD almost seems like hard work.

“Next to CDJs, digital vinyl systems are the biggest selling and growing products on the market. Almost all new CD decks can either play MP3s from iPods and USB drives, or are designed to control DJ software,” says Eserine.

“Serato Scratch Live was the first product to install confidence in this new way of DJing,” continues Eserine. “DJs could still use their turntables or CD decks, but they're now plugged into the laptop. And Scratch Live quickly gained a reputation as being the most reliable. Its key selling point is that it doesn't need an expensive laptop to power it and it's incredibly easy to use. This lead is shifting over to Native Instruments' Traktor Scratch Pro, who were the first people to make DJ software. Where Scratch Live suits DJs who want to scratch, Traktor is a much more powerful application with four virtual decks, studio quality multiple effects and is much more suited to dance music.”

“The positives of adopting a software approach now vastly outweighs the benefit of sticking with CDs,” adds Terry Church, director of Beatportal, the editorial/community site attached to the Beatport store. “CDs have never really been part of DJ culture. They were merely convenient for the early adopters of digital technology. You can do so much more with these new tools, and, ultimately, they offer the DJ many more routes to express their creativity.”

At the moment most DJs are still CDJ and vinyl users, but there is little doubt that this is changing rapidly, as software improves and prices drop. It now costs less than the price of one CDJ-1000 to buy a complete digital vinyl package. And since the software aims to replicate and improve physical DJing, changing to digital DJing is an intuitive process.

"The main reason we started using Serato was we have always been fans of vinyl and what Serato does very well is emulate vinyl," explains Tim Garbutt of veteran dance act Urah Saints. "You can do everything you can do with normal vinyl and more. When you travel on an aircraft you can probably carry about 60 [vinyl records] without getting charged for excess baggage. With Serato you can have your entire record collection with you at all times."

"We love the fact that you can be sat on a train on the way to a gig and you can re-edit a track and then two hours later be playing that off [Serato] in a club."

Another contributory factor to dance music's rapid adoption of digital formats is the debate around DRM barely registered in the dance community.

"DRM was never going to fit in with a scene used to pressing up vinyl and delivering it by hand – and it's far too restrictive for DJ performance," says Kihl. "This is another reason why the dance industry is in better shape to embrace the new media ethos of sharing, remixing and relaxed copyright – all of which is far more in tune with dance music values than DRM."

"DRM got in the way of digital DJing because most MP3 decks and DJ software have a problem playing it," says Eserine. "Stupid things like looping would be deactivated because it is seen to break the copyright of the recording because the deck samples a portion of the recording to loop it. It's a relief to see iTunes give up on the idea, but all professional DJ download websites have always offered their music DRM-free and with high-quality encoding."

Compression on MP3 has been a bigger obstacle, as poor-quality MP3s lose bass and high end when played on club systems. But recent developments, such as shops and distributors tightening quality control, are resolving these problems.

"People complain about the quality of compressed audio, but with memory capacity growing at the rate it is, this simply isn't going to be an issue in the near future," insists Kihl, who is also adamant that dance music is maintaining artistic quality. "At the International Music Summit in Ibiza last year, Andrew Keen, writer of that most pessimistic book on the cultural effects of digital media – *The Cult of the Amateur* – was pleasantly surprised at how the dance scene had managed to establish a working model for using digital music," he says.

For Groove Armada the growth of a digital dance market has been artistically liberating. Earlier this year at Midem they unveiled a digital download deal with Bacardi, which gives fans access to free music via a new sharing distribution model. This will be followed by two further albums projects, all artistically-driven and digitally-focused.

"The major difference is we're through the major label set up," says Tom Finlay of Groove Armada. "I don't think major labels and dance music have been particularly good bedfellows. The majors are not great at dealing with nine-minute-long records. They want big hooks and radio-friendly tracks."

"So one of the LPs is a straight-up dance record. It's a chance for us to release stuff we've been DJing with for years, so for us it's quite exciting. We want to do a mix album with our stuff on it, that we will probably give away. Then people will be able to go to somewhere like Beatport, or maybe just our own site, to buy the individual tracks and we won't release them except digitally," continues Finlay.

"I'm still a believer in vinyl and there's still a place for [London shops] Black Market and Phonica and the expert, specialist stores. But in a mass market sense, it doesn't make sense any more – sadly."

Finlay also says the technology is changing the way the music is made and played – with shorter tracks, intended for DJs to loop, potentially replacing the long-burning disco remix: "That whole mash-up culture has sprung out of digital DJing and what's emerging from this potent technology is being able to throw one tune into another without having to think about it."

"I think it may be the death of 10-minute rework though, so the downside may mean the end of the Francois K remix," says Finlay.

From a label perspective the switch to digital has been revolutionary, as Positiva label head Olly Rice explains in dramatic terms.

"With the CD and vinyl market now representing less than 10% of total sales for one of our dance single releases, the focus is very much on the digital single. It has affected the entire business chain," he says.

"Digital is taking by far the lion's share of our business and this is very much what we are focusing our singles business on."

"Whereas once we may have done a vinyl specialist mailout, this is now being replaced with a secure MP3/CD mailout to specialist DJs/retailers. Whereas once we may have looked to do a physical format exclusive to one physical retailer, like HMV, now we are discussing exclusive mixes with the likes of iTunes, Xpressbeats and so on."

"With marketing, we're targeting core fanbases through expandable leaderboards, banners, mailers and social networks and spending less money on traditional media for specialist releases," says Rice.

Positiva now releases everything in digital formats, but will only manufacture CDs if it looks destined to be a UK Top 20 hit. "This is simply because there are less racking opportunities at retail now and the CD singles market is in continual decline," says Rice. "Vinyl we manufacture as there is still a small but relevant market, although we do have to take imports into account if [there's] a licensee in another territory."

The Compost and Get Physical labels are also still shipping enough vinyl to make it viable, but report falling physical sales. This is naturally changing the way they operate.

"Physical sales have declined, but we have had our best year on Beatport ever, as well as a great year on iTunes," says Get Physical Music label manager Marcus Fink. "So we have been more conservative in initial [vinyl] pressings. And we have launched a new label, Get Digital, which will on one hand release white labels and on the other be available on our website before being served to other digital shops. So in this way we are more independent."

Compost Records' rights manager Thomas Herb reports similar changes: "We saw exploding digital sales in 2007. And in 2008 we still had an increase of 50% compared to 2007."

But he rejects the idea that this points to the end of physical product. "If you compare a disco, house or tech-house release with a hip-hop, post hip-hop or breaks release, it's clear that the vinyl market for disco, house and tech-house is much better. The reason is quite simple – nearly none of the jocks in the hip-hop or breaks stables play vinyl anymore."



"It's important to have a product and/or collector's item for people who are still looking for real records. So, apart from the quality of the music, the packaging, artwork and liner notes are getting more important."

"We also believe we will see a return of small, specialised record dealers but in a different environment – shop-in-shop models or non-traditional outlets. There are already some very good examples; Colette in Paris and Dussmann in Berlin showing there's potential."

For Herb the most important thing is to be careful when pressing physical product to avoid overstocking. "We try to analyse each product, especially the singles, in terms of the target and making it available in various formats in realistic amounts," he says.

James Grant, managing director of Above & Beyond's label Anjunabeats, also sees a mixed format future with digital leading the pack: "Anjunabeats is still very much a physical and digital label. We lose a bit of money on vinyl but we feel it's important to give artists and fans something that looks and feels nice, so they can take it home to show their friends and family, or just coddle it."

"Overall, we're probably selling more units in total than ever before. That doesn't automatically equate to more net income for the label because third-party licensing income has seriously diminished, but unit sales are growing and we're very optimistic for the future," says Grant.

"We're also quick to jump on new income streams and were the first UK indie to sign up for YouTube's commercial partner deal, via our Above & Beyond TV channel," he continues.

The dramatic rise in downloads has already created its first major success stories, with Deadmau5 breaking through almost solely via Beatport sales.

"I was speaking to Deadmau5's manager and he's selling masses through Beatport," says Finlay. "If you're doing that why would you want to put out anything physically? He's getting massive sales from single releases, which is what it used to be like with vinyl."

"Deadmau5 was solely a digital phenomenon," confirms Church, "both his product and his profile. He had many number ones on Beatport before any physical media outlet wrote about him, and by then he already had a huge following that he'd built organically."

Among all this optimism there is anecdotal evidence that technology is changing DJ culture in some unwelcome directions. "DJs need to spend more and more time in front of the computer," says David Eserine. "So the social side of it moves online and into forums, which is not the ideal way for humans to communicate."

Kihl also points out that digital DJing tends to create less impressive performances, with DJs either looking like they're reading emails or, worse, bouncing around pretending to twiddle knobs. "Performance is something a laptop continues to fail miserably at," says Kihl. "A lot of the controllers just look too small and inactive compared to records flying about. We need an equivalent of the Nintendo Wii for pro DJs, and I don't doubt it's coming."

And if it should arrive it looks likely to be welcomed by DJs, as Finlay points out, "Watching laptops just isn't rock 'n' roll."

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PICTURED ABOVE
Bridging the gap: Pioneer's CDJ-1000 moved DJs towards the digital age though they were not particularly enamoured with CDs



"We love the fact you can be sat on a train on the way to a gig and you can re-edit a track and then two hours later be playing that in a club..."

TIM GARBUTT, URAH SAINTS



Embracing software: one of the current "digital vinyl" favourites is Traktor Scratch Pro (above). Serato Scratch Live (right) first allowed DJs to "plug in" to the digital option

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Key releases

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

Out this week

Singles

- **Doves** Kingdom Of Rust (Heavenly)
Previous single (chart peak): Sky Starts Falling (45)
- **Funeral For A Friend** Rules And Games (Join Us)
Previous single: Kicking And Screaming (did not chart)
- **Just Jack** Embers (Mercury)
Previous single: No Time (76)
- **Lady Gaga** Poker Face (Interscope)
Previous single: Just Dance (1)
- **Lady Sovereign** So Human (Midget)
Previous single: Those Were The Days (did not chart)
- **Psapp** I Want That (Domino)
Previous single: The Monster Song (did not chart)
- **Yo! Majesty** Don't Let Go (Domino)
Previous single: Club Action (did not chart)

Albums

- **Peter Dinklage & John Living Thing** (Wichita)
Previous album (first-week sales/total sales): Seaside Rock (161/20)
- **Frightened Rabbit** Quietly Now! (FatCat)
Previous album: Micright Organ Fight (44,613/331)
- **Goldie Lookin Chain** Asbo 4 Life (1983)
Previous album: Under The Counter (3741,598)



- **Gomez** A New Tide (Eat Sleep)
Previous album: How We Operate (2,753/13,149)
- **Loner Western** Sci-Fi (Just Music)
Previous album: Loner (81/36)
- **Metro Station** Metro Station (Columbia)
Debut album
- **Obits** I Blame You (Sub Pop)
Debut album
- **PJ Harvey & John Parrish** A Woman A Man Walked By (Island)
Previous album: Dancehall At Loose Point (2,850/19,754)
- **The Rank Deluxe** You Decide (FatCat)
Previous album: The Rank Deluxe (301/98)

Out next week

Singles

- **India.Arie** Chocolate High (Island)
- **Art Brut** Alcoholics Unanimous (Cooking Vinyl)
- **Bat For Lashes** Daniel (Parlophone)
- **Arthur Delaney** Darling (Young & Lost)
- **Fightstar** Mercury Summer (Search & Destroy)
- **Franz Ferdinand** No You Girls (Domino)
- **Fujiya & Miyagi** Sore Thumb (Full Time Hobby)
- **Calvin Harris** I'm Not Alone (Columbia)
- **John & Jehn** Oh My Love (Faculty)

- **Metallica** Broken, Beat And Scarred (Vertigo)
- **Metronomy** Radio Ladio (Need Now Future)
- **Razorlight** Burberry Blue Eyes (Vertigo)
- **Silversun Pickups** There's No Secrets This Year (Warner Brothers)
- **Jasmine Sullivan** Dream Big (1)
- **Yeah Yeah Yeahs** Zero (Polydor)
- **Zarif** Let Me Back (RCA)

