

NEWS

HMV MAKING GAINS

CEO Simon Fox says his chain would have grown regardless of rivals' collapse



LIVE

CRIME STOPPERS

Live summit aims to tackle criminal activity at UK festivals this summer



FEATURES

THEY CALL IT MADNESS

The Nutty Boys are back with a new album and a major tour including Madstock

PRS prepares antidote to painful year ahead

Society promises transformation of business model

Societies

By Robert Ashton

THE RECESSION'S GRIP ON THE MUSIC BUSINESS will be painfully demonstrated next year when PRS for Music is expected to unveil its first dip in annual revenues.

However, the society is hitting back by promising a significant transformation of its business to maintain current distribution levels, its relevance in the digital age and to promote a more "powerful brand and identity" in the corridors of power at Westminster and Brussels.

The society outstripped expectations this year with a total income of £608.2m from areas such as online and public performance, but PRS CEO Steve Porter has warned that 2009 is going to be a tough year for everyone and "we will be no exception". He is, therefore, expecting to post revenues next time "just the other side of £600m" because of the continuing impact on recorded media, which was down 7% this year.

However, PRS is still outperforming many of its European rivals with the German and French societies GEMA and SACEM likely to post single-digit negative results this year.

And, in a wide-ranging speech at the society's AGM last week, Porter predicted that distributions PRS dished out a record £117m earlier this year – would not suffer because his outfit will become more efficient over the coming months and will be able to do "smarter things" in the back office.

Key to these improved efficiencies will be a major investment in new technology and Porter revealed that the ICE joint venture, with Swedish society STIM, will now become operational in the final few months



"When regulators talk about copyright, we need a voice..."

STEVE PORTER

of this year. ICE has been trumpeted as a bold new project to deliver a world-class service centre which will improve data collection and speed through payments. And Porter acknowledges, "2009 is a big year for ICE. We will start with implementation in quarter four. But we will be managing risk carefully and no distributions will be in jeopardy."

On top of this PRS – partly in a bid to reduce negative media coverage about put-upon hair salons and car mechanics playing radios – is also reviewing all its tariffs to simplify them for users and ensure it is easier for people to do business with the organisation.

PRS will also be introducing a brand new code of practice to deal with complaints. Porter wants to

introduce an independent review body, but stresses this complaints procedure will be a "two-way street". He adds, "We have started to come up with new codes and later on in the year we will go out to consultation."

Porter hopes to bring the new member codes of practice back to the society's 2009 AGM.

PRS underwent a massive re-branding earlier this year. But Porter accepts it still faces a huge challenge to get its message across to regulators and politicians. And he wants to continue to beef up its image and lobbying voice because he says there is a need to respond to the strong consumer agenda currently being pushed by politicians and implicit in many recent consultations which have questioned the relevance of copyright. He adds, "When regulators talk about copyright we need a voice. We need a powerful brand and identity."

Meanwhile, Communications Minister Lord Carter told last Thursday's AGM he had now ruled out a Digital Rights Agency to help protect and promote legal online music use.

The agency had been mooted in his interim Digital Britain report published in January to help to negotiate rights clearance and stamp out illegal P2P filesharing. However, the music industry had complained the proposed agency would duplicate roles of existing organisations such as PPI, and it instead called for a bigger role for media regulator Ofcom to enforce legal action against illicit online use. The point has been taken up by Carter who now backs what he called a Digital Agency Lite or a more informal forum comprising rights holders, distributors and the Government to establish codes to notify illegal filesharers and also educate them.

robert@musicweek.com



Mode are masters of their universe

MUTE RECORDS FOUNDER Daniel Miller is backing Depeche Mode's new album to beat the 2.5m worldwide sales of its predecessor after it debuted at number one in 20 countries.

Sounds Of The Universe, the Mute veterans' 12th album and their first to be released on EMI globally following a new deal last year, also entered at number three in the US to give the band their highest debut there in more than 16 years.

Their manager Jonathan Kessler says EMI was able to deliver on a strong, global rollout. "It's always something we're very sensitive of. This band's fanbase is so rampant, you really would insult the fan in Japan or the fan in Germany if the release wasn't simultaneous. They get very upset with anything that is exclusive to a particular territory."

Miller is now hopeful the album will beat the 2.5m sales of 2005's *Playing The Angel* and says the result so far is testament to the strength of both the record and EMI's infrastructure around the world. "It has been an extremely-focused campaign by everybody involved, a very strong team effort," he says. "There are

myriad reasons that it's worked so well, firstly down to it being a good record but, in addition to that, we've done a great boxed set, innovative online initiatives and the band have an incredible fanbase and they know how to communicate with that fanbase."

In the US the album became the first release to utilise iTunes' new Season Pass offering, a promotion which gives fans the opportunity to pay a premium for an album in return for bonus content which is delivered over a three-month period.

The band will quickly follow up the release with an international tour that begins in Tel Aviv on May 10, and be followed by dates across Europe, US and South America before returning to Europe for more dates later this year.

"A lot of the reason this has been so successful is because we were able to sit down with Mute and management from the beginning, starting last October," says EMI Music global priorities senior vice president Pietro Paravella. "That signifies a lot in terms of the action we have been able to take as a proper team."

News

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

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The Playlist



FLORENCE & THE MACHINE

Lungs

Island

Album of the year so far. Lungs will pick you up, shake you round and bring you back down to earth with a glorious thud. Magical stuff. (album, July 6)



MSTRKRFT

Heartbreaker

Geffen

Iohn Legend provides the vocal, MSTRKRFT the killer production; it's a match made in heaven. Zane Lowe debuted this last week. (single, June 26)



BASEMENT JAXX

Raindrops

XL

The soundtrack to the summer just got better with Basement Jaxx joining Dizzee, Calvin and MSTRKRFT in the battle for hit supremacy. (single, June 8)



REVEREND & THE MAKERS

Silence Is Talking

Wall Of Sound

Proving it's not all about dance music this summer, Reverend & co. dish up a storming return. A guitar-driven song with a distinctly British flavour. (single, July tbc)



KIDS ON BRIDGES FEAT. J2K

Anywhere But The Middle

unsigned

Commercial, beat-driven dance-pop with a big hook. Six months since we heard their first demo, KOB are progressing in leaps and bounds. (demo)



HOCKEY

Learn To Lose

Virgin

New single from the Oregon natives will follow their most extensive UK tour to date, concluding at The Great Escape in Brighton this month. (single, June 1)



YES GIANTESS

Tuff N Stuff

Neon Gold

Produced by a member of Passion Pit, Tuff N Stuff is super cool pop with strut that'll make you move. Currently the subject of UK publishing interest. (single, May 18)

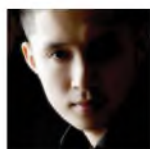


THE BLIZZARDS

Sell It Out

Island

Already a huge band in their native Ireland, 2009 is shaping up as a big year for The Blizzards in the UK. (single, July 6)



STEVIE HOANG

Addicted

SH Music

With sales in Japan of more than 40,000 and 11m spins on MySpace alone, this unsigned UK artist has the career foundations most artists dream of. (single, July 6)



SIGN HERE

Sony/ATV has concluded a deal with **Passion Pit**, signing the group's publishing out of its LA office.

Virgin Records in the US has signed a new deal with **30 Seconds To Mars**. The major will release their third album this summer.

BMG Rights Management has signed a multi-year exclusive publishing agreement with **Jim Beanz**. Beanz boasts collaborations with Jamie Foxx, Nelly Furtado, Shakira, Britney Spears, Jennifer Hudson, Craig David, Ashlee Simpson, Lamar and Leona Lewis, and is now working out of Philadelphia and signed to Timbaland Productions and Sunset Entertainment Group.



GIG OF THE WEEK

Who: Florence & The Machine

When: Thursday, May 7

Where: Proud Galleries, Camden

Why: A chance to see Florence & The Machine debut tracks from her new album before her career goes really stratospheric.

Atlantic Screen Group has 18-month plan to become one

Newly-merged indie publisher

Publishing

By Paul Williams

THE PARTNERS BEHIND THE NEWLY-MERGED VENTURE comprising Atlantic Screen Music and the Independent Music Group are aiming to become one of the biggest five indie publishers within the next 18 months.

Atlantic Screen Group, which has Independent Music Group (IMG) founder Ellis Rich as chairman and Atlantic Screen Music (ASM) CEO Tim Hollier as director, is now in negotiations to acquire four catalogues as it looks to realise its ambitious target.

"We're not interested in anything less than being one of the top three, four or five independent majors," says Hollier whose merger with IMG was announced last month and follows Copyright Administration Services (CAS), which he founded, being acquired last year by Atlantic Screen Music.



Independent Music Group and Atlantic Screen Music have merged to become Atlantic Screen Group

ASM

Under the newly-merged structure Atlantic Screen Group serves as the parent company and incorporates IMG (where Rich continues as CEO), ASM (where Hollier is CEO) and includes CAS and a series of film deals, including with Ealing Studios and with Bend It Like Beckham producer Deepak Nayar's Kintop Pictures. Nayar himself is on board as a director of Atlantic Screen Group.

Rich's decision to team up with Hollier and Atlantic came after the end of a relationship IMG had with a New York bank, which had previously been investing in the publisher.

Hollier and Rich, who is also chairman of PRS, believe that, together, their respective operations

will complement one another: Atlantic has strengths in television and film music and IMG deals in song catalogues.

"I've got the bits he hasn't got, and he's got the bits I haven't got," says Rich. Hollier agrees. He adds, "I've always been about film music and Ellis is a songwriter. I've got a history of over 40 years with film music and Ellis over 40 years in the song business."

Hollier's own credentials include founding Filmtrax, which in 1988 bought all of Columbia Pictures' music assets ahead of him selling his company two years later to EMI Music Publishing.

He set up Screen Music Services in 1999, specialising in film music,

Music fares better than most in recession

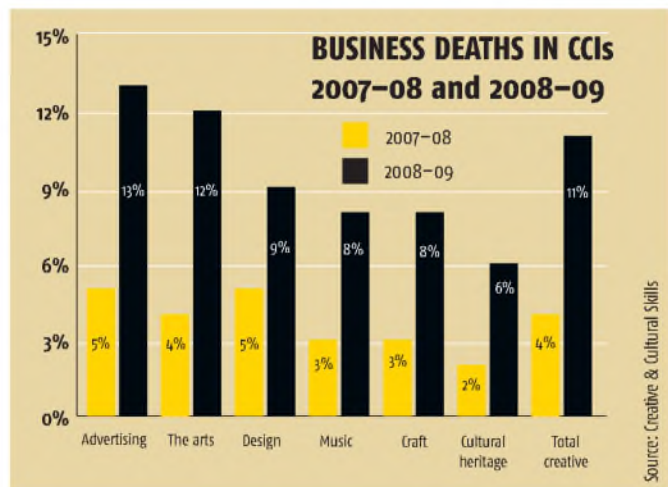
THE MUSIC INDUSTRY IS HOLDING UP BETTER than some other creative industries in credit-crunch Britain, according to a new report that shows it accounted for fewer than 10% of business failures in the sector.

While advertising is experiencing the worst level (13%) of business failures among the creative and cultural industries (CCI), the new Creative & Cultural Skills (C&CSkills) report shows that in 2008-09 the UK music sector suffered 8% business deaths. However, that was up significantly from 2007-08 when only 3% of companies went to the wall.

Not surprisingly, with the decimation of the retail and distribution sectors at the end of last year, UK Creative and Cultural Industries in Recession confirms that most of the failures occurred in music retailing.

Co-author and C&CSkills research manager Dr James Evans says, "Retailers Woolworths and Zavvi closing down has affected music retail sales and independent retailers and producers - more than a quarter of the UK's independent music stores went out of business in 2008. The impact of digitisation on the music industry is also a factor."

The report shows that business-facing CCIs are at most risk because they are losing income from corporate clients: this might account for the poor performance of advertising and design, which also has links to other sectors badly affected by the recession, including construction and building



And the report also warns that CCIs are likely to experience difficulty accessing finance in the future partly because of reduced consumer and corporate spending on culture and leisure activities.

It also warned there will be no quick recovery for music or any other creative company with economic conditions set to worsen over the rest of 2009. Evans adds, "To date government recovery measures have not had much impact on the sector and many CCIs are unaware of business support being delivered by Department of Business, Enterprise and Regulatory Reform."

And despite good news from the recent budget, which saw £10m of additional funding set aside for UK Trade and Investment, the report

also warns that funding cuts are already predicted from the DCMS - one of the key Government departments for the music industry.

One other area where the music industry might struggle in the future is finding well-trained staff because the C&CSkills paper also suggests the recession will "exacerbate" skills challenges and that professional development and training is likely to decrease with two in five employers expecting to reduce their spending on training. Evans adds, "CCIs are concerned about what impact this will have after the recession. Businesses that don't invest in training and professional development during a recession are two and a half times more likely to fail than those that do."

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... of top five independent publishers posts clear intentions

“We’re not interested in anything less than being one of the top three, four or five independent majors...”

**TIM HOLLIER,
ASG DIRECTOR**

and it ultimately became Music Copyright Solutions. Rich launched IMG two decades ago, having started his music industry career in 1963 as a copyist and arranger at Feldman Music, which was later acquired by EMI where he continued his career before going independent.

The pair’s newly-merged company boasts around 1,000 clients, 100,000 copyrights and a turnover, according to Hollier, of “a few million pounds”.

“Our business plan this year is between £50m and £100m of expenditure,” claims Hollier, whose team includes business development vice president Q Williams.

The depth of its catalogue, meanwhile, is emphasised by Rich noting that it has more songs on the soundtrack of the movie *The Boat That Rocked* than any other publisher. It has five songs on the Working Title picture, including the Hollies chart-topper *I’m Alive* and the Them hit *Here Comes The Night*.

To emphasise what is in the catalogue to advertisers and other potential users, Rich is overseeing the creation of a seven-minute montage comprising clips of 100 of its songs. “It will go out to anyone who uses music,” says Rich. “We’re tempted to call it, ‘You think all the biggest songs have gone to the majors’. The majors have not got all the best songs; we’ve got a lot as well.”

paul@musicweek.com

New FACs for Coalition

THE FEATURED ARTIST

COALITION has added seven other big names to its heavy-hitting board of directors as it continues to push its agenda on everything from copyright term to file-sharing.

Annie Lennox (pictured), Travis frontman Fran Healy and Pink Floyd drummer Nick Mason are among the new faces at FAC, which is also developing four new committees to help it formulate and action policy.

At the end of March the nascent artists group held its first board meeting to elect its initial board and also commit to key policy areas.

At the time, Radiohead’s Ed O’Brien, Kate Nash, Billy Bragg, Howard Jones, Marillion’s Mark Kelly, The Young Punx’s Hal Ritson and Dave Rowntree were confirmed as board members with the Blur drummer taking on the chairman’s role.

Now those seven are joined by Lennox, Healy, Mason, Sandie Shaw, The Futureheads’ Ross Millard, The Fire Escapes’ Lucy Pullin and Master Shortie.

Membership and development director Matthew Brown adds that four committees are also being put together: they cover membership; training and education; commer-



cial; and political, with Bragg and Shaw likely slated to serve on the latter.

The FAC’s CEO Jeremy Silver says, “It is early days for the FAC. We are putting the structure together and the real focus is on membership.”

The group is also hosting a membership drive at *The Great Escape* on May 14.

The FAC has wedded itself to four key principles, including transparency; not to criminalise file-sharers; to support term extension, but with a use-it-or-lose-it provision; and to educate young artists not to sign away their rights.

Silver adds, “Those are the broad things and I don’t think we want to raise any new issues right now. But it is really interesting right now because if you are a young artist coming through then the choices are really wide now. It is not just about labels and the FAC is navigating what they can do.”

The FAC recently courted controversy when it came out in favour of the Government, which initially voted against copyright term extension. At the time Bragg said the term Directive did not include enough benefits for performers and the Government managed to push them through Brussels.

Retailer posts sales growth figures

HMV gains not just result of rivals’ exit



Retail

By Paul Williams

HMV GROUP CHIEF EXECUTIVE Simon Fox insists that even without Zavvi and Woolworths collapsing sales for the retailer’s UK & Ireland chain would still be increasing.

Fox (pictured) concedes the disappearance of two of its biggest rivals played an “important part” in helping HMV’s UK & Ireland total sales grow by 11.7% in the 16 weeks to April 25 as it defied the economic gloom to outperform the market. The chain’s like-for-like sales rose 4.3% in the period.

However he says that, had the two retailers not gone out of business, the chain’s results would still be rising on a like-for-like basis. Fox adds, “It’s quite hard to take the sugar out of the tea, though, and there’s no doubt the disappearance of Zavvi and Woolworths, which was very sad, clearly had a positive lift on our performance.”

Twenty-three of those Zavvi stores have now been taken over by HMV, a move that was given Office of Fair Trading approval last week.

“Zavvi’s collapse was a third of the way into this period and Woolworths went around Christmas, which created a massive change in the landscape and we’ve been working hard to make sure we welcome those former customers into HMV and that the total market doesn’t collapse as a result of fewer outlets,” he says.

Zavvi and Woolworths combined were generally accepted to command around 20% of the music market, while the albums market this year to date is down by a more modest 7%.

“We always said in the locations where we overlapped we would expect to have got around a quarter of the sales that were previously going into Zavvi stores,” Fox says. “A question would be, ‘Why not more than a quarter?’ but there is a convenience factor because, although often we’re in the same town, we’re not always in the same part of town. Some of those customers will vanish and some go online or to the supermarkets and we’re doing our best to take as much

as we possibly can. If you look at music specifically where the market is down between 5–8% in unit terms our CDs are up double digits.”

Across the 52-week period to April 25, the chain’s figures are more modest with like-for-like sales up 1.9% and total sales growth 6.3%. Group-wide figures are also less impressive compared to those just for HMV UK & Ireland, explained by drops across 16 and 52 weeks for its Waterstone’s and international businesses. Like-for-like group sales were flat across 16 weeks but down 0.4% across 52 weeks. Total sales grew 4.8% for the 16-week period and 2.4% for 52 weeks.

Now two years into a three-year turnaround plan under Fox, HMV last week announced tie-ups with Curzon Artificial Eye and Orange. This follows the launch of a joint venture with the Mama Group.

The Curzon deal will involve using non-trading shop space to house up to three screens for regular film screenings, while a partnership with Orange will initially result in up to 15 concession stores selling Orange product, but could eventually involve up to 100 outlets. This will begin in June at HMV stores in Glasgow, Plymouth and Teeside and the emphasis will be on music, games and video mobile handsets and devices.

Fox says the retailer is looking to a “number of models” to introduce the hardware in store, but the roll-out will not noticeably eat into space currently devoted to music. “It doesn’t take a huge amount of space and certainly in particular with the growth we’re enjoying right now with music there’d be no reason at all to take space,” he says.

Meanwhile, three venues – the Hammersmith Apollo, The Forum and Edinburgh Picture House – have been rebranded with the HMV name as part of the Mama Group joint venture, while Fox adds, “We’re looking to put merchandising into venues, including CDs, very soon.”

One area he acknowledges where HMV has still yet to make significant impact is digital, despite the launch of an MP3 store last November.

paul@musicweek.com

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The Nutty Boys are back with a new album and major tour; plus Suggs speaks to *MusicWeek* about putting the wind up The Clash



News

Editorial Paul Williams



IT IS YEARS SINCE HMV could accurately be described as anything approaching a pure music retailer, but its encouraging set of trading figures for the opening third of 2009 has to be greeted as very positive news for the music industry.

The collapses of Zavvi and Woolworths can now be put into the context of having been huge setbacks for the industry, rather than disasters, given how album sales have held up reasonably well in the first four months of the year when they could have dropped disastrously on the back of the fallen retailers.

The two chains combined made up something like 20% of the market before they went out of business, but to date albums business – in unit terms anyway – has not fallen by anything like this. It is presently about 7% lower than it

His Master's Voice remains loud and clear on the UK high street

was at this time last year and a good chunk of that fall is down to the compilations sector enduring a particularly hard time. Factor that out and the drop is only around 4.5%, quite a stunning result when you consider the general trend was downwards anyway and the country is in the grip of the worst recession in decades. Compare the UK figures to other markets, such as the US where album sales are down more than 12% on the year, and that decline looks even less harmful.

It would be easy to conclude that without two of its rivals biting the dust HMV UK & Ireland's results for the 16 weeks to April 25 would not look anywhere near as rosy and, clearly, the retailer has capitalised on their misfortunes. For the sake of the music business, it is just as well it has cashed in because otherwise the year-on-year album sales comparisons would look a hell of a lot worse.

But the story behind the retailer's figures is more than simply HMV filling in the gaps left by two fallen rivals. It was already on a path to recovery under chief executive Simon Fox, with its UK and Ireland retail chain's figures moving in the right direction before Zavvi and Woolworths disappeared.

Of course, a lot of HMV's success these days is down to non-music business such as games and DVD, although it still makes up a huge chunk of the UK's music sales; a point emphasised in the 16 weeks to April 25, which saw its CD business enjoy a double-digit percentage growth. Further, its links to the music industry have this year expanded into the live sector and now include it being co-owner of live venues as part of a partnership deal with the Mama Group.

The purists will no doubt scoff that not enough of its in-store space is devoted to music and any music fan would clearly love to see a wider range of music available, but if HMV were not changing and diversifying in the way that it is, we could now be writing about another high-street casualty rather than one whose sales figures are still heading northwards.

What is less encouraging is that, away from the supermarkets, HMV has in most places become the only high-street destination to sell music: in many towns there is not even an HMV. That might suggest that nobody wants CDs anymore, but the reality is rather different, with CD sales still making up around 88% of the albums market every week. The modest dip in artist albums sales so far this year tells us many music fans are still finding ways of buying, despite the lack of outlets. But it also suggests sales could be a lot better if a demand for music that still exists on the high street was being properly met.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

In light of the party's creative industries review, could a Conservative government provide a workable alternative for the music industry?

YES 24% NO 76%

THIS WEEK WE ASK:

Is Lord Carter right to ditch the proposed Digital Rights Agency?

To vote, visit www.musicweek.com

Strictly does good business with deals

PUBLISHING COMPANY STRICTLY CONFIDENTIAL has wrapped up a busy month by inking a deal with Tri-Tone music and adding emerging artists frYars and Soap & Skin to its roster.

Home to Felix Da Housecat, Nada Surf, Soulwax and Junior Jack among others, Strictly Confidential has now added the entire Tri-Tone music catalogue to its repertoire



after entering into an exclusive co-publishing agreement with the company.

Tri-Tone, which was previously co-published by Delabel and then EMI Music after the group acquired Delabel, was formed by Simon Duffy in 2001 as an extension to his long-running artist and label management company of the same name. Since then, it has enjoyed a number of commercial successes, including The Coral and The Zutons.

The publishing arm has been bolstered by Duffy's development of labels such as Twisted Nerve, Invicta Hi-Fi and Deltasonic, home to The Coral and The Zutons.

Strictly Confidential general manager Jo Hillier explains that, as an admirer of the bands and labels that Duffy has developed, signing the deal was an easy decision. "I am delighted to be working with him to build an exciting roster of acts," she adds.

Strictly Confidential has also signed frYars and Soap & Skin to worldwide publishing deals, while in France it has secured platinum-selling singer/songwriter Elodie Frége and Moroccan-born artist Zahra Hindi. The group's Belgian office also recently signed Ghinzu, a group who topped the charts in their native market last month and also entered the top 20 in France.

frYars recently collaborated with Depeche Mode's Dave Gahan, who recorded vocals on the latest single, Visitors, which was released in the UK in March. His debut album Dark Young Hearts is scheduled for release in August.

Second annual songwriting event to a

LSW to shine sp

Events

By Stuart Clarke

BLUR BASSIST ALEX JAMES HAS BEEN RECRUITED by the organisers of the annual London Songwriters Week (LSW) to present a new bursary for an aspiring songwriter spotted during this month's event.

The £3,000 bursary will be open to any songwriter of any genre not currently in a recording or publishing deal and will be chosen by a panel of songwriters including James.

Consultant Matthew Tyrrell, the man behind this year's event, says of the prize, "We wanted to create a legacy, to offer something that would help tomorrow's talent progress."

In addition to fronting the prize, James will also be participating in a host of activity around the May 18-22 event and will give a

"London Songwriters Week is a great opportunity to support the often uncredited people behind the scenes of the talent"

MATTHEW TYRRELL, LSW

keynote speech covering his experiences as a songwriter, both with Blur and with artists he has co-written with, including Stephen Duffy, Sophie Ellis Bextor and Alison Clarkson.

Now in its second year, LSW puts the spotlight on songwriting and songwriters via a series of seminars, workshops and showcases across the capital. Coinciding with

Scrabull 'Bad Boys' Seventy Recordings



A wordsmith, true lover of language, poet and free thinker, he speaks his mind and argues his corner.

Stripped to minimal percussion, 'Badboys' rallies against the view that gang culture equates recognition and success: "I wanted to play on the stereotypical outlook the subject matter suggests," says Scrabull, "and highlight alternative paths in life. You don't need to carry a weapon to command status. Does that really make you a bigger figure?"

Upcoming debut album, 'True Brit Language' is the fruit of this long-seeded collaboration between Scrabull and Krisskutt, of Patchface Productions. An album drawn from a wealth of musical influences, with visceral and intelligent lyrics delivered with integrity, humour, wit and flair.