Albums

- **Bat For Lashes** Two Suns (Parlophone)
- **The Blockheads** Staring Down The Barrel (EMI)



- **Ciara** Fantasy Ride (LaFace)
- **Doves** Kingdom Of Rust (Heavenly)
- **Escala** Escala (Syco)
- **Flo-Rida** Routes Of Overcoming The Struggle (Atlantic)
- **Melody Gardot** My One And Only Thrill (uc.)
- **It Hugs Back** Inside Your Guitar (4AD)
- **Just Jack** All Night Cinema (Mercury)
- **Lady Sovereign** Jigsaw (Midget)
- **Missy Elliott** Block Party (Atlantic)
- **Bob Mould** Life And Times (Anti)
- **William Orbit** My Oracle Lives Uptown (Kobalt)
- **Elvis Perkins** In Dearland (xl)
- **Pontiak** Maker (Thrill Jockey)
- **Prefuse 73** Everything She Touched Turned Ampexian (Warp)
- **Prince** Lotusflow3r (NPG)
- **Raphael Saadiq** The Way I See It (RCA)
- **Sneaky Sound System** Sneaky Sound System (14th Floor)
- **Benjamin Taylor** The Legend Of Kung Folk Part 1 (Iris)
- **Sara Watkins** Sara Watkins (Nonesuch)
- **Neil Young** Fork In The Road (Reprise)

April 13

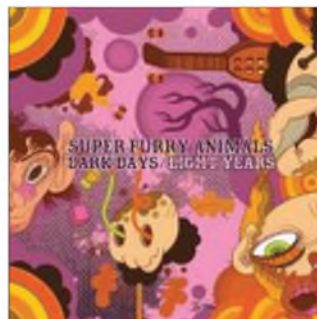
Singles

- **AC/DC** Anything Goes/Big Jack (Columbia)
- **Beyonce** Halo (Sony)
- **Bombay Bicycle Club** Always Like This (Island)
- **Camera Obscura** French Navy (4AD)
- **Das Pop** Never Get Enough (Ugly Truth)
- **Death Cab For Cutie** The Open Door (Atlantic)
- **Delphic** Counterpoint (R&S)
- **The Enemy** No Time For Tears (Warner Brothers)
- **Frankmusik** Better Off As Two (Island)
- **Pete Greenwood** Penny Dreadful (Heavenly)

- **Manchester Orchestra** I've Got Friends (Columbia)
- **PJ Harvey & John Parrish** Black Hearted Love (Island)
- **Tinchy Stryder** Feat. N-Dubz Number 1 (Island)
- **The Virgins** Rich Girls (Atlantic)
- **Yppah** Gum Ball Machine Weekend (Ninja Tune)

Albums

- **The Juan Maclean** The Future Will Come (DFA/Co-Op)
- **Papercuts** You Can Have What You Want (Memphis Industries)
- **Silversun Pickups** SWOON (Warner Brothers)
- **Soap&Skin** Lovetune For Vacuum (PIAS)



- **Super Furry Animals** Dark Days/Light Years (Rough Trade)
- **Twisted Wheel** Twisted Wheel (Columbia)
Twisted Wheel's self-titled debut arrives on the heels of current single We Are Us, which hit the Daytime playlist on Xfm last week. The accompanying video is currently number three on the MTV2 MySpace chart, while a (errang!) acoustic session is on the cards for coming weeks. Additionally, NME has confirmed a lead review slot for the album next week.
- **Wildbirds & Peacedrums** The Snake (Leaf)

April 20

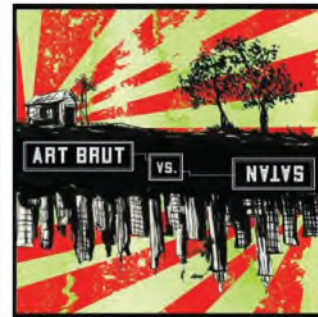
Singles

- **The Big Pink** Velvet (4AD)

- **Gallows** The Vulture (Warner Brothers)
- **Holiday For Strings** Two Of You (Kanine)
- **Junior Boys** Hazel (Domino)
- **Kid British** Sunny Days (Mercury)
- **N-Dubz** Wouldn't You (AAATW)
- **Kevin Rudolf** Welcome To The World (Island)

Albums

- **Steve Appleton** Dirty Funk (RCA)



- **Art Brut** Art Brut Vs Satan (Cooking Vinyl)
- **Björk** Voltaic (The Little Indian)
- **Brakes** Touchdown (FatCat)
- **Tom Brosseau** Posthumous Success (FatCat)
- **Camera Obscura** My Maudlin Career (4AD)
- **Das Pop** Das Pop (Ugly Truth)
- **Depeche Mode** Sounds Of The Universe (Mute)
- **Duke Special** I Never Thought This Day Would Come (V2)
- **Fightstar** Be Human (Search & Destroy)
With current single Mercury Summer on Radio One's A-list, Fightstar remain in very good shape indeed. This third studio album was originally scheduled for release on the now-defunct Gut Records, but will now be released via Search & Destroy, a joint venture between the band and Raw Power Management, with distribution through PIAS.
- **Jeniferever** Spring Tides (Monotreme)
- **King Creosote** Flick The Vs (Domino)
- **Jeffrey Lewis & The Junkyard** 'Em Are 1 (Rough Trade)
- **Manchester Orchestra** Everything

- To Nothing (Columbia)
- **Asher Roth** Asleep In The Bread Aisle (Sand)
- **The Virgins** The Virgins (Atlantic)

April 27

Singles

- **Alessi's Ark** Over The Hill (Virgin)
- **Esser** Headlock (Transgressive)
- **Girls Aloud** Untouchable (Fascination)
- **Ironik** Tiny Dancer (Asylum)
- **The King Blues** I Got Love (Island)
- **King Creosote** Coast On By (Domino)
- **The Maccabees** Love You Better (Fiction/Polystar)
- **Morrissey** Something's Squeezing My Skull (Polydor)
- **Asher Roth** I Love Collage (Island)
- **T-Pain** Feat. Chris Brown Freeze (RCA)
- **Kanye West** Paranoid (Roc-A-Fella)

Albums

- **Alaska In Winter** Holiday (Regular Beat)



- **The Enemy** Music For The People (Warner Brothers)

May 4

Singles

- **The Days** Never Give Up (Atlantic)
- **Empire Of The Sun** We Are The People (Virgin)
- **Jade Ewen** It's My Time (Polystar)

THE PANEL

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



JOHN ROGERS (JOURNALIST)
Storsveit Nix Noltes: Royal Family-Divorce (FatCat)
An Icelandic 11-piece Balkan folk ensemble, Storsveit Nix Noltes play traditional Eastern European tunes shot through with fuzzy electricity and original arrangements, they come together rarely for riotous live shows and recording sessions and create a sense of occasion wherever they go.



FRANCESCA BABB (GRAZIA)
Lissy Trullie: Boy Boy (Make Mine)
One of the standout stars of SXSW and fresh from her US tour with The Virgins, Trullie is currently playing her way round London. She may stink of hipster, but don't let that put you off. Trullie's sound is fresh yet timeless. A new addition to the list of girls ruling 2009.



DANIEL MARTIN (NME GUARDIAN GUIDE)
The Big Pink: Velvet (4AD)
These wildly-tipped hipsters needed something special to justify the fuss, but I wasn't expecting anywhere near this special. Hypnotic, magisterial and masterfully uplifting - lots of big words like that, and my new favourite song of 2009.



HAYLEY AVRON (PLAN B)
Semaphore: Semaphore (unsigned)
Semaphore are self-releasing their debut in June. This hirsute young trio mix up Nick Cave-inspired vocals with bold, folksy drama. They have been picked up by DJ Shadow's manager Jamal Chalabi, so good things are surely on the horizon for this half-Roman, half-Irish outfit.

- **Gary Go** Open Arms (Decca)
- **Hockey** Song Away (Virgin)
- **Kleerup** Longing For Lullabies (Positiva)
- **Caroline Liar** Show Me What I'm Looking For (Atlantic)
- **Mastodon** Oblivion (Reprise)
- **Maximo Park** The Kids Are Sick Again (Warp)
- **Daniel Merriweather** Red (I)
- **Tommy Sparks** She's Got Me Dancing (Island)
- **Britney Spears** If You Seek Amy (Jive)
- **U2** Magnificent (Vertigo)
- **Will & The People** Knocking (RCA)

Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin)
- **Conor Oberst And The Mystic Valley Band** Outer South (Wichita)
- **The Do** A Mouthful (Get Down!)
- **Esser** Braveface (Transgressive)
- **Gallows** Grey Britain (Warner Brothers)
- **Keri Hilson** In A Perfect World (Interscope)

Hilson was the featured artist on Timbaland's massive hit *The Way I Are* and has penned hits for artists including Britney Spears, Pussycat Dolls and Usher – not bad for an artist yet to release an album of her own. However, that opportunity comes this month with a set boasting guest spots from Kanye West, Ne-Yo, Akon and Lil' Wayne, while both Timbaland and Polow Da Don helm the production desk.

- **The Maccabees** Wall Of Arms (Fiction/Polydor)
- **Our Brother The Native** Sacred Psalms (FatCat)



- **Peaches** I Feel Cream (Xt)

May 11

Singles

- **Lily Allen** Not Fair (Regal)
- **Alesha Dixon** Let's Get Excited (Asylum)
- **Passion Pit** The Reeling (Columbia)
- **T.I** Whatever You Like (Atlantic)

Albums

- **Bloc Party** Intimacy – Remixed (Wichita)
- **Nathan Fake** Hard Islands (Border Community)



- **Gary Go** Gary Go (Polydor)
- **Junior Boys** Begone Dull Care (Domino)
- **Maximo Park** Quicken The Heart (Warp)

“This is Maximo Park's third album, and the band sound like they have arrived somewhere where they feel truly comfortable. Produced by Nick Launey (Yeah Yeah Yeahs, Nick Cave), *Quicken The Heart* possesses urgency without suffering from over-production, and delivers a successful marriage of clear studio-quality sound alongside the energy of the band's live show. First single *The Kids Are Sick Again* is an addictive pop song with guts, but there are even bigger commercial moments here.”

www.musicweek.com/reviews

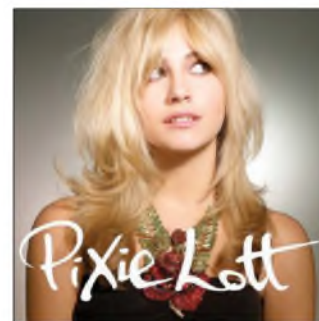
- **Daniel Merriweather** Love And War (Columbia)

May 18 and beyond

Albums

- **Tori Amos** Abnormally Attracted To Sin (Epic) (18/05)

- **Billy Talent** Billy Talent III (Atlantic) (08/06)
- **Black Eyed Peas** The E.N.D. (A&M) (08/06)
- **The Blackout** The Best In Town (Epitaph) (25/05)
- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island) (22/06)
- **Jarvis Cocker** Further Complications (Rough Trade) (18/05)
- **Elvis Costello** Secret, Profane And Sugarcane (Concord) (08/06)
- **The Days** Atlantic Skies (Atlantic) (29/06)
- **The Dream** Love Vs Money (Def Jam) (13/07)
- **Eels** Hombre Lobo (Geffen) (01/06)
- **Eg Adventure Man** (Parlophone) (18/05)
- **Eminem** Relapse (Interscope) (18/05)
- **Frankmusik** Complete Me (Island) (13/07)
- **Grizzly Bear** Veckatimest (Warp) (25/05)
- **Hockey** Mind Chaos (Virgin) (15/06)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (18/05)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia) (08/06)
- **Kid British** Are You Alright? (Mercury) (29/06)
- **Kleerup** Kleerup (Positiva) (18/05)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **The Lightning Seeds** 4 Winds (UMTV) (18/05)
- **Lil' Wayne** Rebirth (Island) (18/05)
- **Little Boots** Hands (Sixsevenine) (25/05)