Seventy Entertainment encompasses Seventy Recordings, Seventy Music Publishing, Seventy Management, Seventy Studios, Patchface Productions and Uber Urban. Head honcho John Turner says: "Our main goal is to work with underground artists to translate their sound successfully but without diluting it."



myspace.com/scrabull
www.seventyentertainment.com

award a £3,000 bursary in a week of activity across the capital

spotlight on backroom talent



The Ivor Novello Awards on May 21, this year's schedule will also draw on the experiences of a number of leading writers including Sacha Skarbek, who co wrote James Blunt's global smash You're Beautiful, film composer David Arnold and Ivor Novello and Emmy-winning television composer Debbie Wiseman.

"Songwriting is a craft more people in the industry need a better understanding of," adds Tyrrell. "London Songwriters Week is a great opportunity to support the often uncredited people behind the scenes of the talent."

LSW will take place across a number of London venues including The Bedford in Hammersmith, Ginglyk in Shepherd's Bush and Exchange Court in Soho.

Tony Moore is also lined up to host a session at The Bedford in Balham called The Big Hit, where

the veteran musician will interview Sacha Skarbek about his career and the hits he has written.

Arnold and Wiseman will front a session called My Life As A Film Composer, while 6 Music presenter Tom Robinson will chair Fresh On The Net, a session looking at ways to survive and thrive in a digital future.

A series of live music nights will also form an important part of the schedule, with Powers Bar on Kilburn High Street hosting an open mic night inviting ICMP students to perform original material.

Tyrrell says anyone who signs up for the four-day event "will have the opportunity to hear great iconic writers and artists speak about their experiences, be inspired and have access to invaluable songwriting masterclasses".

● For more information visit www.londonsongwritersweek.co.uk stuart@musicweek.com



Song 3: Alex James, Debbie Wiseman and Sacha Skarbek will contribute to LSW this month

Jamie Leo 'Mr. Smooth'
Seventy Recordings



'Mr Smooth' is a soulful and funky introduction to the mesmerising voice of Jamie Leo. A voice that combines restrained power, effortless range and an aching cadence with a soulful maturity that belies her years. It smoothers you with its emotion or, it simply hits you where it hurts!

Jamie Leo sings from the heart. Of 'Mr Smooth' she says "Some people think I'm slating a guy some people think I'm bigging him up, but it's about a guy I really like and although he's a smooth ladies man, he's with me and I know he's not leaving! A typical Mr smooth"

Jamie is currently working in the studio on tracks for her debut album 'I'm About to Say Hello' with 'The Cemist', of Patchface Productions, which she hopes will reflect her many diverse influences and be a perfect showcase for her vocal versatility. Her debut single 'Mr Smooth' is straight up smokey funk!

Watch this space for the girl Jamie Leo!

<http://www.myspace.com/jamieleouk>
<http://www.seventyentertainment.com/>

Excitement in the air as Chrysalis gets The Horrors



XL SIGNINGS THE HORRORS have snuck in fast to pen a worldwide publishing deal with Chrysalis, which incorporates their second album Primary Colours, released this week.

The Horrors' debut album Strange House was released through A&M imprint Loog in 2007, for which the band signed a publishing deal with Universal. However, the major chose not to take up its option on the band's second album, leaving them free agents.

It was an opportunity Chrysalis managing director Alison Donald was not willing to pass up. Having first heard about the new album through fellow Chrysalis-signed writer/producer Geoff Barrow of Portishead, Donald told *Music Week* that from the moment she heard Primary Colours album closer Sea

Within A Sea, she was hugely excited about the project.

"I'm beside myself," she says. "The music is just fucking fantastic and I'll go so far as to say Primary Colours is a musical masterpiece. They're a fantastic addition to our roster of sonic pioneers."

At Chrysalis, The Horrors will sit alongside a roster that boasts Aphex Twin, Portishead, TV On The Radio and Yeah Yeah Yeahs, artists Donald believes will be mentioned in the same breath as the London group in years to come.

"The musical leap the band has made with this album is exciting and limitless. The band actually said to me, 'We always had the ambition, now we have the ability', which I think says it all. We're also thrilled to be working with XL again."

NEWS IN BRIEF

- The ongoing **swine flu** crisis is having a deepening effect on the music business, with EMI and Universal among those to close offices in Mexico.
- **Warner Music UK** has appointed Raoul Chatterjee to the newly-created role of director commercial innovation. Chatterjee's main responsibility will be to collaborate closely with the Warner Music UK labels along with artists and their management to generate, develop and deliver strong product innovations.
- **We7** has teamed up with mobile phone recycler mopy.co.uk to allow users to swap their old mobiles for music downloads. Visitors to mopy.co.uk will be able to convert their old phones into high-quality MP3 files from We7's download store to use on their computers, iPods and other music devices.
- Island's **Tinchy Stryder** has been added to the bill of the iconic record company's 50th anniversary concerts programme. He will be part of the line-up in a May 26 show at London's Shepherd's Bush Empire headed by Sly & Robbie.
- Culture Secretary **Andy Burnham** has confirmed he will speak at a Julie's Bicycle event at Sony's offices in London on May 13 to mark the first phase of its influential CD packaging report.
- **Starsailor** are set to perform a series of gigs at Hard Rock Cafés across the US this week, in the build-up June's Hard Rock Calling event in London's Hyde Park.
- **EMI Music** has appointed Jenny Bryant as president of human resources.
- A number of songwriters and performers are set to appear before a panel of top A&R experts at shops along London's Regent Street in **City Showcase** this week. Experts will give free appraisals of the performers in an event aiming to help young musicians and songwriters learn more about the industry.
- **Coldplay** are to give away a live CD to everyone attending their Viva La Vida summer tour. Fans going to dates on the tour, which starts on May 15 in North America, will receive a copy of the nine-track album LeftRightLeftRight-Left, which will concurrently be available as a free download at www.coldplay.com.
- US authorities have added Canada to a list of countries whose laws are said to encourage serious **copyright piracy**. This year's priority watch list sees Canada appear for the first time, alongside China, Russia, Pakistan and others, all of whom violate agreed international copyright standards, according to the US Trade Representative's annual report.

News media



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TV Airplay chart Top 40

Green Day: highest new entry

This Wk	Last	Artist Title Label	Plays
1	2	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	580
2	1	EMINEM We Made You / Interscope	499
3	5	CAVIN HARRIS I'm Not Alone / Columbia	451
4	5	BEYONCE Halo / Columbia	443
5	7	LADY GAGA Poker Face / Interscope	440
6	4	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! / Interscope	415
7	2	FLO-RIDA Right Round / Atlantic	406
8	8	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / LaFace	404
9	13	DIZZEE RASCAL Bonkers / Dirtee Stank	399
10	NEW	GREEN DAY Know Your Enemy / Reprise	376
11	9	GIRLS ALoud Untouchable / Fascination	368
12	NEW	BLACK EYED PEAS Boom Boom Pow / Interscope	365
13	17	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum	313
14	12	BRITNEY SPEARS If U Seek Amy / Live	297
15	11	LIYY ALLEN Not Fair / Regal	290
16	10	AKON Beautiful / Universal	270
17	26	THE PRODIGY Warrior's Dance / Take Me To The Hospital	267
18	14	METRO STATION Shake It / Columbia	263
19	16	ALESHA DIXON Let's Get Excited / Asylum	251
19	22	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope	251
21	20	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	243
22	19	LA ROUX In For The Kill / Polydor	240
23	18	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	227
23	21	PINK Please Don't Leave Me / RCA	227
25	15	NOISETTES Don't Upset The Rhythm / Mercury	213
26	30	AGNES Release Me / 3 Beat Blue	191
27	25	ALESHA DIXON Breathe Slow / Asylum	186
28	NEW	KELLY CLARKSON I Do Not Hook Up / RCA	173
29	29	KINGS OF LEON Use Somebody / Hand Me Down	169
30	38	KANYE WEST Welcome To Heartbreak / Roc-a-fella	167
31	27	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data	165
32	NEW	STAR PILOTS In The Heat Of The Night / Hard2beat	159
33	33	JAMES MORRISON Please Don't Stop The Rain / Polydor	153
34	23	KIG Heads Shoulders Kneez And Toez / Aatw/Island	150
35	35	LADY GAGA Just Dance / Interscope	149
36	24	KELLY CLARKSON My Life Would Suck Without You / RCA	143
37	NEW	ASHER ROTH I Love College / Island	142
38	NEW	MARMADUKE DUKE Rubber Lover / 14th Floor	140
39	37	TAYLOR SWIFT Love Story / Mercury	133
40	39	BEYONCE Single Ladies (Put A Ring On It) / Columbia	131

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

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Global airplay tracking

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

A clear Digital Britain roadmap needed from Carter report

Harrison tempers Radio Council expectations

Radio

By Adam Woods

RADIO CENTRE CHIEF EXECUTIVE ANDREW HARRISON contends that a new partnership announced last week between the BBC and commercial radio to give fresh impetus to the drive to digital will not offer instant results.

The newly-launched Radio Council brings together Global Radio, Bauer Media, GMG, the BBC and the Radio Centre representing the rest of the commercial sector with the aim of picking up the pace of digital radio take-up.

But, despite it coming together as one in this way to support digital, the radio industry still awaits the outcome of Communications Minister Lord Carter's final report on the Government's vision for Digital Britain to give the Radio Council a timetable to push forward.

"All we have announced is the intention to form a council," says Harrison. "A lot is going to depend on Stephen Carter's report, which is due in late June. We would hope that report would lay out a clear roadmap [for digital radio growth]."

Unveiled at last Monday's Radio Reborn conference in London, the Radio Council was trailed by BBC director of audio and music Tim Davie's speech at the event in which he warned that, "Current purchase trends [of DAB sets] will not lead to switchover in our lifetime."

The Radio Council intends to have an involvement in the appointment of a CEO for the



From left: Radio Centre CEO Andrew Harrison; Lord Carter, who is due to issue the Government's final report on Digital Britain; and BBC director of audio and music Tim Davie

"A lot is going to depend on [Lord] Stephen Carter's report... We would hope that report would lay out a clear roadmap [for digital radio growth]..."

ANDREW HARRISON, RADIO CENTRE

Government's Digital Radio Delivery Group, and Harrison says he expects to see an appointment by September.

Whoever is appointed to that role will be responsible for laying the groundwork for a switchover, focusing on the development of four key areas: coverage, devices, distribution and marketing.

In the meantime, the Radio Council, which is due to convene quarterly, will take responsibility for pushing three cross-sector digital projects: an online radio player, an electronic programme guide for listeners across all digital devices and a calendar of exclusive, digital-only content.

All three are subject to approval from the BBC Trust and the Radio Centre board, and Harrison says the proposals will be fleshed out further over the course of the summer.

"We have got to work out in a bit

more detail exactly what goodies we are going to work on," he says.

The three projects represent the core pillars of a planned new user interface of radio, which Davie who acknowledged in his speech that the medium threatens to fall behind the digital pace – called "Radio Plus".

"Why can't I buy a car with Radio Plus functionality that allows me to store a programme on my hard drive for the journey home, or have an EPG that offers, at a minimum, the functionality that I now get from my Freesat Plus box?" said Davie.

Among other highlights of his speech, Davie said the BBC would consider creating a basket of audio news content for use by other local broadcasters. He also raised the possibility that 6 Music could deliver round-the-clock Glasnost coverage to complement the highlights on other networks.

adamjameswoods@btinternet.com

Media news in brief

● Business development network **MusicTank** is bringing together leading members of the media music industry to discuss the relationship between media and composers. The event, Media Composers: New Rules of Engagement, is scheduled for June 4 and will compare different commissioning models for composers and music producers for ads and television. Speakers appearing in The Basement at PRS for Music will include PCAM chairman Jonathan Goldstein, Leap Music director Richard Kirstein and BASCA and PCAM board member Chris Smith, among others.

● Future's **Metal Hammer** will mark the release of Iron Maiden's new tour documentary with a limited-edition issue featuring the band's mascot Eddie with demonic, embedded LED eyes. Available



in a run of 2,000, to be sold through HMV and Metal Hammer's own online store. The June issue will also be published with a conventional cover. The magazine features a report on tour film Flight 666 and a feature about the final, southern American leg of Maiden's Somewhere Back In Time tour.

● **4Music** is going Stateside for the month of May to celebrate the very best in all-American talent with a raft of US-focused programming. US of May month will see special guest

presenters and performances from some of the hottest new US acts and there will be exclusives from the biggest US acts. Highlights include the UK premiere of Green Day's new album performed live on the critically acclaimed Live From Abbey Road, as well as some of the very best shows of The Sunday Night Project

● Global Radio's ongoing expansion of the **Heart brand** enters its third and final phase with the rebranding of nine more stations. Southern FM, Ocean FM, Invicta, Essex FM, 2CR, Marcher Sound, Coast 96.3, Buzz 97.1 and Champion 103 will all become part of the Heart network from June 22. The final wave takes the network to 33 stations, though the rumoured sale of Heart 106 in the East Midlands to Bauer would reduce that number by one.