- **Pixie Lott** Pixie (Mercury) (07/09)

- **Courtney Love** Nobody's Daughter (UMC) (08/06)



- **Manic Street Preachers** Journal For Plague Lovers (Columbia) (18/05)

“Nine studio albums down the line, the Manic Street Preachers have lost none of their finesse. Tagged as a sequel to their heralded 1994 set *The Holy Bible*, *Journal For Plague Lovers* was produced by Steve Albini and features lyrics written entirely by bandmember Richey Edwards before his disappearance 14 years ago. The band will get the ball rolling on this album's release with a run of UK live dates that includes three nights at the Roundhouse in London where the band will play the new album in its entirety, followed by a second set featuring past hits.”

www.musicweek.com/reviews

- **Marilyn Manson** The High End Of Low (Interscope) (25/05)
- **Scott Matthews** Elsewhere (Island) (18/05)
- **Noisettes** Wild Young Hearts (Vertigo) (22/06)
- **Paolo Nutini** Sunny Side Up (Atlantic) (01/06)

“It has been three years since Paolo Nutini's debut album *These Streets* put the young Scot on the map, and since then his talent has matured to wonderful effect. *Sunny Side Up* is the sound of a songwriter truly finding his feet: songs such as *Growing Up Beside You* and *Tricks Of The Trade* are glorious, hair-on-the-back-of-your-neck moments, while lead single *Candy* manages to deliver sentimental pop hooks without sacrificing any artistry. Among the increasing sea of singer-songwriters flooding the airwaves with co-writes with the same old names, Nutini is a

breath of fresh air. This is the sound of a special artist, complete with human flaws and weaknesses. Wonderful stuff.”

www.musicweek.com/reviews

- **Passion Pit** Manners (Columbia) (18/05)
- **Placebo** Battle For The Sun (PIAS) (08/06)
- **Paul Potts** Passione (Syco) (01/06)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout) (08/06)
- **Simple Minds** Graffiti Soul (Sanctuary) (25/05)



- **Mpho Skeef** Pop Art (Wall Of Sound/EMI) (July tbc)
- **Sonic Youth** Eternal (Matador) (08/05)
- **Taking Back Sunday** New Again (Warner Brothers) (01/06)
- **Rob Thomas** Cradlesong (Atlantic) (29/06)
- **Toddla T** Skanky Skanky (4955) (25/05)
- **WV Brown** Travelling Like The Light (Island) (15/05)
- **Julian Velard** The Planetober (Virgin) (01/06)
- **The Veronicas** Hook Me Up (Warner Brothers) (08/05)
- **We Were Promised Jetpacks** These Four Walls (FatCat) (15/06)
- **Eg White** Adventure Man (Parlophone) (18/05)

White has written some of the biggest hits of the past 10 years; in the past year alone, his signature sound can be heard on chart-topping successes for both Duffy and Adele. This year, however, sees the songwriter step back into the spotlight again with the release of his debut solo album. *Adventure Man* will be backed by lead single *Broken*, which is released the same day. The biggest artist you haven't heard of yet

SINGLE OF THE WEEK

Doves Kingdom Of Rust (Heavenly)



For a band who concentrate their attentions so much on texture and atmosphere,

Doves have a canny knack of delivering a killer pop song to kick-start an album's campaign. As with previous singles *There Goes The Fear* and *Black And White Town*, *Kingdom Of Rust* sounds like nothing else at the moment; a soft-focus jangly gem seemingly plucked from a Morricone-scored Western. Radio loves the track, with BBC, Absolute and Xfm stations showing support. Meanwhile, the band are midway through an extensive campaign of airplay sessions and are attracting interest from Channel Four, E4, Sky and a wealth of national press.

ALBUM OF THE WEEK

Peter Bjorn And John Living Thing (Wichita)

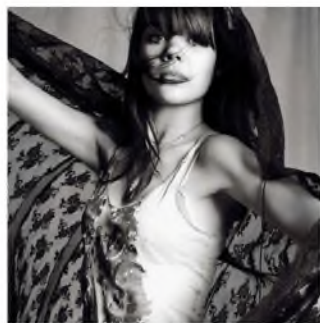


Living Thing marks a further step into the leftfield for the Swedish trio. Recorded in

Stockholm, New York and Los Angeles with Lars Mårtén co-producing, the band's fifth album has been winning strong press coverage with features in *The Guardian* and *Time Out*. Musically a world away from their breakthrough single *Young Folks*, *Living Thing* is a varied and appealing blend of acerbic, witty lyrics wrapped in edgy electronica and infectious guitar hooks. Whether with the eerie kids choir on the Radio One B-listed single *Nothing To Worry About* or the casual aggression of the infectiously feisty *Lay It Down*, *Living Thing* will certainly keep fans on their toes.

Key releases

Doves and a Bat swoop pre-releases



AMAZON, HMV AND PLAY'S pre-release charts are in a state of suspended animation this week, with no change at number one for any of them. Eminem's *Relapse* is on its fifth week at the top at Play, while Elbow's *Seldom Seen Kid: Live At Abbey Road* and Depeche Mode's *Sounds Of The Universe* serve a second week at the apex for HMV and Amazon respectively.

Doves are hovering ever closer on

all three charts, with their upcoming album *Kingdom Of Rust* now ranked at number two at Amazon, number three at Play and number six at HMV.

Kingdom Of Rust is due on April 6, the same day as Bat For Lashes' second album *Two Suns*. Bat For Lashes' debut *Fur And Gold* showed a lot of promise and picked up plenty of critical acclaim, plus Nationwide Music Prize and Brit

Award nominations, despite peaking at a relatively lowly 48. *Two Suns* is expected to fare a great deal better, and debuts at number eight at Amazon, 11 at Play and 14 at HMV.

Dance's domination of Shazam's most-tagged chart continues. With Steve Angello and Laidback Luke's *Show Me Love* – top for the last three weeks – now safely delivered to the Top 20 of the OCC chart, the crown passes to Ercola, whose

mesmeric trance anthem *Every Word* – featuring vocals from Daniella – sounds like another major crossover.

Peter Doherty's debut solo album *Grace/Wastelands* made a muted impression on the sales chart last week but is very popular with Last.fm listeners, with tracks from it filling the top four places on the site's hype chart. Arcady – tipped as an upcoming single – tops the list.

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	EMINEM	<i>Relapse</i>	Interscope
2	VARIOUS	<i>Now 72!</i>	EMI TV/UMTV
3	DOVES	<i>Kingdom Of Rust</i>	Virgin
4	DEPECHE MODE	<i>Sounds Of The...</i>	Mute
5	GREEN DAY	<i>21st Century Breakdown</i>	Reprise
6	50 CENT	<i>Before I Self-Destruct</i>	Interscope
7	ESCALA	<i>Escala</i>	Syco
8	THE ENEMY	<i>Music For The People</i>	Warner
9	YEAH YEAH YEAHS	<i>It's Blitz</i>	Fiction
10	NEIL YOUNG	<i>Fork In The Road</i>	Warner
11	BAT FOR LASHES	<i>Two Suns</i>	Parlophone
12	EUGHAN QUIGG	<i>Eoghan Quigg</i>	RCA
13	MERRIWEATHER	<i>Love & War</i>	Columbia
14	QUEENSRYCHE	<i>American Soldier</i>	Rhino
15	LACUNA COIL	<i>Shallow Life</i>	Century Media
16	BOB DYLAN	<i>Together Through Life</i>	Columbia
17	SARAH MCLACHLAN	<i>Closer (deluxe)</i>	RCA
18	FIGHTSTAR	<i>Be Human</i>	Search And Destroy
19	SUPER FURRY ANIMALS	<i>Dark...</i>	Rough Trade
20	FLORENCE & THE MACHINE	<i>Lungs</i>	Island



Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	DEPECHE MODE	<i>Sounds Of The...</i>	Mute
2	DOVES	<i>Kingdom Of Rust</i>	Heavenly
3	VARIOUS	<i>Now! 72</i>	EMI TV/UMTV
4	M PEYROUX	<i>Bare Bones</i>	Decca/Rounder
5	NEIL YOUNG	<i>Fork In The Road</i>	Reprise
6	ESCALA	<i>Escala</i>	Syco
7	EMINEM	<i>Relapse</i>	Interscope
8	BAT FOR LASHES	<i>Two Suns</i>	Parlophone
9	GREEN DAY	<i>21st Century Breakdown</i>	Reprise
10	BILL CALLAHAN	<i>Sometimes...</i>	Drag City
11	FLORENCE & THE MACHINE	<i>Lungs</i>	Island
12	MY BLOODY VALENTINE	<i>Isn't Anything</i>	Sony
13	CHRIS DE BURGH	<i>Footsteps</i>	UMTV
14	YEAH YEAH YEAHS	<i>It's Blitz</i>	Fiction
15	DIANA KRALL	<i>Quiet Nights</i>	Universal Classics
16	50 CENT	<i>Before I Self-Destruct</i>	Interscope
17	VV BROWN	<i>Travelling Like The Light</i>	Island
18	SARAH MCLACHLAN	<i>Closer</i>	RCA
19	SIOUXSIE/BANSHEES	<i>A Kiss In...</i>	Universal
20	CAROLE KING	<i>Tapestry</i>	Sony



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	ERCOLA	<i>Every Word</i>	Cayenne
2	CALVIN HARRIS	<i>I'm Not Alone</i>	Columbia
3	TINCHY STRYDER	<i>Number 1</i>	Island
4	BLACK EYED PEAS	<i>Boom Boom Pow</i>	A&M
5	JAZMINE SULLIVAN	<i>Dream Big</i>	J
6	KERI HILSON	<i>Return The Favour</i>	Interscope
7	LADY SOVEREIGN	<i>So Human</i>	Midget
8	CIARA	<i>Love & Sex & Magic</i>	Zomba
9	JUST JACK	<i>Embers</i>	Mercury
10	PETER BJORN & JOHN	<i>Nothing...</i>	Wichita
11	GLASVEGAS	<i>It's My Own...</i>	Columbia
12	THEORY OF A DEADMAN	<i>Hate...</i>	Roadrunner
13	JACK PENATE	<i>Tonight's Today</i>	XL
14	DOVES	<i>Kingdom Of Rust</i>	Heavenly
15	FRANKMUSIK	<i>Better Off As Two</i>	Island
16	FLEET FOXES	<i>White Winter...</i>	Bella Union
17	FRIENDLY FIRES	<i>Skeleton Boy</i>	XL
18	LEE MEAD	<i>Drops Of Jupiter</i>	Universal
19	GANG GANG DANCE	<i>Princes</i>	Warp
20	DONAE0	<i>Party Hard</i>	Loud N' Proud



Top 20 Last.fm hype chart

Pos	ARTIST	TITLE	Label
1	PETER DOHERTY	<i>Arcady</i>	Parlophone
2	PETER DOHERTY	<i>A Little Death...</i>	Parlophone
3	PETER DOHERTY	<i>Lady Don't Fall...</i>	Parlophone
4	PETER DOHERTY	<i>Last Of The...</i>	Parlophone
5	MAYDAY PARADE	<i>When I Grow Up...</i>	Fearless
6	UTAH SAINTS	<i>Something Good (remix)</i>	Hospital
7	SIVERSTEIN	<i>Apologize</i>	Victory
8	PRODIGY	<i>World's On Fire</i>	Take Me To The Hospital
9	SATURDAYS	<i>Just Can't Get Enough</i>	fascination
10	ROYKSOPP	<i>Happy Up Here</i>	Wall Of Sound
11	HATCHAM SOCIAL	<i>Penelope</i>	Frank Panda
12	KERI HILSON	<i>Alienated</i>	Interscope
13	PETER BJORN & JOHN	<i>Nothing...</i>	Wichita
14	ASHER ROTH	<i>I Love College</i>	Island
15	DJ Q/MC BONEZ	<i>You Wot?</i>	Maximum Bass
16	ERIC PRYDZ	<i>Pjanoo</i>	Data
17	MICACHU	<i>Eat Your Heart</i>	Accidental
18	MICACHU	<i>Sweetheart</i>	Accidental
19	GENIUS CRU	<i>Boom Selection 08</i>	Incentive
20	FIREWORKS	<i>Detroit</i>	Triple Crown




Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	ELBOW	<i>Live At Abbey Road</i>	Fiction
2	EMINEM	<i>Relapse</i>	Interscope
3	50 CENT	<i>Before I Self-Destruct</i>	Interscope
4	VARIOUS	<i>Now! 72</i>	EMI TV/UMTV
5	GREEN DAY	<i>21st Century Breakdown</i>	Reprise
6	DOVES	<i>Kingdom Of Rust</i>	Heavenly
7	JAY-Z	<i>Blueprint III</i>	of lam
8	BUSTA RHYMES	<i>Back On My Bs</i>	Interscope
9	DEPECHE MODE	<i>Sounds Of The...</i>	Mute
10	ALEXANDRA BURKE	<i>tbc</i>	Syco
11	ESCALA	<i>Escala</i>	Syco
12	YEAH YEAH YEAHS	<i>It's Blitz</i>	Fiction
13	FLORENCE & THE MACHINE	<i>Lungs</i>	Island
14	BAT FOR LASHES	<i>Two Suns</i>	Parlophone
15	SUPER FURRY ANIMALS	<i>Dark...</i>	Rough Trade
16	MAXIMO PARK	<i>Quicken The Heart</i>	Warp
17	PJ HARVEY/J PARRISH	<i>A Woman...</i>	Island
18	M PEYROUX	<i>Bare Bones</i>	Decca/Rounder
19	THE ENEMY	<i>Music For The People</i>	Warner
20	NEIL YOUNG	<i>Fork In The Road</i>	Reprise



CATALOGUE REVIEWS

VARIOUS
101 Pirate Radio Hits
(Virgin/EMI VTDCDX 952)



All 16 releases in Virgin/EMI's 101... Hits series to

date have made the Top 40 of the compilation chart, amassing total sales of well over 1m, so this collection – released to tie-in with the theatrical release of *The Boat That Rocked* – is likely to do well. A strong but slightly predictable selection of songs certainly recalls the period in the Sixties when pirate radio stations ruled the airwaves, with smashes such as Procol Harum's *A Whiter Shade Of Pale*, Manfred Mann's *Pretty Flamingo* and less successful favourites including *The Days Of Pearly Spencer* (David McWilliams) and *You Can't Sit Down* (Phil Uchurch). The lower-profile three-CD, 75-song set *Rockin' With The*

Pirates (EMI 6971912) is better, with obscure, offshore favourites by the likes of The Marionettes, Barry Benson and The Boston Crabs providing an exercise in discovery as well as nostalgia.

LUTHER INGRAM
I've Been Here All The Time/I Loving You Is Wrong, I Don't Want To Be Right (Kent CDKEND 315)



Boosting Kent's extensive library of Southern soul, this terrific two-CD set concentrates on Luther Ingram's first two albums for the KoKo label. Originally issued in 1972 and rendered here as high-quality remasters, they are superbly sung and immaculately produced examples of Muscle Shoals Studio's output. Ingram's honeyed vocals sound equally adept on the pleading *Dying And Crying*, the faster, funkier

My Honey And Me, and the classic (*If Loving You Is Wrong*) *I Don't Wanna Be Right*.

VARIOUS
Honey & Wine – Another Gerry Goffin & Carole King Song Collection (Ace CDCHD1216)



The second volume of songs by Gerry Goffin and Carole King in Ace's songwriter series, *Honey & Wine* demonstrates yet again the amazing fecundity and quality of their output. Kicking off with the juxtaposing styles of Gene Pitney's *Every Breath I Take* and Maxine Brown's *Oh No! Not My Baby*, the album is a beguiling blend of hits and obscurities. The Monkees recorded 18 Goffin/King songs, of which the most successful (*Pleasant Valley Sunday*) is here, alongside The Rising Sons' version of *Take A Giant Step* – recorded before The

Monkees got to it – and Nancy Wilson's stylish soulful take on *No Easy Way Down*, which pre-dates even King's own version.

THE SIXPENTZ
Summer Girl – The Complete Recordings (Now Sounds CRNOW9)



Summer Girl compiles all the known recordings of Houston harmony band The Sixpentz, in that guise and as The Six Pents, Fun & Games and The Fun & Games Commission. Decorated by lush harmonies and dense arrangements, the soothing summery sound is frequently at odds with the lyrics, as titles such as *Please Come Home*, *And It Hurts* and *She Lied* suggest. Great stuff, and a thorough 20-page booklet contains a plethora of interesting background and photographs.

Alan Jones

CATALOGUE CHART ALBUMS TOP 20



This	Last	Artist	Title / Label
1	1	TAKE THAT	<i>Beautiful World</i> / Polydor (ARV)
2	2	KINGS OF LEON	<i>Aha Shake Heartbreak</i> / Hand Me Down (ARV)
3	7	ORIGINAL CAST RECORDING	<i>Mamma Mia!</i> / Polydor (ARV)
4	11	JAMES MORRISON	<i>Undiscovered</i> / Polydor (ARV)
5	4	SNOW PATROL	<i>Eyes Open</i> / Fiction (ARV)
6	NEW	THE WHO	<i>Sell Out</i> / Polydor (ARV)
7	3	AMY WINEHOUSE	<i>Back To Black</i> / Island (ARV)
8	5	KINGS OF LEON	<i>Youth & Young Manhood</i> / Hand Me Down (ARV)
9	10	KELLY CLARKSON	<i>Breakaway</i> / RCA (ARV)
10	6	SEASICK STEVE	<i>Dog House Music</i> / Bronzestat (PIAS)
11	12	SNOW PATROL	<i>Final Straw</i> / Fiction (ARV)
12	9	LIYI ALLEN	<i>Alright, Still</i> / Regal (E)
13	14	MICHAEL JACKSON	<i>Thriller</i> / Epic (ARV)
14	8	THE KILLERS	<i>Sam's Town</i> / Vertigo (ARV)
15	NEW	CASCADA	<i>Everytime We Touch</i> / All Around the World (ARV)
16	16	NICKELBACK	<i>All The Right Reasons</i> / Roadrunner (CIN)
17	13	THE KILLERS	<i>Hot Fuss</i> / Vertigo (ARV)
18	RE	IL DIVO	<i>Siempre</i> / Syco (ARV)
19	18	WESTLIFE	<i>The Love Album / s</i> (ARV)
20	19	MUSE	<i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	7	2	BEYONCE	Halo	Sony
2	5	3	SYVIA TOSUN & LOVERUSH UK	5 Reasons	Loverush Digital
3	1	4	LAURENT WOLF	No Stress	AATW
4	10	2	ZARIF	Let Me Back	RCA
5	6	3	NOISETTES	Don't Upset The Rhythm	Vertigo
6	24	2	DI ANTOINE	This Time	AATW
7	11	3	THE FULL TIME SUPER STARS	Waiting For The Night	Can You Feel It Media.Com
8	4	1	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
9	NEW		FRAGMA	Memory	Hard2Beat
10	3	4	KEANE	Better Than This	Island
11	18	3	SIRENS	Dreams	Kitchenware
12	15	3	TOM NOIZE	Get A Rush	Loverush Digital
13	6	5	FERRY CORSTEN	Made Of Love	Maelstrom
14	2	5	CLEARCUT	Breathless	Typecast
15	32	2	ROCHELLE	Chin Up	Planet Clique
16	5	6	WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times	3 Beat Blue
17	NEW		KLEERUP	Longing For Lullabies	Positiva
18	12	6	JOHN DAHLBACK FEAT. BASTO!	Out There	loaded
19	14	8	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
20	NEW		KELLY LORENNNA	Dress You Up	All Around the World
21	16	2	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
22	13	3	CUTBACK FEAT. FEDERAL	Rock To The Rhythm	AATW
23	19	7	KATE RYAN	Ella Elle La	AATW
24	17	7	DI SNEAK VS. HERVE FEAT. KID INFINITY	Dropkin' Kisses	Cr2
25	NEW		FRIDAY NIGHT POSSE	Before He Cheats	AATW
26	20	7	GROOVE ARMADA	Pull Up (Crank It Up)/Drop The Tough/Go	B-Live
27	NEW		DI GOIUM	All The Things She Said	AATW
28	21	6	JAZMINE SULLIVAN	Dream Big	J
29	22	5	GHETTS	Sing For Me	AATW
30	NEW		TIGA	Shoes	Wall Of Sound
31	23	7	ALVIN GEE	Losing My Religion	Loverush Digital
32	26	10	CAHILL	Sexshooter	3Beat Blue
33	30	5	LADY GAGA	Poker Face	Interscope
34	NEW		DAMIEN S & MARCIE	Love Me & Leave Me	Loverush Digital
35	25	8	LADYHAWKE	Paris Is Burning	Mocuar
36	31	14	DOMAN & GOODING	Runnin'	Positiva
37	27	14	RUDENKO	Everybody	Data
38	37	4	VELVET	Chemistry	Festiva
39	29	9	SNEAKY SOUND SYSTEM	I Love It	14th Floor
40	NEW		MANIAN	Raver's Fantasy	AATW

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	10	2	BEYONCE	Halo	Sony
2	11	3	MANIAN	Raver's Fantasy	AATW
3	2	5	VELVET	Chemistry	Festiva
4	6	5	JUST JACK	Embers	Mercury
5	1	3	KELLY LORENNNA	Dress You Up	All Around the World
6	20	2	ZARIF	Let Me Back	RCA
7	NEW		GIRLS ALLOUD	Untouchable	Festiva
8	14	2	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
9	13	3	VOGUE	Twilight	Bless/Genepool
10	NEW		FRAGMA	Memory	Hard2Beat
11	3	5	LADY GAGA	Poker Face	Interscope
12	15	2	PINK	Please Don't Leave Me	RCA
13	15	2	THE FULL TIME SUPER STARS	Waiting For The Night	Can You Feel It Media.Com
14	16	1	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
15	16	7	SIRENS	Dreams	Kitchenware
16	5	3	CUTBACK FEAT. FEDERAL	Rock To The Rhythm	AATW
17	7	3	LAURENT WOLF	No Stress	AATW
18	4	5	THE SATURDAYS	Just Can't Get Enough	Folyer
19	27	2	FRIDAY NIGHT POSSE	Before He Cheats	AATW
20	NEW		SHENA	Can't Stop The Rain	No Prisoners
21	28	2	RUNNERZ	I'm Lost	Chempion
22	NEW		RAEN	Honey	Influx
23	21	7	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
24	22	5	KIG	Heads Shoulders Kneez And Toez	Actw/Island
25	NEW		JADE EWEN	It's My Time	Geffen
26	17	5	BASSHUNTER	Walk On Water	Hard2Beat
27	NEW		MICHAEL MENACE	Underwear	White Label
28	5	6	ANNABEL FEAT. MR. KAOS	Sometimes	Street Beatz
29	23	4	JAZMINE SULLIVAN	Dream Big	J
30	6	5	THE RAH BAND FEAT. SUSANNA	No Way (To Treat Your Lover)	Shocking Music

Halo, halo, it's Beyonce with a double top again



BEYONCE IS FIRING ON ALL CYLINDERS again, and has scored three straight Top 10 sales hits from her new album *I Am...* Sasha Fierce. The latest of these, Halo, is also a major club hit, which explodes 7-1 on the Upfront chart and 10-1 on the Commercial Pop chart this week.

With mixes by Dave Aude, Gomi, Olli Collins & Fred Portelli, New Devices, My Digital Enemy, Karmatronic and Red Soul, it is an easy victor on both charts, leading nearest challengers Sylvia Tosun & Loverush UK's 5 Reasons by 17.84% on the Upfront list, and Manian's Raver's Fantasy by 13.39% on the Commercial Pop.

It is the follow-up to Single Ladies (Put A Ring On It), which topped the Commercial Pop list and was number two Upfront just nine weeks ago. Single Ladies was an even bigger

success on the Urban chart, spending seven weeks at number one. Halo also threatens to top that chart, improving 19-3 this week, after more than trebling its support, though it remains 12.58% adrift of Flo-Rida's Right Round, which tops the chart for the fourth week in a row.

UPFRONT BREAKERS:

1 EMBERS - Just Jack, 2 I'M NOT ALONE - Calvin Harris, 3 IF YOU LOVE ME - Chanel, 4 UNTOUCHABLE - Girls Aloud, 5 TWILIGHT - Vogue, 6 CAN'T STOP THE RAIN - Shena, 7 PLEASE DON'T LEAVE ME - Pink, 8 HONEY - Raen, 9 I'M LOST - Runnerz, 10 TRIPPIN' - Platinum, 11 WRONG - Depeche Mode, 12 E - Thelectix, 13 LOVE ETC - Pet Shop Boys, 14 UNDERWEAR - Michael Menace, 15 DON'T STAY - Laura Izbor.

Alan Jones



Fragma flyer: the Hard2Beat artist was the highest new entry on the Upfront club chart and second into the Commercial Pop Top 30



Timing it right: DJ Antoine's This Time climbs a massive 24-6 on this week's Upfront club chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	6	FLO-RIDA	Right Round	Atlantic
2	3	4	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle	Interscope
3	19	2	BEYONCE	Halo	Sony
4	2	5	LADY GAGA	Poker Face	Interscope
5	11	4	BRICK & LACE	Bad To Di Bone	Kan Live/Geffen/Polydor
6	4	6	KIG	Heads Shoulders Kneez And Toez	Actw/Island
7	6	3	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
8	7	9	AKON FEAT. KARDINAL OFFISHALL & COLBY D'DONIS	Beautiful	Universal
9	8	10	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone	Atlantic
10	17	2	BUSTA RHYMES	Hustlers Anthem	Interscope
11	10	10	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That	Interscope
12	5	16	BEYONCE	Single Ladies (Put A Ring On It)	Columbia
13	14	5	MAMS TAYLOR	Getup On It	Primer League
14	12	4	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope
15	9	14	SHONTELLE	T-Shirt	Universal
16	25	1	IRONIK FEAT. CHIPMUNK & EITON JOHN	Tiny Dancer (Hold Me Closer)	Asylum
17	NEW		AR RAHMAN/PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho! (You Are My Destiny)	Interscope
18	13	12	ALESHA DIXON	Breathe Slow	Asylum
19	16	10	T-PAIN	Can't Believe It / Jive	
20	20	4	CHRIS CORNELL	Part Of Me	Interscope
21	NEW		FE-NIX	Lady Baby (My Boo)	G-otic
22	15	8	JORDIN SPARKS	One Step At A Time	Jive
23	26	19	50 CENT	Get Up	Interscope
24	NEW		JAMIE FOXX	Blame It	RCA
25	NEW		KERI HILSON	Return The Favour	Interscope
26	18	5	GHETTS	Sing For Me	AATW
27	21	8	LEMAR	Weight Of The World	Epic
28	28	16	THE GAME FEAT NE-YO	Camera Phone	Geffen
29	24	16	LADY GAGA	Just Dance	Interscope
30	22	14	JAMIE FOXX	Just Like Me	RCA

Cool cuts Top 20

Pos	ARTIST	Title
1	TINCHY STRYDER FEAT. N-DUBZ	Number 1
2	THE PRODIGY	Warriors Dance
3	DEPECHE MODE	Wrong
4	LAURENT WOLF	No Stress
5	FATBOY SLIM V KOEN GROENVELD	Rockefeller Skank
6	TIGA	Shoes
7	DIZZEE RASCAL	Bonkers
8	TODDLA T & HERVE	Shake It
9	INDO R U	Sleeping
10	SKYLA	Breaking Free
11	THE TRANSLATINS FT INDIA	I Can't Live Without Music
12	FRAGMA	Memory
13	THE BREAKFASTAZ	Acting Wrong
14	CICADA	Metropolis
15	CHANEL	If You Love Me
16	DELPHIC	Counterpoint
17	SIMPLY RED	(Money's Too Tight) To Mention
18	DKS	That's Jazz
19	EVIL NINE	Icicles
20	CARL HANAGAN & MY DIGITAL ENEMY	Leyenda



Hear the Cool Cuts chart every Thursday 4-5pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry of Sound Radio across the globe on www.ministryofsound.com/radio

Charts analysis

Analysis Alan Jones



Yes men lose out on the top spot

NO CHANGE AT THE TOP of the singles or albums charts this week, with Lady GaGa and Ronan Keating continuing their reigns.

Lady GaGa underlines her claim to be the hottest new act of 2009, with Poker Face spending its second week at number one, with sales of a further 57,781 downloads lifting its career tally to 309,344 – enough, a fortnight ahead of physical release, for it to climb into fourth place in the 2009 rankings with its sales trailing only James Morrison & Nelly Furtado's Broken Strings (319,502 sales), The Fear by Lily Allen (360,722) and her own Just Dance (555,720). It helps her debut album, The Fame, to rebound 7-3 with sales of 29,118 copies lifting its 11-week tally to 246,656.

After being overhauled in the midweek sales flashes by the Pet Shop Boys' Yes, Ronan Keating's Songs For My Mother reasserted its authority to secure a second week at the top, on sales of 36,847 copies.

Early expectations that the Pet Shop Boys would secure their second number one album were dashed as sales of Yes, after a bright start, faded throughout the week. The Pet Shop Boys' 10th studio album, Yes has a lot in common with its predecessors. All have made the Top 10, and all have had one word titles. The Pet Shop Boys' 17th charted album (including live sets and compilations) since their 1985 debut Please entered the chart 23 years ago this very week, Yes debuts at number four on sales of 27,639

copies. That tally does not include the 2,557 copies that were sold through iTunes before the album's official release date, where a mix-up saw it available for three days. Yes did not make a premature debut on the chart last week, however, as chart regulation 4.6 states that "sales of digital variants will only be eligible for the chart in the week of the official release date of the corresponding physical variant."

On a brighter note even without those lost sales, Yes – co-produced by the Xenomania team behind recent hits for Alesha Dixon and Girls Aloud – sold more copies on its first week than any Pet Shop Boys album since their sole number one album, Very, in 1993.

Its immediate predecessor Fundamental sold 26,492 copies to debut at number five in 2006, while 2002's Release was a number seven debut on sales of 18,008, 1999's Nightlife was number seven with 17,038 sales, 1996's Bilingual, number four with 23,732 sales and – despite debuting at number two – 1995's Alternative opened with just 16,710 sales.

New hits singles from Lily Allen and Beyonce drive their albums back up the chart.

Lily Allen's It's Not Me, It's You debuted at number one in February but had fallen five weeks in a row. It makes an emphatic return to the Top 10 as new single, Not Fair, gets into its stride. Not Fair jumps 158-16 on sales of 14,328 downloads. It's Not Me, It's You fell 1-2-3-5-10-16 but

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,631,327	1,582,099
prev week	2,491,164	1,849,366
% change	+45.6%	-14.5%

Last week	Compilations	Total albums
Sales	391,502	1,973,601
prev week	572,779	2,422,145
% change	-31.6%	-18.5%

Year to date	Singles	Artist albums
Sales	34,979,687	21,887,887
vs prev year	25,308,107	22,822,888
% change	+38.2%	-4.1%

Year to date	Compilations	Total albums
Sales	5,284,142	27,172,029
vs prev year	6,505,619	29,328,507
% change	-18.8%	-7.4%

Compiled from sales data by Music Week

now bounces to number six on sales of 19,616 copies.

The continuing advance of Halo, up 6-4 (34,046 sales), helps Beyonce's I Am... Sasha Fierce album to simultaneously top the half-million sales mark and eclipse her previous album B'day. Halo is the third Top 10 hit from I Am... Sasha Fierce, which climbs 19-16, with 13,004 sales in the week lifting its career (19-week) tally to 505,410, even though it has never climbed higher than number seven. The original version of B'day reached number three in 2006, and sold 381,592 copies, while a later (2007) two-disc edition of the album got to number eight, and sold a further 120,661 copies.

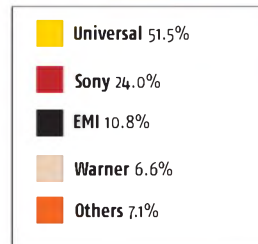
Though all of these play only supporting roles to the Pet Shop Boys' Yes, there are also debuts on the artist album tally – Norwegian dance duo Royksopp and US rockers, Mastodon, Papa Roach, Pearl Jam, Chris Cornell and The Decemberists.

Royksopp's third album, Junior, debuts at number 21 (10,378 sales), falling short of the peaks of their 2001 debut Melody AM (number nine) and 2005 follow-up The Understanding (number 13). Introductory single, Happy Up Here, climbs 57-44 (5,608 sales).

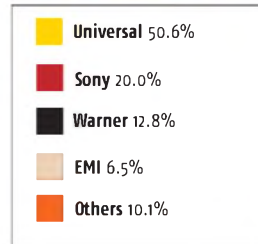
A slew of positive reviews ensure that Mastodon's performance is the opposite of Roysopp's, with their fourth album, Crack The Skye, giving the progressive rockers their highest chart placing yet, debuting at number 34 on sales of 6,989 copies. 2006 predecessor Blood Mountain got to number 46; 2004's Leviathan beached at number 110; and 2002 debut Remission fell short of the Top 200.

Papa Roach's breakthrough album Infest was released nine years ago, peaking at number nine and selling 367,685 copies. Three subsequent albums sold only a fraction of that tally, with the last –

ARTIST ALBUMS



SINGLES



The Paramount Sessions – peaking at number 61, with career sales of only 26,063 units. New set Metamorphosis makes a better debut at number 42 (6,202 sales).

The Decemberists make their first ever Top 75 appearance, debuting at number 50 (5,170 sales), with fifth studio album, The Hazards Of Love.

Rock veteran Chris Cornell – one-time member of Soundgarden, Temple Of The Dog and Audioslave – has released arguably his most accessible album, Scream – a pop/rock hybrid produced by

Timbaland – but it fails to match the number 31 debut of his 1999 solo set, Euphoria Morning, or the number 25 peak of 2007 follow-up, Carry On. Arriving at number 70 (3,374 sales), it follows the poor showing of introductory single Part Of Me, which got to number 78 a fortnight ago.

An expanded version of Pearl Jam's 1992 debut album Ten debuts at number 29 on sales of 7,706 copies. The original album peaked at number 18 but has sold more than 500,000 copies in the UK, last appearing in the chart in July 1994.

Normal service is resumed at the top of the compilation chart, where last week's Mother's Day invaders head for lower ground. Dance now dominates, with the top four albums all from the genre, including the new number one, Clubland Classic 2, the 16th number one for the AATW/UMTV partnership.

Clubland Classic 1 topped the chart last April, and has sold 399,930 copies to date. Clubland Classic 2 sold 25,650 copies last week.

Of eight previous singles – all of which were given a physical release – The Noisettes only managed to land two inside the Top 75, with a peak placing of number 63 for 2007's Sister Rosetta. Much favoured by Radio One, where it was aired 19 times last week, new single Don't Upset The Rhythm (Go Baby Go) is a smash – it sold more copies last week (52,992) than all their other singles put together, and is rewarded with a number two debut.

The only other single to debut inside the Top 20 is Steve Angello and Laidback Luke's Show Me Love (number 12, 20,971 sales), featuring a new vocal from Robin S, for whom the song has been a Top 75 entry in various mixes in 1993, 1997, 2002 and as recently as last week, when it popped back onto the chart at number 72.

With the Mother's Day effect working its way out of sales, albums slide 18.5% week-on-week to 1,973,600 – 3.55% below same-week 2008 sales. Singles sales climb 5.6% week-on-week to 2,631,327, 36.80% above same-week 2008 sales.