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

Airplay analysis Alan Jones

AR Rahman climbs to the top



BEYONCE'S HALO SLIPS THIS WEEK, its five-week run at the top of the radio airplay charts ended by the formidable combination of AR Rahman and The Pussycat Dolls, whose *Jai Ho!* (You Are My Destiny) completes a smooth 3-2-1 trajectory despite losing more than 1m listeners, week-on-week.

Jai Ho! added 242 plays compared to a week ago, with 1,792 airings on the Nielsen panel earning it an audience of 58.01m. That is 2.31% more listeners than credited to Halo which, nevertheless, makes significant gains in plays. It increased from 2,854 to 3,085, making it the first song this year to secure upwards of 3,000 plays in one week.

In the top 20 of the sales chart for the last two weeks, Marmaduke Duke's *Rubber Lover* is the briefest song in current circulation, with a playing time just short of two minutes, and its brevity helped to earn it plays from 75 stations last week - a 50% increase - with a total of 413 spins earning it an audience of more than 21m, and a number 27 debut on the chart.

The Killers' *Day And Age* album generates its third straight radio

airplay Top 20 hit, with *The World We Live In* rocketing 63-14. It follows the number two success of introductory single *Human* and follow-up *Spaceman*, which reached number nine. Radio Two increased support for *The World We Live In* from two plays a fortnight ago to 15 plays last week - a total beaten only by two other tracks - and provided the main thrust for its big leap, while Radio One upped support more modestly from nine plays to 11.

95.8 Capital FM's two most played songs were both by 2009's biggest new star, Lady Gaga. *Poker Face* was the station's most-played track with 62 spins, while *Just Dance*, its second most-aired tune, tallied 58 plays.

Tinchy Stryder scores his second straight TV airplay number one, with *Number 1* enjoying an unexpectedly easy victory over former incumbent Eminem, whose *We Made You* slips to second slot with 499 plays, 81 fewer than *Number One*. It is only 10 weeks since Stryder's last single *Take Me Back* ended its three-week run at the top of the chart. *Take Me Back* reached number eight on the radio airplay chart, while *Number One* climbs 14-10 this week.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+/-	Total Aud (m)	Aud %wk +/-
1	2	5	7	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER <i>Jai Ho!</i> Interscope	1792	15.61	58.01	-1.86
2	1	8	10	BEYONCE <i>Halo</i> Columbia	3085	8.09	56.7	-12.41
3	3	6	12	PINK <i>Please Don't Leave Me</i> RCA	2382	5.59	56.38	4.13
4	6	5	9	LILY ALLEN <i>Not Fair</i> Regal	1390	41.51	55.94	16.69
5	5	4	11	GIRLS ALoud <i>Intouchable</i> Fascination	1158	19.92	52.57	9.04
6	4	9	5	LADY GAGA <i>Poker Face</i> Interscope	3087	10.64	51.19	-10.52
7	7	6	6	CIARA FEAT. JUSTIN TIMBERLAKE <i>Love Sex Magic</i> LaFace	1775	23.76	49.93	4.1
8	8	8	4	CALVIN HARRIS <i>I'm Not Alone</i> Columbia	1389	-0.07	40.86	-1.99
9	22	3		U2 <i>Magnificent</i> Vertigo	743	12.07	38.47	65.39
10	14	6	1	TINCHY STRYDER FEAT. N-DUBZ <i>Number 1</i> 4th & Broadway	818	28.41	35.47	10.84
11	43	2		DANIEL MERRIWEATHER <i>Red</i> Island	1011	148.4	34.48	RR
12	12	5	18	ENRIQUE IGLESIAS FEAT. CIARA <i>Takin' Back My Love</i> Interscope	2234	13	32.84	-2.29
13	10	7	42	JAMES MORRISON <i>Please Don't Stop The Rain</i> Polydor	2310	1.58	29.55	-21.6
14	NEW	1		THE KILLERS <i>The World We Live In</i> Vertigo	401	0	28.72	0
15	17	3	37	ALESHA DIXON <i>Let's Get Excited</i> Asylum	854	46.74	26.03	-1.4
16	13	22	29	LILY ALLEN <i>The Fear</i> Regal	1844	-13.99	25.68	-21.85
17	16	14	33	KELLY CLARKSON <i>My Life Would Suck Without You</i> RCA	1589	-4.79	25.28	9.52
18	24	4		DIZZEE RASCAL <i>Bonkers</i> Ditee Stank	137	5.91	25.16	13.33
19	40	2	21	GREEN DAY <i>Know Your Enemy</i> Reprise	333	24.72	24.62	28.36
20	23	4	2	LA ROUX <i>In For The Kill</i> Polydor	785	15.38	24.49	7.7
21	9	9	14	NOISETTES <i>Don't Upset The Rhythm</i> Mercury	1471	2.51	24.41	-35.54
22	19	22	22	LADY GAGA <i>Just Dance</i> Interscope	1117	-15.25	23.51	-7.95
23	15	3	23	BRITNEY SPEARS <i>If U Seek Amy</i> Jive	931	11.99	23.35	-22.17
24	21	20	39	JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i> Polydor	1433	-10.93	23.04	4.04
25	11	7	15	METRO STATION <i>Shake It</i> Columbia	1059	4.75	23.03	-33.15
26	49	2	16	THE PRODIGY <i>Warrior's Dance</i> Take Me To The Hospital	130	58.42	23	41.54
27	NEW	1	17	MARMADUKE DUKE <i>Rubber Lover</i> 4th Floor	403	0	21.35	0
28	28	35		JENNIFER HUDSON <i>Spotlight</i> RCA	1688	13.01	21.25	0
29	25	14	87	TAKE THAT <i>Up All Night</i> Polydor	1459	-13.94	21.15	-36.4
30	26	2	3	IRONIK FEAT. CHIPMUNK & ELTON JOHN <i>Tiny Dancer (Hold Me Closer)</i> Asylum	133	6.04	20.73	-3.58
31	31	16	47	ALESHA DIXON <i>Breathe Slow</i> Asylum	1624	3.77	20.24	-3.57
32	NEW	1	8	EMINEM <i>We Made You</i> Interscope	272	0	20.08	0
33	NEW	1		BLACK EYED PEAS <i>Boom Boom Pow</i> Interscope	471	0	19.76	0
34	30	13	65	THE SATURDAYS <i>Up</i> Fascination	1284	2.6	19.6	-6.89
35	41	28	91	TAKE THAT <i>Greatest Day</i> Polydor	1380	5.43	18.82	-1.16
36	27	5		JASON MRAZ <i>Make It Mine</i> Atlantic	587	42.82	18.81	-12.51
37	47	2		YUSUF <i>Thinking Bout You</i> Island	41	86.36	18.21	7.12
38	37	26	31	KINGS OF LEON <i>Use Somebody</i> Hearst Me Down	1080	2.93	18.17	-6.63
39	NEW	1		EMPIRE OF THE SUN <i>We Are The People</i> Virgin	142	0	17.89	0
40	NEW	1		TOMMY SPARKS <i>She's Got Me Dancing</i> Island	743	0	17.76	0
41	33	10	38	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S <i>Show Me Love</i> Decca	839	-11.37	17.68	-12.21
42	29	10		AKON <i>Beautiful</i> Universal	871	-5.59	17.66	-16.42
43	35	10	28	T.I. FEAT JUSTIN TIMBERLAKE <i>Dead & Gone</i> Atlantic	954	-0.83	17.63	-10.51
44	32	3	49	BAT FOR LASHES <i>Daniel</i> Parlophone	158	-15.05	17.63	-12.72
45	48	11	32	JASON MRAZ <i>I'm Yours</i> Elektra	1155	1.58	17.24	4.36
46	44	17	44	BEYONCE <i>Single Ladies (Put A Ring On It)</i> Columbia	1105	1.75	17.08	-2.95
47	NEW	1	26	DEADMAU5 & KASKADE <i>I Remember</i> Ministry	125	0	16.71	0
48	20	7	53	FRANZ FERDINAND <i>No You Girls</i> Domino	545	-11.22	16.32	-32.67
49	18	14	25	TAYLOR SWIFT <i>Love Story</i> Mercury	1631	23.14	16.25	-37.91
50	38	4	13	MILEY CYRUS <i>The Climb</i> Polydor	531	39.33	16	-17.27

Nielsen Music Control monitors the following stations: 3J, 3JJ, 3JJ2, 3JJ3, 3JJ4, 3JJ5, 3JJ6, 3JJ7, 3JJ8, 3JJ9, 3JJ10, 3JJ11, 3JJ12, 3JJ13, 3JJ14, 3JJ15, 3JJ16, 3JJ17, 3JJ18, 3JJ19, 3JJ20, 3JJ21, 3JJ22, 3JJ23, 3JJ24, 3JJ25, 3JJ26, 3JJ27, 3JJ28, 3JJ29, 3JJ30, 3JJ31, 3JJ32, 3JJ33, 3JJ34, 3JJ35, 3JJ36, 3JJ37, 3JJ38, 3JJ39, 3JJ40, 3JJ41, 3JJ42, 3JJ43, 3JJ44, 3JJ45, 3JJ46, 3JJ47, 3JJ48, 3JJ49, 3JJ50, 3JJ51, 3JJ52, 3JJ53, 3JJ54, 3JJ55, 3JJ56, 3JJ57, 3JJ58, 3JJ59, 3JJ60, 3JJ61, 3JJ62, 3JJ63, 3JJ64, 3JJ65, 3JJ66, 3JJ67, 3JJ68, 3JJ69, 3JJ70, 3JJ71, 3JJ72, 3JJ73, 3JJ74, 3JJ75, 3JJ76, 3JJ77, 3JJ78, 3JJ79, 3JJ80, 3JJ81, 3JJ82, 3JJ83, 3JJ84, 3JJ85, 3JJ86, 3JJ87, 3JJ88, 3JJ89, 3JJ90, 3JJ91, 3JJ92, 3JJ93, 3JJ94, 3JJ95, 3JJ96, 3JJ97, 3JJ98, 3JJ99, 3JJ100, 3JJ101, 3JJ102, 3JJ103, 3JJ104, 3JJ105, 3JJ106, 3JJ107, 3JJ108, 3JJ109, 3JJ110, 3JJ111, 3JJ112, 3JJ113, 3JJ114, 3JJ115, 3JJ116, 3JJ117, 3JJ118, 3JJ119, 3JJ120, 3JJ121, 3JJ122, 3JJ123, 3JJ124, 3JJ125, 3JJ126, 3JJ127, 3JJ128, 3JJ129, 3JJ130, 3JJ131, 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News media

Radio playlists

Radio One

A list:

Alesha Dixon Let's Get Excited; Britney Spears If U Seek Amy; Calvin Harris I'm Not Alone; Ciara Feat. Justin Timberlake Love Sex Magic; Deadmau5 & Kaskadee I Remember; Dizzee Rascal Bonkers; Eminem We Made You; Flo-Rida Suga; Friendly Fires Jump In The Pool; Green Day Know Your Enemy; Ironik Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer); La Roux In For The Kill; Lily Allen Not Fair; Marmaduke Duke Rubber Lover; Pink Please Don't Leave Me; The Enemy No Time For Tears; The Prodigy Warrior's Dance; Tinchy Stryder Feat. N-Dubz Number 1; Uz Magnificent

B list:

Agnes Release Me; Asher Roth I Love College; Black Eyed Peas Boom Boom Pow; Daniel Merriweather Red; Kasabian Fire; Kevin Rudolf Welcome To The World; Ladyhawke Back Of The Van; Little Boots New In Town; Maximo Park The Kids Are Sick Again; Shontelle Feat. Akon Stuck With Each Other; Snow Patrol The Planets Bend Between Us; Star Pilots In The Heat Of The Night; The Killers The World We Live In; The King Blues I Got Love; The Veronicas Untouched; Tommy Sparks She's Got Me Dancing; You Me At Six Finders Keepers

C list:

Carolina Liar Show Me What I'm Looking For; David Guetta Feat. Kelly Rowland When Love Takes Over; Empire Of The Sun We Are The People; In Case Of Fire Enemies; Kelly Clarkson I Do Not Hook Up; Mcfly Falling In Love; Paloma Faith Stone Cold Sober; Paolo Nutini Candy; Passion Pit The Reeling

Radio Two

A list:

Ben's Brother Apologise; Daniel Merriweather Red; Eg Broken; Gary Go Open Arms; Girls Aloud Untouchable; Lily Allen Not Fair; Pink Please Don't Leave Me; The Killers The World We Live In; Uz Magnificent; Yusuf Thinking Bout You

B list:

Empire Of The Sun We Are The People; Honey Ryder Choices; Kleerup Longing For Lullabies; Laura Izibor Don't Stay; Madness Dust Devil; Mcfly Falling In Love; Miley Cyrus The Climb;

Paolo Nutini Candy; Ronan Keating This Is Your Song; Shontelle Feat. Akon Stuck With Each Other; The Lightning Seeds Ghosts

C list:

A Camp Love Has Left The Room; Annie Lennox Pattern Of My Life; Jade Ewen It's My Time; Jem And So I Pray; Melody Gardot Baby I'm A Fool; Mica Paris Baby Come Back Now; Simple Minds Rocket; Snow Patrol The Planets Bend Between Us

Xfm

Daytime list:

Bat For Lashes Daniel; Carolina Liar Show Me What I'm Looking For; Doves Kingdom Of Rust; Fightstar Mercury Summer; Franz Ferdinand No You Girls; Friendly Fires Skeleton Boy; Gossip Heavy Cross; Hockey Too Fake; Jack Penate Be The One; Jack Penate Tonight's Today; Kasabian Fire; La Roux In For The Kill; Ladyhawke Back Of The Van; Little Boots New In Town; Manic Street Preachers Jackie Collins Existential Question Time; Marmaduke Duke Rubber Lover; Maximo Park The Kids Are Sick Again;

Noisettes Don't Upset The Rhythm; Passion Pit The Reeling; Placebo For What It's Worth; The Enemy No Time For Tears; The Killers The World We Live In; The King Blues I Got Love; The Panics Don't Fight It; Tommy Sparks She's Got Me Dancing; Uz Magnificent; White Lies Farewell To The Fairground

Evening list:

Bloc Party Signs; Brakes Don't Take Me To Space (Man); Dizzee Rascal Bonkers; Empire Of The Sun We Are The People; Esser Headlock; Gallows The Vulture; Goldhawks Where In The World; Haunts Black Eyed Girl; In Case Of Fire Enemies; Innerpartysystem Heart On Fire; King Creosote Coast On By; La Roux Bulletproof; M83 Graveyard Girl; Magistrates Heartbreak; Middle Class Rut I Guess You Could Say; Morrissey Something Is Squeezing My Skull; Panama Kings Golden Recruit; Peaches Talk To Me; Team Waterpolo Room 44; The Alexandria Quartet Dark Side Of The Blues; The Dykeemies Sound Of The City; The Horrors Who Can Say; The Jessie Rose Trip Forever & A Day; The Soft Pack Extinction Ep; Von Bondies Pale Bride

Radio One to increase volume of live online footage

Big Weekend aims for mass live-streaming exposure

Radio

By Adam Woods

RADIO ONE WILL ADD A FLURRY OF LIVE STREAMING ELEMENTS to its interactive arsenal for the forthcoming Big Weekend, as it aims to recreate the live atmosphere of the event for online and red-button viewers.

The two day festival takes place at Swindon's Lydiard Park on May 9 and 10 with a line-up of more than 50 acts, including Snow Patrol, The Prodigy, Kasabian and Lily Allen. Some 343,701 people applied for tickets to the event, though only 40,000 were successful, and the station's interactive editor Ben Chapman expects this year's online audience to be the biggest yet.

As in recent years, Radio One will offer on demand video clips of performances by most of the acts appearing on the festival's four stages, both on its website and via the red button.

But the key innovation this year, according to Chapman, is an increase in the volume of live streamed footage. Six always-on cameras are to be stationed around the backstage area, allowing DJs and stars to talk directly to the online audience in real time.

"Really what you want is to feel like you are there, or close to being there," says Chapman. "We want people to be able to see what is happening backstage, and hopefully that will bring some liveness to the experience, which we haven't had in previous years. That is the key driver."

Radio One has not only widened the scope of its Big Weekend online streaming this year but will also have plenty of interactive elements at the show itself



The new emphasis on streaming effectively represents a wider roll-out of an experiment that began last October, when Radio One dedicated a week to ScottCam, which allowed online users to watch Scott Mills in his flat 24 hours a day.

"That hit about 1.5m unique users that week, and we are going to take that principle and use it at Big Weekend," says Chapman. "It is a visual approach to radio that isn't quite television, but lets you do some of the same things."

This time, the real-time streams will also allow for moderated live chat among the online audience, which last year peaked at 1.5m on the Monday after the weekend.

"What is great about doing that is that the DJs and artists can interact a lot more, live-chat around those web streams and have more of a conversation with our audience," says Chapman.

The shift in approach represents a more general trend at Radio One, where streaming events are becoming more common. Last month, the

station streamed Lady Gaga's Live Lounge session live. "There's a general feeling around liveness on the web and alongside radio that we are working towards," says Chapman.

In the days surrounding last year's Big Weekend, the event's website received around 1.8m page impressions in total. The red-button coverage drew 585,000 digital satellite viewers and more than twice that number across the entire digital platform. The event also prompted more than 1m people to view online video footage in the weeks before and after the show.

In addition to the online and red button content, there will also be interactive elements at the festival itself, focusing particularly on mobile.

Bluetooth-enabled portable roilers will enable lavatory-goers to receive exclusive content through their phones. QR codes dotted around the area will deliver further downloads, and there will be staff on hand to explain the technology to the uninitiated.

adamjameswoods@btinternet.com

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2009



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The Classical BRIT Awards 2009 celebrates its 10th Anniversary on Thursday 14th May at The Royal Albert Hall.

Performing; José Carreras, The Priests, Katherine Jenkins, Plácido Domingo, Faryl Smith, Jonas Kaufman, Alison Balsom, Lang Lang & Herbie Hancock

Myleene Klass will host the event.

José Carreras

Katherine Jenkins

Plácido Domingo

News digital

Survey based on differing types of digital consumers shows promising results

Target divas and passionates to monetise digital, says Ipsos

Research

By Eamonn Forde

A NEW STUDY BY IPSOS MEDIA proposes that “free” music online should be the trigger for innovation rather than a cause for despair in the recorded music business.

The survey also reveals the extent to which consumers are accessing digital music, both legally and illegally, and how this is impacting on and reshaping their purchasing behaviour.

Ipsos breaks the modern music consumer down into five distinct demographic types (see pie chart), ranging from those it bills as “uninvolved” to “digital divas”. It dissects how they consume music and uses this to recommend how they can be best targeted in terms of the formats and genres of music they are most likely to embrace.

Unsurprisingly, P2P is entrenched deeply in the way that music consumers are accessing and discovering music online. Some 44% of people polled globally said they use unofficial sites, but 94% of P2P users actually use paid sites as well; this is opposed to 68% of all web users who do so.

Key

Uninvolved	older; unlikely to buy online
Indifferent	older; likely to buy online
Polyformat passionates	use all types of services and platforms
Sensible moderates	likely to pay; unlikely to use unofficial sites
Digital divas	heavy users of mobile; likely to use unofficial sites

Source: Ipsos

Some 69% of them use paid sites monthly to obtain music while 62% still buy CDs, a notably high figure given that P2P users tend to be digital early adopters. Those who stated that they use unofficial sites are more likely to pay for downloads or to stream music (69%) than those who do not go to such sites (55%). Within this, suggests Ipsos, lies immense hope and opportunity. How these consumers can be best targeted is outlined by the research company in the table below.

Ipsos Media global team director Gareth Deere says, “People may be consuming music illegally, but there are ways that it can benefit the act and the label in terms of transactions elsewhere.”

The report argues that “free” music is a harsh reality of the modern record business, but it should be seen as a trigger to innovate rather than merely manifest itself in litigation. It also states that

“free” music should be used strategically to “upsell” consumers to premium packages and products.

The report analysed the responses of 6,500 internet users across 12 markets, including the UK, the US, Russia, China, India, Brazil, Japan, France and Germany. It concluded that, while piracy lev-

els are very different in each of these markets, a core philosophy of how to respond to “free” should apply across the board. “The argument that free content acts as a discovery mechanism applies to China just as it applies to the UK,” says Deere.

eamonn.forde@me.com

Monthly music behaviour

	Global	UK
Pay for music (CD/download/stream/ad-funded websites)	60%	50%
Buy physical music	48%	42%
Buy music online (CD/download/stream)	50%	42%
Download or stream music	73%	42%
Pay to download or stream music	44%	25%
Use unofficial/pirate sites for free music	44%	12%

Ipsos recommendations on how to seize opportunities

	Sensible moderates	Digital Divas	Polyformat passionates
Platform	Fixed platforms priority; plan for mobile	Fixed and mobile	Fixed and mobile
Format	Physical/digital mix	Focus on digital	Physical/digital mix
Revenue mechanisms	Good-quality user experience; easy to use online payment structures; trial with subscription	Look at digital-based premium value; add services to drive value	Innovation around multiple formats
Winning content bundles (genre)	Pop, dance, hard rock, R&B/hip-hop	Dance, alternative rock, R&B/hip-hop, pop, Latin, indie, blues, classical	Alternative rock, reggae, gospel, Latin, blues, hard rock, pop
Tone of communications	Need to maintain trust; quality feel	Link up with big brands; strive to be cool and a product to show off to friends	Reflect the passion this segment has for music
How to target	Traditional media, word-of-mouth	Traditional media, word-of-mouth, online communities	Traditional media, word-of-mouth, online communities
Priority markets	Russia, France, Germany, UK, Brazil, Japan, India, Italy, US	UAE, China, Russia, Brazil, Spain, Italy	India, China, Italy

Source: Ipsos

AUDIENCE SEGMENTATION



	Uninvolved 28%
	Indifferent 27%
	Polyformat passionates 17%
	Sensible moderates 16%
	Digital divas 12%

Digital news in brief

● Universal Music Group has licensed 300,000 tracks to the **People's Music Store**, effectively doubling its catalogue. The site allows users to build their own online music store, where they receive 10% of proceeds from sales which they can use as credit on downloads.



● News Corp has named Owen Van Natta, formerly of Facebook, as the new chief executive officer of **MySpace**. Mike Jones, formerly of AOL, will take over as chief operating officer at the social network.

● **Spotify** users in the UK have topped the 1m mark. More than half the site's registered users are now based in the UK.

● **ABI Research** has estimated that 258m mobile phones were shipped globally in Q1 2009, with the iPhone holding around 1.5% of the market.

● **Twitter** saw its global visitor base increase by 95% to 19.1m in March, according to comScore. The site had 9.1m visitors in the US. Nielsen Online, however, states that around 60% of Twitter users leave the service within a month of signing up.

● US video site **Hulu** is said to be close to signing deals with all four major labels to have music content on its service. According to comScore figures, the site is the third most popular video site in the US, behind Fox Interactive Media and YouTube.

● To mark **Motown's** 50th anniversary, Universal Music Catalogue has launched its www.motown50.co.uk site, featuring a store selling limited-edition seven-inch singles. Buyers can get a free download of the singles' A- and B-sides via www.backtoblackvinyl.com.

Digital roundup this week's launches

iHeartNewMusic

An iPhone app that allows users to follow new music via blog feeds.

Smashing Pumpkins service

The band have launched a 12-week D2C subscription service that, for \$40 (£27), gives fans access to exclusive audio and video content of the band recording their new album.

MusikLot.com

A social networking site built around music, with sharing, community and live discovery central to its offering.

Supernova.com

A community and promotional platform for independent artists. The site is split into two strands: one for artists and one for fans.

Apps the way to do it, according to Juniper research

JUNIPER RESEARCH IS PREDICTING the mobile apps market will be worth \$25bn (£17bn) by 2014.

Its forecast follows Apple's landmark sales of 1bn mobile apps in just nine months. The research company suggests that, while gaming will dominate in terms of free apps or one-off payment apps, there will be immense opportunity for music in subscription and multi-access apps.

It is clear that Apple is driving this market, although BlackBerry apps are growing in importance and both Nokia and Microsoft will be bringing greater competition to

the sector later this year. Indeed, the Slacker mobile radio app for the BlackBerry has been downloaded more than 1m times to date.

Competition is expected to grow this year, although non-Apple smartphone users are presently far less likely to use apps than Apple consumers. A new study from Compete has revealed that only 3% of iPhone users have never downloaded an app, but this rises to 27% when all smartphone users are analysed. Almost one-third (32%) of BlackBerry users have never downloaded an app despite RIM,



Whole nine yards: Nine Inch Nails issued an app with exclusive content

the device's parent company, heavily pushing its app store.

A number of artists, notably Nine Inch Nails, are already issuing apps that give users access to exclusive video and audio content, free streaming on tracks and even community elements. Juniper projects that as more acts seize the opportunities here, the sector could be worth more for the music business than à la carte downloads.