International charts coverage Alan

Euro appreciation for Alesha

IN THE ABSENCE OF ANY NEW PHENOMENON, U2's No Line On The Horizon is the world's biggest seller for the third week in a row.

Initially number one in upwards of 30 countries, it remains at the top of the charts in Australia, Belgium, Canada, Greece, Hungary, Italy, Portugal, Spain and Switzerland. Not on that list, you will note is Ireland. The Irish are normally very well disposed towards homegrown talent, particularly U2, but the album's two-week reign on home

soil was ended not – as in the UK – by fellow Irishman Ronan Keating but by Lady GaGa's The Fame.

No Line On The Horizon's retreat is slow in most countries with it typically falling 1-2 in Austria, Norway, New Zealand and The Netherlands.

In sales terms, its best territories remain the USA (76,000 sales last week), the UK (30,000), Germany (19,000) and Canada (19,000). Its overall sales are now approaching 2m.

A number five hit here last

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 RONAN KEATING Songs For My Mother	£8.99	£8.95	£8.06	£8.98
2 KINGS OF LEON Only By The Night	£8.99	£8.95	£8.93	£8.98
3 LADY GAGA The Fame	£7.99	£8.95	£8.93	£7.98
4 PET SHOP BOYS Yes	£8.99	£8.95	£8.93	£8.98
5 ANNIE LENNOX The Collection	£8.99	£8.95	£8.93	£8.98

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	1	LADY GAGA <i>Poker Face</i> / Interscope
2	NEW	NOISETTES <i>Don't Upset The Rhythm</i> / Vertigo
3	2	FLO-RIDA <i>Right Round</i> / Atlantic
4	7	BEYONCE <i>Halo</i> / Sony
5	22	AR RAHMAN FEAT. PUSSYCAT DOLLS <i>Jai Ho</i> / Polydor
6	3	TAYLOR SWIFT <i>Love Story</i> / Mercury
7	8	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS <i>Beautiful</i> / Universal
8	26	METRO STATION <i>Shake It</i> / Columbia
9	4	T.I. FEAT JUSTIN TIMBERLAKE <i>Dead & Gone</i> / Atlantic
10	6	KELLY CLARKSON <i>My Life Would Suck Without You</i> / RCA
11	11	LILY ALLEN <i>The Fear</i> / Regal
12	12	LADY GAGA <i>Just Dance</i> / Interscope
13	NEW	STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S <i>Show Me Love</i> / Data
14	13	JAMES MORRISON <i>Broken Strings</i> / Polydor
15	9	KINGS OF LEON <i>Use Somebody</i> / Hand Me Down
16	14	ALESHA DIXON <i>Breathe Slow</i> / Asylum
17	16	SHONTELLE <i>T-Shirt</i> / Universal
18	18	LA ROUX <i>In For The Kill</i> / Polydor
19	5	THE SATURDAYS <i>Just Can't Get Enough</i> / Polydor
20	15	TAKE THAT <i>Up All Night</i> / Polydor
21	17	BEYONCE <i>Single Ladies (Put A Ring On It)</i> / Columbia
22	29	JENNIFER HUDSON <i>If This Isn't Love</i> / RCA
23	32	ENRIQUE IGLESIAS FEAT. CIARA <i>Takin' Back My Love</i> / Interscope
24	19	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> / Data
25	NEW	LILY ALLEN <i>Not Fair</i> / Regal
26	NEW	FRANZ FERDINAND <i>No You Girls</i> / Domino
27	35	TAKE THAT <i>Greatest Day</i> / Polydor
28	24	TINCHY STRYDER FEAT. TAI0 CRUZ <i>Take Me Back</i> / 4th & Broadway
29	33	BEYONCE <i>If I Were A Boy</i> / Columbia
30	37	THE SATURDAYS <i>Up</i> / Fascination
31	NEW	JAMES MORRISON <i>Please Don't Stop The Rain</i> / Polydor
32	25	THE PRODIGY <i>Omen</i> / Take Me To The Hospital
33	20	PINK <i>Sober</i> / LaFace
34	27	THE KILLERS <i>Human</i> / Vertigo
35	31	KINGS OF LEON <i>Sex On Fire</i> / Hand Me Down
36	21	SEPTEMBER <i>Can't Get Over</i> / Hardbeat
37	40	JASON MRAZ <i>I'm Yours</i> / Elektra
38	NEW	KIG <i>Heads Shoulders Kneez And Toez</i> / A&W/Island
39	NEW	PINK <i>Please Don't Leave Me</i> / RCA
40	30	GIRLS AL0UD <i>The Promise</i> / Fascination

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

Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	MASTODON <i>Crack The Skye</i> / Reprise (CIN)
2	RE	PEARL JAM <i>Ten</i> / Epic (ARV)
3	9	GUNS N' ROSES <i>Appetite For Destruction</i> / Geffen (ARV)
4	1	NICKELBACK <i>Dark Horse</i> / Roadrunner (CIN)
5	6	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
6	2	NICKELBACK <i>All The Right Reasons</i> / Roadrunner (CIN)
7	3	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CINR)
8	8	PARAMORE <i>Riot</i> / Fueled By Ramen (CINR)
9	7	LINKIN PARK <i>Minutes To Midnight</i> / Warner Brothers (CIN)
10	RE	METALLICA <i>Death Magnetic</i> / Vertigo (ARV)

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS <i>Clubland Classix 2</i> / A&W/Ulmtv (ARV)
2	NEW	VARIOUS <i>Dave Pearce - Trance Anthems 2009</i> / Ministry (ARV)
3	NEW	VARIOUS <i>The Very Best Of Euphoric Dance 2009</i> / Ministry (ARV)
4	9	VARIOUS <i>Addicted To Bass 2009</i> / Ministry (ARV)
5	10	VARIOUS <i>Pop Princesses 2009</i> / Sony Music/Ulmtv
6	1	VARIOUS <i>101 Housework Songs</i> / EMI Virgin (E)
7	8	OST <i>Mamma Mia</i> / Polydor (ARV)
8	7	VARIOUS <i>The Solid Silver 60s - Greatest Hits</i> / EMI TV/Ulmtv (ARV)
9	6	VARIOUS <i>Motown 50th Anniversary</i> / Universal TV (ARV)
10	13	VARIOUS <i>Massive R&B Spring 2009</i> / Universal TV (A/V)
11	14	VARIOUS <i>Pennies From Heaven</i> / Decca (ARV)
12	NEW	OST <i>Hannah Montana - The Movie</i> / Walt Disney (E)
13	11	VARIOUS <i>Those Were The Days</i> / Sony Music (ARV)
14	5	VARIOUS <i>Home</i> / UCI (ARV)
15	18	VARIOUS <i>Mash Up Euphoria - Mixed By The Cut Up</i> / Ministry (ARV)
16	19	VARIOUS <i>Dreamboats & Petticoats</i> / EMI TV/Ulmtv (ARV)
17	RE	VARIOUS <i>Now That's What I Call Music 71</i> / EMI TV-Sony/Ulmtv (E)
18	RE	VARIOUS <i>Anthems 2: 1991-2009</i> / Ministry (ARV)
19	15	VARIOUS <i>Ultimate Boy Bands - The Love Songs</i> / Sony Music (ARV)
20	2	VARIOUS <i>To Mum - Love Motown</i> / Motown (ARV)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	ROYKSOPP Junior / Wall Of Sound (PIAS)
2	NEW	THE DECEMBERISTS <i>The Hazards Of Love</i> / Rough Trade (PIAS)
3	1	OASIS <i>Dig Out Your Soul</i> / Big Brother (PIAS)
4	NEW	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> / XL (P AS)
5	4	FRANZ FERDINAND <i>Tonight: Franz Ferdinand</i> / Domino (PIAS)
6	7	OASIS <i>Stop The Clocks</i> / Big Brother (P AS)
7	8	VAMPIRE WEEKEND <i>Vampire Weekend</i> / XL (PIAS)
8	5	SEASICK STEVE <i>Dog House Music</i> / Bizarre (P AS)
9	NEW	DOOM <i>Born Into This</i> / Ilex (PIAS)
10	3	ADELE <i>19</i> / XL (PIAS)

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

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	THE PRODIGY <i>Invasors Must Die</i> / Take Me To The Hospital	
2	ROYKSOPP Junior / Wall Of Sound	
3	VARIOUS <i>Clubland Classix 2</i> / A&W/Ulmtv	
4	VARIOUS <i>Dave Pearce - Trance Anthems 2009</i> / Ministry	
5	VARIOUS <i>Addicted To Bass 2009</i> / Ministry	
6	VARIOUS <i>The Very Best Of Euphoric Dance 2009</i> / Ministry	
7	EMPIRE OF THE SUN <i>Walking On A Dream</i> / Virgin	
8	CHASE & STATUS <i>More Than Alot</i> / Ram	
9	VARIOUS <i>Anthems 2: 1991-2009</i> / Ministry	
10	THE PRODIGY <i>Music For The Jilted Generation</i> / XL	

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

Key
■ Highest new entry ■ Highest climber

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h Jones



November which went on to sell more than 300,000 copies domestically. The Boy Does Nothing by **Alesha Dixon** is now sweeping across Europe. It achieved success in Ireland in

landem with its UK success, though its peak there was a less lofty number 19 but it is now conquering the charts in several other European destinations. It is number two in

France and Finland, number three in Norway, number seven in Sweden and number eight in Italy, where Dixon's gig co-hosting MTV's TRL in Milan last week went down a storm. The track also moves 16-19 in The Netherlands, and debuts at number 35 in Spain.

Amy Macdonald's rapid ascent of the Spanish charts with *This Is The Life* has come to an end. After climbing for five weeks in a row, the single of that name falls 3-4, while the album stalls at number nine. In Italy, where the song has reached number two on the singles chart three times already, it rebounds 5-3 this week.

Coldplay's tour of Australia continues to reap rewards, with four of the band's albums now in the Top 50, and six of their singles ascending the Top 100 singles list. On the album tally, *Viva La Vida Or Death And All His Friends* climbs 6-5, *Parachutes* leaps 47-32, *A Rush Of Blood To The Head* improves 16-33, and *X&Y* re-enters at number 38. Their top single, *Viva La Vida*, climbs 30-23.