Such apps may prove to have a longer shelf life, too. Greyscale has found that iPhone users access apps on average 19.9 times before abandoning or deleting them.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£373,555	PUSSYCAT DOLLS Birmingham National Indoor Arena	11,494	Live Nation
£308,750	PUSSYCAT DOLLS Newcastle Metro Radio Arena	9,500	Live Nation
£258,537	PUSSYCAT DOLLS Nottingham Trent FM Arena	7,955	Live Nation
£253,512	KEANE The Oz, Dublin	8,048	MCD
£129,690	PUSSYCAT DOLLS Bournemouth International Centre	4,323	Live Nation
£112,530	KEANE Belfast Odyssey Arena	4,092	MCD
£89,033	BLOC PARTY Glasgow SECC	3,891	DF Concerts
£78,530	NEW KIDS ON THE BLOCK Belfast Odyssey Arena	1,891	MCD
£75,740	GRACE JONES Manchester Apollo	2,164	Kiimanjärö
£55,020	GRACE JONES Bristol Colston Hall	1,572	Kiimanjärö
£53,690	GRACE JONES Glasgow Clyde Auditorium	1,534	Kiimanjärö
£46,760	GRACE JONES Birmingham Symphony Hall	1,336	Kiimanjärö
£39,941	STAINED Birmingham Academy	2,159	Live Nation
£33,022	STAINED Manchester Academy	1,785	Live Nation
£28,223	THE STREETS Dublin Olympia	1,067	MCD
£25,049	STAINED Sheffield Academy	1,364	Live Nation
£21,125	SEBASTIEN TELLIER Oz Shepherd's Bush Empire	1,690	Live Nation
£16,825	STAINED/SEETHER Glasgow Queen Margaret Union	911	DF Concerts
£2,553	SHINEDOWN King Tuts, Glasgow	300	DF Concerts
£2,479	DUKE SPECIAL Cabaret Voltaire, Edinburgh	250	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Jan 18-25 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Conference aims to tackle criminal activity in the UK

Live community to unite over festival crimewave

Crime

By Gordon Masson

THIEVES LOOKING FOR EASY PICKINGS at music events this summer are being targeted by a pioneering conference to help promoters and police crack down on crime.

The summit, organised by Festival Republic, is being held at Reading's Madejski Stadium on May 11 and will bring together senior police officers, security experts and festival organisers to explore ways to minimise organised and petty crime during festival season.

In addition to obvious problems such as theft from tents, the conference will address ticket touting (both on site and online), bootlegging, operating police-free festivals, crime prevention techniques and the modus operandi of criminals.

"This is the first national conference of its kind that brings together the police and key promoters in the industry. Working together in this way we hope to ensure that our festivals remain the safe and happy places we all want them to be," explains Festival Republic managing director



Best in tents: on patrol at Glastonbury

Melvin Benn, who came up with the concept of the crime summit.

Benn has worked closely with Suffolk Constabulary to develop the conference as the two parties strive to combine operational expertise and experience in combatting what may have become organised and strategic crime at UK music festivals.

Criminal gangs regard festival campsites as low-risk opportunities for theft and, without a system to track offenders, can systematically hit festivals around Britain.

Indeed, despite the introduction of more crime prevention procedures and increasing security staff on site, anecdotal evidence from pro-

motors suggests that many UK music festivals suffered higher crime levels during 2008

As a result, Festival Republic is inviting all UK promoters to attend this first crime conference to brainstorm crime prevention initiatives with intelligence and operational officers from police forces local to specific events.

Benn hopes the event will act as a catalyst to establish a permanent nationwide sharing of intelligence in relation to the UK music festival scene, as the gathering will mark the first time that police forces and festivals have collaborated on such a scale.

"The police already have an intelligence-sharing unit in respect of crime at festivals, but individual forces don't talk to each other and nor do they speak to the festival organisers," says Benn.

"But there is a willingness in every force to develop their intelligence sharing capabilities and the aim of the conference will be to establish better ways in which we can share information to help reduce crime at UK festivals."

gordon@musicweek.com

T4 prepares for seventh trip to the seaside



Festival profile

CHANNEL 4'S T4 ON THE BEACH music festival continues to go from strength to strength, with this summer's event selling out in record time and tickets for the show among the most sought-after in the secondary market.

Tickets for the seventh annual T4 On The Beach, taking place on July 19, were snapped up in little more than two weeks and the broadcaster is delighted that an event which is basically a brand-building TV show has now turned into one of

the most popular one-day events in the festival calendar.

"We launched the event in 2003 and it's had a number of incarnations," recalls Channel 4 head of T4 and music Neil McCallum.

"It started in Great Yarmouth as T4's Pop Beach where we'd have about 20,000 people, but in 2005 we decided to rebrand as T4 On The Beach, double the capacity to 40,000 and add a second stage."

The decision to relocate meant that Channel 4 had to look for a bigger venue. "Weston-super-Mare was ideal," says McCallum. "There were a number of factors that we had to consider, such as transport links for the audience, as well as all the acts we bring in. Then there was the location – the great thing about Weston is that it's close to places like Cardiff, Swindon, Bristol and Bath. So we have a unique beach proposition with all the transport and infrastructure that we need, as well as a terrific catchment area."

Another consideration was the actual setting for the show.



Kelly Rowland at T4 On The Beach

"Holding a major event on a beach has its own issues," says McCallum. "The first thing we have to make sure of is people's safety."

"There are other beaches that we could use, but even when they are big enough, there are other factors such as tide time that rule them out. That's why Weston has proved so good for us and why we've made it the home for T4 On The Beach for the past five years – that and the fact that we get a fantastic reception from the audience every year."

So far seven acts – The Saturdays, Dizzee Rascal, Alesha Dixon, Metro Station, Calvin Harris, N-Dubz and Tinchy Stryder – have been confirmed to perform at this year's event, with more than 20 acts due to be announced in the coming weeks.

Unlike other music festivals, T4's On The Beach is not run to make a profit. "The whole idea for the summer event is to build awareness of the T4 brand," states McCallum.

"It's an incredibly expensive event to run and, although we have

no title sponsor, Channel 4 pays to organise it, as well as paying for the TV production. What we end up with is a four-hour show broadcast on Channel 4 and 4Music on the day itself and five further highlight programmes, so we get about 10 hours of coverage out of T4 On The Beach year-on-year. It's more than about just one day: the show has about a nine-month shelf life – at Christmas time, for example, we still get some of our biggest viewer audiences of the year when it is repeated."

T4 On The Beach's popularity is highlighted by the fact that it currently tops this week's Hitwise charts, which monitor the most-searched-for events on the primary and secondary ticketing markets.

"The appetite for the event has just continued to grow year-on-year to the extent that 50% of the tickets sold out this year without a single act being announced. In marketing terms for Channel 4, 4Music and T4 that's the best measure of success that I can think of," says McCallum.

Form 696 affects 70 London music venues

THE METROPOLITAN POLICE'S risk assessment document Form 696 has affected hundreds of live music events across at least 70 London venues, *Music Week* has learned.

The number of premises which rely on the controversial form, which asks promoters to supply personal details on artists and bands performing at venues and the style of music being played, has been the subject of much speculation.

But in response to a Freedom of Information request, the Department for Culture, Media and Sport has revealed the exact number of venues whose licences depend on the documentation.

In a statement the DCMS states, "At our request, the London Licensing Managers Forum estimated last February that there are 70 premises in London with a condition related to Form 696 on their premises licence."

Quite how the police work with local authorities to identify which venues should be subjected to Form 696's questionnaire is still unclear. But with hundreds of venues spread throughout London - Camden alone boasts more than 40 - it appears as if certain premises have been exempted.

DCMS was unable to provide the

names of the 70 venues, but the Government department points out that under the Licensing Act 2003, "Licensing authorities must keep a register containing a record of each premises licence and club premises certificate, and must make the information contained in its register available for inspection by any person."

Music Week has asked London's 33 local authorities to provide details of the venues in their borough which are required to fill out Form 696.

The document stipulates that the venue must provide the names, addresses and dates of birth of all performers, attracting fierce criticism from the Musicians' Union, UK Music and civil liberties organisations for appearing to concentrate on specific genres of music such as R&B and bashment.

Campaigners are hoping that an imminent DCMS Select Committee report on the Licensing Act will recommend changes to Form 696 after members examined the Met's risk assessment procedures as part of its investigations.

A draft report is currently being circulated, with the final recommendations scheduled to be published later this month.

Ticketing agent defies the recession

Viagogo going good

SECONDARY TICKETING AGENT VIAGOGO says it is continuing to grow its business "at a blistering pace" with sales up 250% compared to a year ago.

The company does not release detailed financials but it claims to have bucked the credit crunch trend during the first quarter of 2009, with ticket sales in March alone generating tens of millions of dollars in revenue.

"Our goal has always been to create a site where fans can find the tickets they want, no matter what the event," says Viagogo CEO Eric Baker. "We offer a safe alternative to the touts on the street and that's important, no matter what's happening in the economy."

Now in its third year of business, the company has enjoyed recent milestones such as tripling its number of new monthly users; listing more than 1m tickets on the Viagogo website; registering ticket buyers in more than 110 countries; achieving ticket sales growth of over 250% year-on-year in 2009; and topping the \$70m mark with the company's venture capital funding.

The first quarter also saw Viagogo sign exclusive partnerships with Reading and Leeds,



Safe alternative to touts: Viagogo CEO Eric Baker

Latitude and Isle of Wight festivals, marking the first-ever secondary ticketing pacts with major music festivals.

Baker was the co-founder and former president of StubHub, the leading secondary ticket exchange in the US, which was acquired by eBay in 2007 for \$307m. StubHub now sells more than \$1bn worth of tickets annually and Baker is confident that Viagogo can be even more successful.

"In 2008 alone - Viagogo's second year - we sold more tickets and generated more revenue than StubHub did in its first three years combined," adds Baker.



Tixdaq Ticket resale price chart

pos	prev	artist	ave price (£)	dates
1	1	MICHAEL JACKSON	226	4/6
2	2	TINA TURNER	166	2
3	5	READING & LEEDS	151	8
4	4	V FESTIVAL	148	4
5	3	ANDREA BOCELLI	140	3
6	6	LEONARD COHEN	136	4
7	NEW	EAGLES	128	5
8	10	KINGS OF LEON	109	5
9	17	ENRIQUE IGLESIAS	103	6
10	11	AC/DC	96	6
11	7	U2	94	8
12	13	BEYONCE	94	11
13	15	ERIC CLAPTON	94	12
14	16	BOB DYLAN	87	5
15	NEW	EDINBURGH TATTOO	86	10
16	14	SPANDAU BALLET	81	11
17	NEW	TAKE THAT	80	19
18	19	DEPECHE MODE	79	6
19	18	BRUCE SPRINGSTEEN	79	6
20	8	BRITNEY SPEARS	78	9

tixdaq.com - Live entertainment intelligence



Hitwise Primary ticketing chart

pos	prev	artist
1	1	T4 ON THE BEACH
2	2	PINK
3	6	GIRLS ALoud
4	3	TAKE THAT
5	19	SPANDAU BALLET
6	4	KINGS OF LEON
7	10	BEYONCE
8	7	GLASTONBURY FESTIVAL
9	9	U2
10	NEW	BLUR
11	NEW	10CC
12	NEW	LEONARD COHEN
13	NEW	CAMDEN CRAWL
14	NEW	KASABIAN
15	NEW	LEEDS FESTIVAL
16	NEW	KENNY G
17	13	THE PRODIGY
18	NEW	THE SPECIALS
19	8	OASIS
20	17	AC/DC

hitwise

Festival economy boost

THE VALUE OF MUSIC FESTIVALS to the UK economy is likely to be more than half a billion pounds this year.

New projections made by PRS for Music suggest that around half the nation's music festivals in 2009 will boost the UK economy by around £450m.

The society's economist Chris Carey believes this figure could actually be a lot higher as it takes in just a small fraction of events in 2009 and does not include revenues from sponsorship. "£450m is rather conservative, but that's my prudent nature as an economist," he says.

PRS for Music's number crunchers studied 115 of the biggest festivals in its survey of the sector, which accounts for about half of the events to be held in the UK over the course of this summer.

"There were several criteria to take into account when calculating the numbers," Carey explains. "First, we segmented the festivals by whether they were camping or non-camping events because if people are staying on the site, they are more likely to spend more. Then we also looked at the length of each festival."

Carey used each event's ticket price as an indication of spending habits and calculated multipliers to scale up the ticket prices to consider expenditure on travel, accommodation, merchandise and spending on food and drink.

"This is the first time we have calculated a figure for the financial contribution festivals make to the UK economy, but it has to be pointed out that this research only includes consumer spending," states Carey. "When it comes to business-to-business transactions and things such as sponsorship, the figure balloons, so £450m is a conservative calculation."

PRS for Music says that festivals account for about 20% of the total monies it receives from live performance fees in the UK, but the ailing pound could lead to more overseas money boosting that percentage during 2009.

"The music industry in the UK enjoys a fantastic reputation overseas and, because it is not as expensive as it was to visit Britain, we're hearing evidence that more and more foreign music fans are planning to attend UK festivals this year," adds Carey.

Live news in brief

● London-based music and venues company **Mama Group** increased revenue by 38% in the six months to January 31, while its joint venture with retailer HMV wiped out the company's debts during the six-month period. The group, which owns the Barfly venues, earned revenues of £17.5m during the first half of its financial year - up from £12.7m in the same period a year ago. That generated profits after tax of £4.9m; a massive increase on last year's £152,000. However, this includes the profit from the disposal of the subsidiaries in the Mean Fiddler Group joint venture with HMV.

● The UK industry could be set for a recession-busting year, with new research from the industry-leading US showing record amounts are being ploughed into **sponsorship**. An IEG Sponsorship report states that North American companies will spend more than \$1bn to sponsor tours, festivals and venues during 2009, as the association with music properties and brands is perceived as more important than other sponsorship opportunities by those in control of corporate marketing budgets.