Coldplay are not the only current Australian tourists to have four albums in the Top 50 - **Kings Of Leon** also have a concurrent quartet as their concerts continue.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
1	1	11	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope USUM70824409 (ARV)	SALES INCREASE
2	New		NOISSETTES Don't Upset The Rhythm (Ariks) Universal Warner Chappell (Shonwiz/Smith/Morison/Ascia/Pebworth) / Vertigo 1798000 (ARV)	HIGHEST NEW ENTRY
3	2	4	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/WCWS/bury/Kobalt (Burns/Oyl/Faaks/Humphrey/Ward/Hever/Percy/Got) / Atlantic AT0334 (CIN)	
4	9	4	BEYONCE Halo (Knowles/Teeder) Sony ATVIEMI/Kobalt (Bogart/Teeder/Knowles) / Sony USSM10804556 (ARV)	SALES INCREASE
5	20	2	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) CC (Rahman/Gulari/Shah) / Interscope ATCO148449894 (ARV)	+50% SALES INCREASE
6	5	6	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CATCO146484401 (ARV)	
7	6	7	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Imagem (Harris/Timberlake/Tadross) / Atlantic AT0333 (CIN)	
8	8	4	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylen/Don) Sony ATVRagim/On+Mani/Chrysalis (Thiam/Wesley/O'donis/Harrow/Smith) / Universal 2700494 (ARV)	
9	22	4	METRO STATION Shake It (Sam & Suggs) EMI (Messia/Cyprus/Healy) / Columbia 88697481072 (ARV)	+50% SALES INCREASE
10	7	5	KELLY CLARKSON My Life Would Suck Without You (Martin/Luke) Warner Chappell/Kobalt (Kelly/Maxi/Gottwalle) / RCA 88697463372 (ARV)	
11	11	2	LA ROUX In For The Kill (Langmeil/Jackson) CC (Langmeil/Jackson) / Polydor 2700304 (ARV)	SALES INCREASE
12	New		STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Laidback) EMI/Universal/Champion (George/McFarlane/Angeello/Van Sheppingen) / Data DATA2125 (ARV)	
13	12	13	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)	
14	4	4	THE SATURDAYS Just Can't Get Enough (Eriksen) Sony ATV (Clarke) / Polydor 1799707 (ARV)	
15	10	27	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill) / Hand Me Down 88697412182 (ARV)	
16	New		LILY ALLEN Not Fair (Kamstin) EMI/Universal (Allen/Kurstin) / Regal ATCO148375385 (E)	
17	17	9	LILY ALLEN The Fear (Kamstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
18	41	2	KIG Heads Shoulders Kneez And Toez (Hilly) CC/EMA (Ost/Couner/Roberts/Fleming) / A&W/Island 2701380	HIGHEST CLIMBER
19	15	7	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Pelmer) / Take Me To The Hospital HOSPCDS02 (ESS/ADA)	
20	30	4	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Storin/Iglesias) / Interscope CATCO148449986 (ARV)	SALES INCREASE
21	13	18	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATVIChrysalis (McRison/Fsmith/Wocoford) / Polydor 1792152 (ARV)	
22	27	3	FRANZ FERDINAND No You Girls (Creay) Universal (Kempres/Hardy/Thomas/McCarthy) / Domino RIG325CD (PIAS)	SALES INCREASE
23	3	3	VANESSA JENKINS & BRYN WEST FEAT. TOM JONES & ROBIN GIBB Islands In The Stream (Pecgham) Universal/Warner Chappell (Gibb/Gibb/Gibb) / Mercury 1799919 (ARV)	
24	18	12	ATESHA DIXON Breathe Slow (Sculshack & Karlin) EMI/Sony ATV (Schack/Karlin/Tily/Valentine) / Asylum ASYLUM8CD (CIN)	
25	16	3	SEPTEMBER Can't Get Over (Von Der Burg) Universal/EMI/NBC (Bhagavan/Von Der Burg/Von Der Burg) / Hardbeat H2B23CDS (ARV)	
26	21	10	SHONTELLE T-Shirt (Wilkins) EMI/Stage Three/Katech/Sony ATV (Wilkins/Frampton/Katech) / Universal 1797835 (ARV)	
27	14	2	PET SHOP BOYS Love Etc (Xenomania/Pet Shop Boys) Warner Chappell/Sony ATV (Trent/Noel/Couper/Higgins/Parker/Powell) / Parlophone CDR6765 (E)	
28	19	8	TAKE THAT Up All Night (Shanks/Tea/That) Universal/Sony ATV/EMI (Barlow/Owen/Orange/Donald/Norton/Weaver) / Polydor 1796964 (ARV)	
29	24	19	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATVIEMI/Peer Music (Harris/Nash/Stewart/Knowles) / Columbia 88697475032 (ARV)	
30	28	11	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Muscillo/Omishore) / Data DATA2125 (ARV)	
31	29	29	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill) / Hand Me Down 88697352002 (ARV)	
32	23	7	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATVMotown (Mathers/Young/Jackson/Batson/Commins/Motown) / Interscope CATCO14771332 (ARV)	
33	26	9	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That (Polow Da Don) Universal/EMI/Peer Music (Furnari/Elfi/Jones/Jameson/Dani/Perry) / Interscope 1799050 (ARV)	
34	New		WHITE LIES Farewell To The Fairground (Buller/Dingle) Chrysalis (White Lies) / Fiction 27CC376 (ARV)	+50% SALES INCREASE
35	36	16	JASON MRAZ I'm Yours (Terzoff) Fintag (Mraz) / Elektra ATC38CD (CIN)	SALES INCREASE
36	32	12	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back (Fsmith) Chrysalis (Fsmith/Cruz) / 4th & Broadway 1797027 (ARV)	
37	54	5	JENNIFER HUDSON If This Isn't Love (Kennedy) Universal/EMI (See/Thomas/Thomas) / RCA CATCO148475763 (ARV)	+50% SALES INCREASE
38	34	10	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Wheler) / Geffen 1797778 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
39	37	5	KINGS OF LEON Revelry (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697464632 (ARV)	
40	61	2	ASHER ROTH I Love College (Caren/Allen) Serious Scriptures/Kobalt/Robo/Juno/A Rush (Caren/Rush/Allen/Robison/Robison/Moore) / Island CATCO14794574 (ARV)	+50% SALES INCREASE
41	35	20	THE KILLERS Human (Pike) Universal (Flowers/Kauning/Sizemore/Vannucci) / Vertigo 1789793 (ARV)	
42	31	4	CHIPMUNK Chip Diddy Chip (Calpurnia/Hendriks) CC (Fyfe/Hendriks) / Always A2C4002 (Southern)	
43	33	10	KATY PERRY Thinking Of You (Walker) Warner Chappell (Perry) / Virgin VSCD1985 (E)	
44	57	2	ROYKSOPP Happy Up Here (Royksopp) Bridgeport/CC (Berger/Brundland/Clinton/Snyder) / Wall Of Sound WALL049T (PIAS)	SALES INCREASE
45	52	24	THE SATURDAYS Up (Quizlari) Universal/P&P/Waterfall (Larossi/Romohane/Woldson) / Fascination 1785650 (ARV)	SALES INCREASE
46	40	27	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Maxi/Perry) / Virgin VSCD1985 (E)	
47	33	14	N-DUBZ Strong Again (Fleming/Rubins) Sony ATV (Fleming/Rubins/Combs/Sawyer/Combs/Sawyer/Sawyer) / AATW CATCO147503821 (ARV)	
48	25	3	OASIS Falling Down (Sardy) Sony ATV (Gallagher) / Big Brother RKID056 (PIAS)	
49	New		MILEY CYRUS The Climb (Shanks) Vista/le/DO (Self/Hopeless/Rose (Alexander/Mabe)) / Polydor CATCO148518455 (ARV)	+50% SALES INCREASE
50	44	13	TAKE THAT Greatest Day (Shanks) Universal/EMI/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	SALES INCREASE
51	New		FLO-RIDA Be On You (Timbaland/Dr Luke) Sony ATV/Westbury/CC (Dillard/Lawrence/Mars/Gottwald/Kojak/Lever/Percy/C) / Atlantic CATCO14841877 (CIN)	
52	71	2	LIONEL RICHIE Just Go (The Movement/J.S. Wainwright) TSC (Rich) / Island USUM70832644 (ARV)	+50% SALES INCREASE
53	50	21	BEYONCE If I Were A Boy (Gos) Universal/EMI/Catalyst/Cherry Lane Music (Gos/Knowles/Carlson) / Columbia 88697417512 (ARV)	SALES INCREASE
54	New		GIRLS ALoud Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Powell/Gray) / Fascination GBUM70816000 (ARV)	+50% SALES INCREASE
55	45	22	MIA Paper Planes (Dips) Universal/Domin/Imagem (Strumbe/Haas/Simonson/Hadson/Arulpragasam/Saito) / XL XS396CD (PIAS)	
56	New		PINK Please Don't Leave Me (Martin) EMI/Pink Inside/Marriott/Obba (Self/Pink/Martin) / RCA USF20800182 (ARV)	+50% SALES INCREASE
57	51	27	MGMT Kids (Fridmann) Universal (Goldwasser/Nanwyngardson) / Columbia 88697387482 (ARV)	SALES INCREASE
58	39	16	THE SATURDAYS Issues (Quizlari) Universal (Sturken/Rogers) / Fascination 1794029 (ARV)	
59	49	23	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazperck/Snakebyte) EMI (Walston) / Maelstrom MABCD100 (ARV)	
60	53	24	AKON Right Now (Akon/Tuinfort) Sony ATVImpal/Bucks (Thiam/Tuinfort) / Universal 1793536 (ARV)	
61	47	2	THE SCRIPT Talk You Down (Shannon/O'Donoghue) Interscope (Shannon/O'Donoghue) / Phonogenic CATCO14755513 (ARV)	
62	43	17	LEONA LEWIS Run (Robson) Universal/Kobalt (Robson/Cannily/Quinn/McLellan/Acheson) / Syco GBHM0800023 (ARV)	
63	42	14	KEVIN RUDDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) Warner Chappell (Rudolf/Carter Jr) / Island 1796243 (ARV)	
64	46	17	BRITNEY SPEARS Circus (Dr Luke/Blanco) Warner Chappell/Kobalt (Gottwald/Kelly/Novak) / Jiv 88697453282 (ARV)	
65	43	21	ATESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Schiff/Jones/2weill/CC) / Asylum ASYLUM6CDX (CIN)	
66	55	13	PINK Sober (Danzel/Kamill/Havy) EMI/Warner Chappell/P30/CC (Moore/P30/Quaid/Hills/Achison) / Laface 88697425012 (ARV)	
67	New		NICKELBACK I'd Come For You (Lange) Universal/Warner Chappell (Kroeger/Lange) / Roadrunner CATCO14826794 (CIN)	+50% SALES INCREASE
68	New		JAMES MORRISON Please Don't Stop The Rain (Sawyer) Sony ATVIKobalt (Morrison/Heater) / Polydor CATCO147715279 (ARV)	
69	56	3	DOMAN & GOODING Runnin (Domani/Gooding) CC (Domani/Gooding) / Positiva 1211W281 (E)	
70	59	41	COLDPLAY Viva La Vida (Coldplay/Noel/Pav) Universal (3wayman/3wayman/3wayman/Campbell/Martin) / Parlophone CATCO138291475 (E)	
71	66	26	MADONN Beggin' (Gevus) EMI (Gaudio/Farina) / RCA 88697332512 (ARV)	
72	62	23	GIRLS ALoud The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	
73	63	13	KANYE WEST Heartless (Kanye West/No I.D.) EMI (West/Wilbourn/Ginsberg/Masculdi/Yusef) / Roc-a-fella CATCO145330471 (ARV)	
74	69	47	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATVImpag-in (Dillard/Humphrey/Ruberson/Stimmons) / Atlantic AT0332CD (CIN)	
75	73	24	THE SCRIPT Break Even (O'Donoghue/Shannon/Frampton) EMI/Ingram (O'Donoghue/Shannon/Frampton/Kippen) / Phonogenic 8869741842 (ARV)	SALES INCREASE

Official Charts Company 2009.