● The **Wickerman Festival** has taken advantage of its remote location in Scotland by obtaining a 5am licence for its Skiddle Dance Tent. The stage at the July 24-25-held event will be headlined by Hot Chip and Danny Rampling.

● Dutch star **Tiësto** will become the first DJ to hold their own open-air concert in London's Victoria Park, with his 20,000-capacity event on July 31. The outdoor venue will be the biggest Tiësto has played so far in the capital, having previously sold out shows at Brixton Academy, Alexandra Palace and The O2 arena. Calvin Harris has been confirmed as support for the gig.

● **Download Festival** organisers have released a limited number of day tickets for this year's June 12-14 festival. As the credit crunch bites, the scheme will allow a limited number of fans to choose whether they want to head up to Donington Park for headliners Faith No More, Mötley Crüe and Meshuggah on Friday, June 12, Slipknot, The Prodigy and Arvil on June 13, or Def Leppard, Trivium and Go Audio on June 14.

● **Whatfest festival** has confirmed The Bluetones, Dodgy and China Crisis as headline acts for its July 17-19 weekend, which takes place at the Riverside Organic Farm at Whatcroft near Northwich. Organiser Simon Bennett, who owns the farm, believes the 10,000-capacity event can grow to become one of the biggest in the UK.

News publishing

The Lady finds her voice, but she fai

Songwriters

By Paul Williams

KINGS OF LEON HAVE ADDED

another accolade to their quarter-one successes of two Brits and the period's highest-selling album by finishing as the quarter's top hit songwriters.

The band, whose members are signed to Bug and P&P for publishing, head an exclusive *Music Week* chart of the top songwriters in the first three months of 2009, based on shares of the OCC's top 100 biggest-selling singles in the UK across the quarter.

Alongside Only By The Night selling 490,000 units over the three months to emerge as Q1's biggest album, the band as songwriters were responsible for an unrivalled 503,000 sales within the quarter's top 100 singles chart. This was led by Use Somebody, the quarter's fifth top single, while Sex On Fire was ranked 20th and Revelry 87th.

Two Sony/ATV signings share second place on the songwriter chart: Stefani Germanotta aka Lady GaGa and Nadir Khayat, who wrote two-thirds of the quarter's biggest single, Lady GaGa's Just Dance, while they also wrote the same artist's Poker Face, the fourth-top single of the quarter.

Just Dance's third writer Aliaune Thiam - aka Akon - finds himself in fourth place on the

chart with his one-third share of the Lady GaGa hit accompanied by majority shares of two of his own singles, Right Now and Beautiful. These finished respectively as Q1's 28th and 33rd biggest singles.

Akon is one of four Sony/ATV writers in the chart's top six, with the publisher's fourth representative Leonard Cohen sitting at number six. Cohen emerged as the top hit songwriter of last year based on 2008's 100 biggest-selling singles thanks to the runaway success of Hallelujah. It is the song's continuing popularity that extends his presence among the top hit songwriters into 2009.

Cohen claimed another 270,000 sales for Hallelujah via Alexandra Burke and Jeff Buckley in Q1's top 100 singles chart, having last year achieved more than 1m singles sales through the two covers.

Ahead of Cohen is unsigned Scott Mescudi who, under his alias Kid Cudi, sold almost 300,000 singles in the quarter with the Kid Cudi Vs Crookers-billed Day 'n' Nite, which was the period's sixth-biggest seller. Besides writing his own breakthrough hit, he co-penned Kanye West's Heartless, ranked 31st for the quarter.

Three songs in the quarter's Top 100 help Universal-signed Snow Patrol to seventh place on the songwriters chart, although



Purple patch: Lady GaGa debuts at two

only one of these songs is from their current album A Hundred Million Suns. This cut, Crack The Shutters, was the period's 93rd top single, just ahead of Chasing Cars at 96 but dwarfed in popularity by Leona Lewis's cover of Run. Having topped the chart and sold more than 360,000 singles last year, Run's tally was bolstered by another 168,000 sales during the first three months of 2009 to finish 19th for the quarter.

Snow Patrol are one of three writer/performer bands signed to Universal Publishing to make the quarter's songwriters chart, with The Killers ranking 11th and MGMT taking 14th place after claiming three of the period's 100 top singles - Kids (39th), Time To Pretend (61st) and Electric Feel (90th).

Within this quarter's song-writing chart no writer has a

Q1 2009 Top songwriters



WRITER	PUBLISHER
1 Kings Of Leon	Bug, P&P
2= Stefani Germanotta aka Lady GaGa	Sony/ATV
2= Nadir Khayat	Sony/ATV
4 Aliaune Thiam aka Akon	Sony/ATV
5 Scott Mescudi aka Kid Cudi	CC
6 Leonard Cohen	Sony/ATV
7 Snow Patrol	Universal
8 Lukasz Gottwald	Kobalt
9 Xenomania	Warner/Chappell
10 Take That	EMI, Sony/ATV, Universal
11 The Killers	Universal
12 Taylor Swift	Sony/ATV
13 Fraser T Smith	Chrysalis
14 MGMT	Universal
15= Lily Allen	Universal
15= Greg Kurstin	EMI
17 Vince Clarke	Sony/ATV
18 Max Martin	Kobalt
19 Dead Or Alive*	Warner/Chappell, Westbury
20 Kevin Rudolf	Warner/Chappell
21 Bee Gees	Universal, Warner/Chappell
22 Jason Mraz	Fintage
23 Katy Perry	Warner/Chappell
24 Justin Timberlake	Imagem
25 Liam Howlett	EMI

*line-up of Pete Burns/Mike Percy/Stephen Coy/Tim Lever

Chart based on songwriters' share of the Top 100 biggest-selling singles in the UK in Q1 2009
Source: MW research/OCC data

Pictured: Kid Cudi, Leonard Cohen, Snow Patrol, Akon, Nadir Khayat

Analysis Chas de Whalley

Adidas begs to differ on changing tune

JUST AS MADCON'S COVER

of The Four Seasons' Beggin' slips out after six months in the Top 75, Adidas attaches a remix of the 1967 original by French DJ Pilooski to its Celebrate Originality campaign.

Slightly incongruous, perhaps, among the celebrities filmed partying hard to the Warner-released and EMI-published track - Missy Elliott, Estelle, The Ting Tings, Katie Perry and more - is football icon David Beckham.

But Becks would not be out of place in the TV clip which is part of Nike's extensive cross-media Show Your Five campaign. Here his England team mates Wayne Rooney and Rio Ferdinand join other top soccer stars in a gruelling, late night, five-a-side

match under a concrete flyover.

Perfectly complementing the edgy, inner-city mood of the film is Wasteland, lifted from The View's debut 1965-released album Hats Off To The Buskers (Universal Music Publishing).

Over the last five years in particular a growing number of ads have sought to capitalise on football's near-global popularity. But via its latest Sony Bravia commercial, which stars a giant zoetrope image of Brazilian star Kaka, ad agency Fallon is also playing an unusually proactive role in promoting Underdog - the as-yet unreleased lead-off single from Kasabian's forthcoming album West Rider Pauper Lunatic Asylum (see *Music Week* dated 14.03.09).

It will not go unnoticed that

Fresh legs: Pilooski's remix of The Four Seasons' Beggin' has helped extend Adidas's TV advertising presence



both the Nike and the Bravia tracks have a distinctly 'laddish' feel, variously recalling punk and Madchester pioneers such as The Buzzcocks and The Stone Roses. But in choosing Honeyroot's Freeway as the soundbed to the 'sponsored by' trails and stings which punctuate ITV's FA Cup broadcasts, energy company E.ON has chosen to go in a totally different musical direction. This soulful instrumental is only the

latest in a growing number of film and TV compositions by former Heaven 17 vocalist Glenn Gregory and electronica expert Keith Lowndes, who have been releasing material under the Honeyroot name through Just Music since 2005.

However, it is just one of a wide range of instrumental styles which have graced the screens over the last few weeks. Others include the whistled theme from Peter, Bjorn

and John's 2006 hit Young Folks (Homebase), a grandiose SRXT by their Wichita labelmates and fellow EMI Music writers Bloc Party (Sky HD TV) and finally some exquisite acoustic guitar picking by Nebraska's Conor Oberst -

previously known as Bright Eyes and composer of Sony/ATV-published First Day Of My Life, which featured in Halifax's Human Pavement spot.

Meanwhile, an eye-catching campaign by credit card company Visa - in which a man on crutches performs rare feats of athleticism - has rescued from obscurity a 1974 Northern Soul floorfiller Come On Train by one-disc-wonder Don Thomas which is now controlled in the UK by Valentine Music. It is one of a pair of rarities currently brightening up the breaks for old-school R&B fans; the other being the original 1956 version of Oh What A Night by legendary doo-wop vocal group The Dells, who recently celebrated their 57th year together.

ils to silence the Kings



Cleaning up: Kings Of Leon continue to dominate both the singles and albums sectors

greater spread of titles in the top 100 sellers than eighth-placed Lukasz Gottwald, whose tally includes four tunes in collaboration with fellow Kobalt signing Max Martin as well as credits on two other big hits.

Three of Gottwald's hits with Martin – ranked 18th on this chart – are carry-overs from 2008, taking in the Katy Perry hits I Kissed A Girl and Hot N Cold as well as Pink's chart-topping So What. However, all three were outsold in quarter one by Kelly Clarkson's first UK number one My Life Would Suck Without You, which Gottwald and Martin penned with Claude Kelly and which finished as the 13th top single of the period.

Gottwald finishes ahead of Martin on the songwriters chart due to additionally having credits on the Flo-Rida feat. Kesha hit Right Round – Q1's eighth biggest

single – and Britney Spears' hit Circus, whose other writers include My Life Would Suck Without You collaborator Claude Kelly.

In its heavy sampling of Dead Or Alive's You Spin Me Round (Like A Record), Right Round leads a heavy Eighties influence on this quarter's songwriter's chart. Four one-time or present members of the band – Pete Burns, Mike Percy, Stephen Coy and Tim Lever – sit at 19 on the chart because of the sample, two places below Vince Clarke who wins a place on the back of The Saturdays' Comic Relief cover of Just Can't Get Enough from his Depeche Mode days. The Eighties theme is completed by Barry, Robin and Maurice Gibb at 21 following the chart-topping rework of their Kenny Rogers/Dolly Parton hit Islands In The Stream, again for Comic Relief.

The Eighties revival provides some additional UK presence to a chart heavily dominated by overseas writers, but the homegrown contingent also includes Xenomania, Take That and Fraser T Smith, who finishes in 13th place following what was a hugely-successful three months for the Chrysalis signing.

He claims credits on three of the quarter's 100 top singles, led by the James Morrison feat. Nelly Furtado Broken Strings, co-penned by fellow Chrysalis writer Nina Woodford and Sony/ATV's Morrison and the period's third-top seller. Both Woodford and Morrison just miss out on reaching this quarter's songwriters chart.

Smith's tally also takes in shares of Take Me Back by Tinchy Stryder feat. Taio Cruz, which is the 11th biggest single of the quarter, and N-Dubz' 47th-placed Strong Again.

Universal's Lily Allen shares 15th place on the chart with her EMI-signed US collaborator Greg Kurstin who wrote The Fear, Q1's second biggest-selling single, with her.

In a successful quarter in which his group topped the UK albums chart with Invaders Must Die, Liam Howlett makes it to 25th place following the top five success of the Prodigy single Omen.

paul@musicweek.com

BASSHUNTER: NOW HE'S BACK



PRS for Music Top 10: Most-played songs online



Pos	SONG / Artist / Writer / Publisher
1	NOW YOU'RE GONE Basshunter Altberg Warner/Chappell, Collect
2	ROCK STAR Nickelback Kroeger, Kroeger, Peake, Adair Warner/Chappell
3	MERCY Duffy Brooker, Duffy EMI, Universal
4	DON'T STOP THE MUSIC Rihanna Hermansen, Eniksen, Storm, Jackson Sony/ATV, EMI, Warner/Chappell
5	4 MINUTES Madonna/J Timberlake Madonna, Mosley, Timberlake, Hills Warner/Chappell, Imagem
6	APOLOGIZE Timbaland presents One Republic Tedder Sony/ATV
7	BLACK AND GOLD Sam Sparro Rogg, Falsen EMI
8	AMERICAN BOY Estelle & Kanye West Swaray, West, Harris, Stephens, Adams, Speir, Lopez Chrysalis, EMI, Carlin, Cherry Lane
9	I KISSED A GIRL Katy Perry Perry, Gottwald, Dennis, Martin EMI, Warner/Chappell, Kobalt
10	SOMETHING GOOD '08 Utah Saints Bush, Willis EMI, Notting Hill

This week's chart is the result of a PRS for Music survey which analysed 74m downloads and streams of music on licensed websites and services such as YouTube, iTunes, Last.fm, Spotify and Bebo, in order to pay royalties accurately to its 60,000 members.