Be On You 51	Falling Down 48	I'd Come For You 67	Kids 57	Please Don't Stop The Rain 68	Sober 66	Up All Night 28	Key	As used by Radio One
Beautiful 8	Farewell To The Fairground 34	I'm Yours 35	Let It Rock 63	Rain 68	Strong Again 47	Use Somebody 15	★ Platinum (500,000)	
Peggy 71	Give You Hell 38	If I Were A Boy 53	Love Etc 27	T-Shirt 26	T-Shirt 26	Viva La Vida 70	★ Gold (400,000)	
Break Even 75	Gives You Hell 38	If This Isn't Love 37	Love Story 6	Take Me Back 36	Take Me Back 36	Whatcha Think About That 33	● Silver (200,000)	
Breathe Slow 24	Greatest Day 50	In For The Kill 11	Low 74	Takin' Back My Love 20	Takin' Back My Love 20			
Ercker Strings 21	Halo 4	Infinity 2008 59	My Life Would Suck Without You 10	Talk You Down 61	Talk You Down 61			
Can't Get Over 25	Happy Up Here 44	Islands In The Stream 23	Without You 22	The Boy Does Nothing 65	The Boy Does Nothing 65			
Chip Diddy Chip 42	Heads Shoulders Kneez And Toez 18	Jai Ho! (You Are My Destiny) 5	No You Girls 22	The Climb 49	The Climb 49			
Circus 64	Heartless 73	Just Can't Get Enough 14	Not Fair 16	The Fear 17	The Fear 17			
Crack A Bottle 32	Hot N Cold 46	Just Dance 13	Omen 19	The Promise 72	The Promise 72			
Day 'N' Nite 31	Human 41	Just Go 52	Paper Planes 55	Thinking Of You 43	Thinking Of You 43			
Dec 6 & Gone 7	I Love College 40	Just Dance 13	Please Don't Leave Me 56	Untouchable 54	Untouchable 54			
Don't Upset The Rhythm 2				Up 45	Up 45			

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor)	
1	1	2	RONAN KEATING Songs For My Mother (Lipson) / Polydor 1799622 (ARV)	
2	3	27	KINGS OF LEON Only By The Night 5★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
3	7	11	LADY GAGA The Fame (Redone/Hogart/CowboyFusion/Ki+isz+nbaum/Klaruff/Sc) / Interscope 1791747 (ARV)	SALES INCREASE ↑
4	New		PET SHOP BOYS Yes (Kerumania/Pet Shop Boys) / Parlophone 6953452 (E)	HIGHEST NEW ENTRY ▲
5	2	3	ANNIE LENNOX The Collection (Various) / RCA 88697368051 (ARV)	
6	16	7	LILY ALLEN It's Not Me It's You (Kerstin) / Regal REG151CD (E)	SALES INCREASE ↑
7	12	5	THE PRODIGY Invaders Must Die (Howlett) / Take Me To The Hospital HOSPEBX001 (ESS/ADA)	
8	24	17	AKON Freedom (Akon/Variou) / Universal 1792339 (ARV)	SALES INCREASE ↑
9	6	4	U2 No Line On The Horizon (Eno/Lancosi/Lilywhite) / Mercury 1796028 (ARV)	
10	8	3	KELLY CLARKSON All I Ever Wanted (Clarkson/Travis/Johnson/Martini/Gottweil/Dire/Watters) / RCA 88697475772 (ARV)	
11	13	3	TAYLOR SWIFT Fearless (Chapman/Swift) / Mercury 1795298 (ARV)	
12	5	17	TAKE THAT The Circus 6★2★ (Shanks) / Polydor 1787444 (ARV)	
13	18	26	JAMES MORRISON Songs For You, Truths For Me (Tate/Robson/Taylor/Tedd/Shanks/White) / Polydor 1779250 (ARV)	
14	28	48	ELBOW The Seldom Seen Kid (Pattar) / Fiction 1748990 (ARV)	SALES INCREASE ↑
15	4	3	FARLY SMITH Faryl (Cohen) / Decca 4993546 (ARV)	
16	19	19	BEYONCE I Am Sasha Fierce (Gad/Tedder/The Dream/Stargate/Stewart/Various) / RCA 88697194922 (ARV)	
17	15	56	DUFFY Rockferry 5★3★ (Duffey/Hogarth/Ecker) / A&M 1756423 (ARV)	
18	28	23	FLEET FOXES Fleet Foxes (EK) / Bella Union BELLA:CD167 (ARV)	
19	10	2	LIONEL RICHIE Just Go (The Movement/Stewart/Stargate) / Mercury 1782745 (ARV)	
20	14	16	LIONEL RICHIE & THE COMMODORES The Definitive Collection (Various) / UMTV 9861394 (ARV)	
21	New		ROYKSOPP Junior (Royksopp) / Wall Of Sound WDS051CD (PIAS)	
22	Re-entry		JAMES MORRISON Undiscovered 2★ (Terefe/Robson/Hogarth/White) / Polydor 1712332 (ARV)	+50% SALES INCREASE ↑
23	9	27	BETTE MIDLER The Best Of Bette (Various) / Rhino 8122798931 (CINR)	
24	20	17	THE SATURDAYS Chasing Lights (Bellme/Til/Cutfather/Quill/Lecisil/Eriksen/Woodfor/IV) / Fascination 1785979 (ARV)	
25	33	18	THE KILLERS Day & Age 3★ (Price) / Vertigo 1785121 (ARV)	
26	36	21	ENRIQUE IGLESIAS Greatest Hits (Various) / Interscope 1788453 (ARV)	
27	34	33	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	
28	23	17	ALESHA DIXON The Alesha Show (Barker/Higgins/Sculthock/Karlin/The Underdogs/Van) / Asylum 5186510332 (CIN)	
29	New		PEARL JAM Ten (O'Brien) / Epic 4688842 (ARV)	
30	32	41	THE TING TINGS We Started Nothing (De Martino) / Columbia 88697289252 (ARV)	
31	53	31	GIRLS ALOUD The Sound Of - Greatest Hits 3★ (Higgins/X-numania) / Fascination 171310 (ARV)	SALES INCREASE ↑
32	65	7	LADYHAWKE Ladyhawke (Gabrielle/Ladyhawke) / Modular MODCD098 (ARV)	HIGHEST CLIMBER ▲
33	27	17	SEAL Soul (Foster/Von Der Saag) / Warner Brothers 936249246 (CIN)	
34	New		MASTODON Crack The Skye (O'Brien) / Reprise 936249791 (CIN)	
35	60	68	KINGS OF LEON Because Of The Times (Johns) / Hand Me Down 88697037762 (ARV)	SALES INCREASE ↑
36	17	2	PETER DOHERTY Grace/Wastelands (Street) / Parlophone 6953242 (E)	
37	39	683	ABBA Gold - Greatest Hits 16★ (Anceisson/Waeres) / Polydor 5170072 (ARV)	
38	49	23	U2 U2 R Singles (Lilywhite/Emu/Lanisi/Lavin/Thumaz/Rubin) / Mercury 1713549 (ARV)	SALES INCREASE ↑

This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor)	
39	21	4	DUBLINERS Too Late To Stop Now - The Very Best Of (Various) / UCI 5316193 (ARV)	
40	11	3	MICHAEL BALL The Very Best Of - Past & Present (Various) / Universal TV 5317179 (ARV)	
41	37	20	MICHAEL JACKSON King Of Pop (Various) / Epic 88697356512 (ARV)	
42	New		PAPA ROACH Metamorphosis (Baumgardner/Papa Roach) / Geffen 2700622 (ARV)	
43	57	10	WHITE LIES To Lose My Life (Muller/Dingel) / Fiction 1793239 (ARV)	SALES INCREASE ↑
44	51	47	MGMT Oracular Spectacular (Friedmann/Mgmt) / Columbia 88697195121 (ARV)	
45	43	22	OASIS Dig Out Your Soul 2★ (Sardy) / Big Brother 88697362042 (PIAS)	
46	42	22	PINK Funhouse (Various) / LaFace 88697406492 (ARV)	
47	45	22	SNOW PATROL A Hundred Million Suns (Lee) / Fiction 1785255 (ARV)	
48	26	4	TINA TURNER The Platinum Collection (Various) / EMI 2670972 (E)	
49	75	27	NE-YO Year Of The Gentleman (Stargate/Harmony/Polow Dan Don/Taylor/Various) / Def Jam 1774984 (ARV)	+50% SALES INCREASE ↑
50	New		THE DECEMBERISTS The Hazards Of Love (Martine/The Decemberists) / Rough Trade RTRADC056 (PIAS)	
51	56	10	OST Slumdog Millionaire (Various) / Interscope 1796859 (ARV)	
52	25	3	THE EVERY BROTHERS 50 Years Of Hits (Various) / Rhino 5186508722 (CINR)	
53	Re-entry		KINGS OF LEON Aha Shake Heartbreak (Johns/Angelo) / Hand Me Down HMD39 (ARV)	+50% SALES INCREASE ↑
54	46	102	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82876748522 (ARV)	
55	59	8	FRANZ FERDINAND Tonight: Franz Ferdinand (Carey/Franz Ferdinand) / Domino WIG205X (PIAS)	SALES INCREASE ↑
56	48	27	KATY PERRY One Of The Boys (Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin CDV3051 (E)	
57	55	21	GIRLS ALOUD Out Of Control 2★ (Higgins/X-numania) / Fascination 1790073 (ARV)	
58	61	11	T.I. The Paper Trail (Diesel/Knox/Timberlake/Jonson/Various) / Atlantic 7567896981 (CIN)	SALES INCREASE ↑
59	22	2	BARRY MANILOW The Greatest Songs Of The Eighties (Davis) / Arista 88697471722 (ARV)	
60	30	22	WILL YOUNG Let It Go (White/Lipson/Spencer/Stannard/Howe/Various) / RCA 88697344442 (ARV)	
61	40	2	MELODY GARDOT My One And Only Thrill (Klein) / UCI 1790851 (ARV)	
62	31	8	BUDDY HOLLY & THE CRICKETS The Very Best Of (Various) / Universal TV 1797592 (ARV)	
63	Re-entry		KANYE WEST 808s & Heartbreaks (West/Nc L/D/Bhasker/Plain Pat/Various) / Roc-a-fella 1791341 (ARV)	+50% SALES INCREASE ↑
64	69	21	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 256469411 (CIN)	
65	New		JOHN MARTYN The Very Best Of (Various) / Universal 2701556 (ARV)	
66	50	97	TAKE THAT Beautiful World 8★3★ (Shanks) / Polydor 1715551 (ARV)	
67	64	95	RIHANNA Good Girl Gone Bad 4★3★ (Carter Administration/StuKear/Rogers/Various) / Def Jam 1735109 (ARV)	
68	Re-entry		KINGS OF LEON Youth & Young Manhood (Johns/Angelo) / Hand Me Down HMD27 (ARV)	+50% SALES INCREASE ↑
69	62	52	ROBERT PLANT & ALISON KRAUSS Raising Sand (Burnett) / Decca/Rounder 4780205 (ARV)	
70	New		CHRIS CORNELL Scream (Timbaland) / Interscope 1799687 (ARV)	
71	44	8	UB40 Love Songs (Various) / Virgin CDV3056 (E)	
72	58	42	COLDPLAY Viva La Vida 3★2★ (Eno/Diary/Simpson) / Parlophone 212140 (E)	
73	Re-entry		GUNS N' ROSES Appetite For Destruction 2★ (Clink) / Geffen GED2448 (ARV)	+50% SALES INCREASE ↑
74	Re-entry		KEANE Perfect Symmetry (Keane/Stent/Priest/Brown) / Island 1784417 (ARV)	
75	Re-entry		DEPECHE MODE The Best Of - Vol 1 (Dolan/Robb/Various) / Mute COMUTE15 (E)	

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Abba 37	Doherty, Peter 26	Keating, Ronan 1	Morrison, James 22	Richie, Lionel & The Commodores 20	Tina Turner 48	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (30,000) ★ 1m Euro/300m sales	RIAA Awards Friendly Fires: Friendly Fires (Silver); 3am Love: 3am Love (Silver); Forever Ago (gold)
Akon 8	Dubliners 39	Killers, The 25	Ne-Yo 49	Rihanna 67	Ting Tings, The 30		
Allen, Lily 6	Duffy 17	Kings Of Leon 2, 35, 53, 68	Oasis 45	Royksopp 21	U2 9, 38		
Ball, Michael 40	Elbow 14	Lady GaGa 3	OST 51	Saturns, The 24	UB40 71		
Beyonce 16	Every Brothers, The 52	ladyhawke 32	Papa Roach 42	Script, The 27	West, Kanye 53		
Buddy Holly & The Crickets 62	Franz Ferdinand 55	lennox, Annie 5	Pearl Jam 29	Seal 33	White Lies 43		
Clarkson, Kelly 10	Gardot, Melody 61	Martyn, John 65	Perry, Katy 56	Seasick Steve 64	Will Young 50		
Coldplay 72	Guns N' Roses 73	Mastodon 34	Pink 46	Smith, Faryl 15			
Cornell, Chris 70	Iglesias, Enrique 26	MGMT 44	Plant, Robert & Alison Krauss 69	Snow Patrol 47			
Decembeists, The 50	Jackson, Michael 44	Nidler, Bette 33	Prodigy, The 7	T.I. 58			
Depeche Mode 75	Keane 74	Morrison, James 13	Richie, Lionel 19	Take That 12, 54, 66			
Dixon, Alesha 28				Taylor Swift 11			



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