A glance at the chart proves just how popular Basshunter's breakthrough hit Now You're Gone really was in 2008. It beat stiff competition from Nickelback with Rockstar and Duffy hit Mercy. Now You're Gone was released in January, where it entered the UK chart at 14 on downloads alone before peaking at number one. Interestingly, the song was knocked off the number one spot by Duffy's single, Mercy, which manages third place here.

Source: PRS for Music - www.prsformusic.com

Sync survey April 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
ADIDAS – CELEBRATE ORIGINALITY (HOUSE PARTY)	Beggin' (Pilooski Remix)	Gaudio/Farina	EMI	Frankie Valli/Four Seasons	Warner	Adidas	n/a
ALFA ROMEO – VALENTINE MITO	Technologic	Bangalter/De-Homem Christo	Imagem	Daft Punk	EMI/Virgin	STV(Italy)	n/a
CADBURY'S DAIRY MILK – EYEBROW DANCE	Don't Stop The Rock	Baker/Smith/Butler	IMG	Freestyle	IMG	Fallon	n/a
DIET COKE	I've Gotta Be Me	Marks	Warner/Chappell	Duffy	Polydor	Mother	n/a
DREAMS BEDS	Oh What A Night	Marvin Jnr/Funches	Hornall Bros	Dells	Geffen	Robson Brown	n/a
E.ON – FA CUP TRAILERS	Freeway	Gregory/Lowndes	Just Publishing	Honeyroot	Just Music	TBWA	Stream
HALIFAX – HUMAN PAVEMENT	First Day Of My Life	Oberst	Sony/ATV	Bright Eyes	Saddle Creek	DLKW	McCasso Music
HOMEBASE – INSTANT KITCHEN	Young Folks	Eriksson/Moren/Ytting	EMI	Peter, Bjorn & John	Wichita	Leo Burnett	The Sync Agency
KELLOGGS' COCO ROCKS – CAVEMEN IN A BOWL	My Favourite Waste of Time	Crenshaw	Bug	Owen Paul	Sony	Leo Burnett	n/a
LACOSTE LOVE OF PINK – HEART BUBBLES	Come Wander With Me	Alexander/Wilson	Sony/ATV	Emilie Satt	n/a	Grey	n/a
NESTLE AERO – FEEL THE BUBBLES	ABC	Gordy/Perren/Mizzell/Alphonso/Richards/Lussier	EMI	Jackson 5	Motown	JWT	Brand Amp
NIKE – SHOW YOUR FIVE	Wasteland	Falconer/Webster	Universal	The View	1965	Nike UK	n/a
PEDIGREE DOGFOOD – REWARDS WITH MARLEY & ME	Mid-Day Sun	Charles/Buddha	Boosey & Hawkes	Lenny Charles/Sparly Buddha	Boosey & Hawkes	TBWA	Stream
SAMSUNG TOCCO ULTRA – LOCATION WITH LIGHT	They Don't Love You	Juvelen	Universal	Juvelen	Hybris	BMB	Sync Agency/Plat Rye
SKY HD – MOMENTS	SRXT	Okereke/Lissack/Moakes/Tong	EMI	Bloc Party	Wichita	Brothers and Sisters	The Sync Agency
SLIMFAST	Goody Two Shoes	Ant/Pirroni	Universal	Adam Ant	Sony	Ogilvy Mathur	n/a
SONY BRAVIA – IN MOTION WITH KAKA	Underdog	Pizzorno	EMI	Kasabian	Sony	Fallon	n/a
TROPICANA – IT'S A GOOD DAY	It's A Good Day	Kay Starr	Chelsea	Kay Starr	Woodwork Music	DDB London	Stream
VISA – FLOW BETTER	Come On Train	Thomas	Valentine	Don Thomas	Valentine	Saatchi & Saatchi	n/a
YAKUIT	I Can Make You Feel Good	Hewett/Jackson/Shelby	Sony/ATV, Notting Hill	Shalamar	Sanctuary	Euro RSCG London	n/a

Data compiled by Chas de Whalley (c.dewhalley@btopenworld.com)

News diary

Rosie strike gold with Rimmel

UNEARTHED

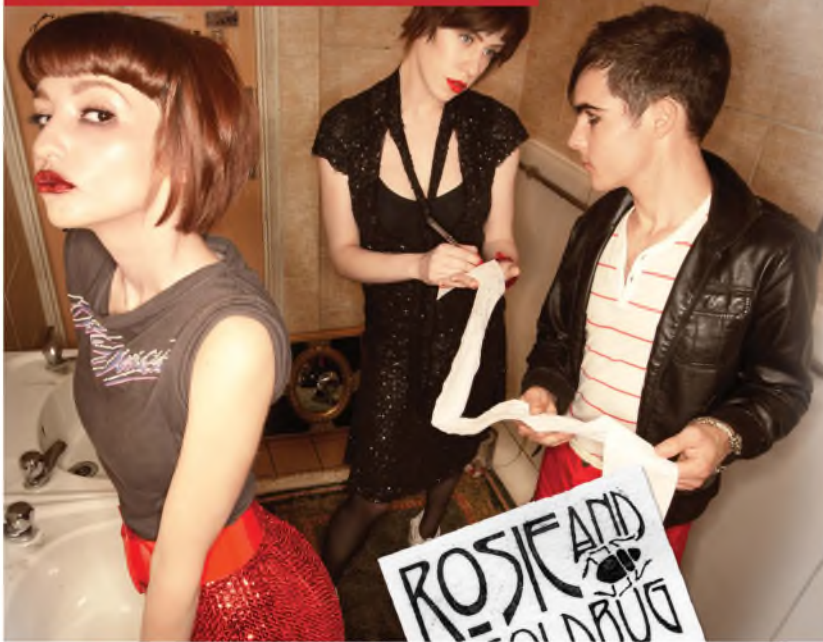
INDIE TRIO ROSIE & THE GOLDBUG are hoping to reap the benefits of a lucrative television sync this summer with *Butterfly*, a track from their debut self-titled album, chosen to soundtrack a major global campaign for Rimmel London.

The ad will air both online and on TV and stars British model and new face of Rimmel, Lily Cole. It was secured by marketing and distribution company Absolute in a tie-up with Boosey & Hawkes Music Consultancy.

Absolute marketing manager Mark Dowling says the global reach of the ad is sure to provide valuable exposure for the relatively unknown British group. "With the TV ad also being aired in the United States and around the world, this sync deal will provide valuable consumer exposure for one of the UK's most exciting young bands," he says.

Cornwall natives Rosie & The Goldbug released their self-titled debut album in August last year on their own label Lover Records. The band plug into Absolute for all marketing, distribution and other

ROSIE AND THE GOLDBUG



label functions and there they are part of a roster that manages releases for All Around The World, Kitchenware, Lock Stock & Barrel Records and A&G.

Under Absolute's sync partnership with Boosey & Hawkes, the

publisher's music consultancy division is responsible for pursuing synchronisation deals on a global basis for Absolute's entire roster of independent labels and artist-owned labels. While the commencement date of the ad is yet to be con-

firmed, Absolute is planning a commercial release for the track to ride on the back of the ad and platform more sales of the album.

A new album is expected from the group in 2010.

stuart@musicweek.com

Cast list

Press

Kely Maxwell, Stoked

Marketing manager

Mark Dowling, Absolute

Mobile marketing

James McGuinness, Absolute

Digital marketing

Richard Austen Smith, Absolute

ON THE WEB THIS WEEK

BIG PRS INCOME RISE FROM ONLINE/INDUSTRIAL PREMISES

Patrick Haveron: "Whilst the income is appreciated by our artists, the campaign targeting small businesses that the PRS conducted has had a backlash on musicians and public use of music."

DYLAN KNOCKIN' ON CHART-TOPPING DOOR

Brian Quinn: "Dylan was an excellent songwriter but a terrible singer. How someone with no voice can get to number one is indicative of the state of the charts these days."

TORIES AIM TO STRIKE CHORD WITH MUSIC INDUSTRY

Markus: "The Tories have this right... fully support upward of 95 years without sliding our own matured IP onto less-valued younger EU payment systems... just to bury the problem."

AUDIO SPECIALIST TO SELL DOWNLOADS

Neil: "Hopefully this will pave the way for a website to eventually offer WAV files from the majors and independents."

Dooley's Diary



Perez's poison pen a mere powder puff for Virgin boss

BRITISH ARTISTS ARE NO STRANGERS to Perez Hilton's top rating blog but those of us behind the scenes generally manage to steer clear of the LA scenegazer's **poisonous wrath**. So imagine our surprise when, browsing the pages of scurrilous gossip last week, Virgin president **Nick Gatfield's** name popped up. Unfortunately, for us it was nothing too controversial – Gatfield was in fact quoted in reference to the re-signing of **30 Seconds To Mars**. Release of the band's third album was up in the air after Virgin filed a **\$30m lawsuit** against the band for unfulfilled commitments last year. That lawsuit was annulled last month, Gatfield commenting: "We are thrilled to have set aside our differences"... He was honoured at Midem in January, named as one of the 20 most influential music players of the last 50 years by *Music Week* in March and now **Michael Eavis** has been declared by *Time Magazine* as one of the world's 100 most influential people. **MIA** also joins the likes of Gordon Brown and Boris Johnson on the list, even though there is no place for Tory leader David Cameron... Talking of the Conservatives, who could end up having their salary publicly exposed in a promise by the party that it would "name and shame" all BBC and Channel 4 execs earning more than £150,000 if it wins power?... Forty-seven years after his first album, **Bob Dylan** could well be

heading for a career first this week – his **first-ever transatlantic number one album**. His new album *Tougher Through Life* was looking on course yesterday (Sunday) to top the UK chart and is a strong bet to do the same later this week in the States...



The artists are on his back! Never one to miss a **photo opportunity**, Mark Jones from Wall Of Sound returned to Studio 54 in New York last week for the signing of the **Propellerheads**, who have signed up to the label for the best of release, *A Decade Of Decksndrumsnrocknroll*. One half of the duo, Alex Gifford puts pen to paper on the **pink-clad back** of Jones (above). In other **Wall Of Sound** news, Jones is planning a spectacular for the label's 15th anniversary later this year. Stay tuned! ... Super Supervision manager **Angie Jenkinson** got herself hitched – to Alejandro – at a **star-studded wedding** in Somerset recently with The Who's **Roger Daltrey** getting up on stage for an impromptu rendition of his group's big hit Substitute.

Also, spotted rocking out to a version of Rodney's *Stay With Me* were Iron Maiden manager **Rod Smallwood**, ex-Sanctuary boss Andy Taylor, who did a reading in the church, presenter **Mark Lamarr**, and DJ Whispering Bob Harris. Even Angie's band, Electric City, got in

on the act with lead singer Andy Taylor acting as one of the ushers... In the same week that the Advertising Standards Authority banned the Swiftcover insurance TV ad because it featured **lggy Pop pushing a policy** that's unavailable to musicians, the clean-living new chairman of the Music Producers Guild lamented about the financial challenges facing the creative community. According to **Steve Levine**, who works from his west London townhouse, doesn't drink and has never touched drugs, he has had to do battle with insurance companies that felt that having **Boy George around the house** presented some kind of risk... With HMV using its recently acquired Forum in Kentish Town to host its well attended supplier conference last week, the absence of any live music seemed like a missed opportunity... **EMI Music Publishing** has been busy tying up a number of signings over the past month and one such signing was concluded last week, with **Taio Cruz**



putting pen to paper with the UK company. Pictured above at the studio where Cruz is working on his new studio album is left to right: Daniel Lloyd Jones, Cruz and Felix Howard... **65 Days Of Static** became the latest band to suffer at the hands of London's **failing electricity grid** last week. Already this year, three shows at Brixton had to be pulled after power cuts, leaving fans of The Streets, The Ting Tings and the Kerrang! tour, disappointed on different occasions. For 65 Days Of Static the power cut came halfway through the last date of their tour at Dingwells in Camden... PPL's **London Marathon** runner Clare Goldie raised £3,000 for children's charity Whizz-Kidz... The expansion of **The Diner** restaurant chain continued across London last week with a new location opened in Islington. The chain is owned by the Popular promotions team, also behind **Hoxton Bar & Kitchen**, and a no expense spared launch pulled in a slew of hungry bods from across the business crammed into the new location, for all the **free booze and food** they could stomach.



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M A D N E S S

The Liberty Of Norton Folgate

18th May 2009

“Norton Folgate is Peter Ackroyd writing for The Kinks, it’s Sherlock Holmes in Albert Square, it’s a Mike Leigh movie of Parklife, it’s Passport To Pimlico meets Brick Lane, and it is Madness’s masterpiece.” | THE WORD

“Madness have made the album of their career.” | MOJO

“Ambitious, tuneful, exciting, wise and with a finale that kicks them up a level into an undreamed-of musical dimension.” | UNCUT



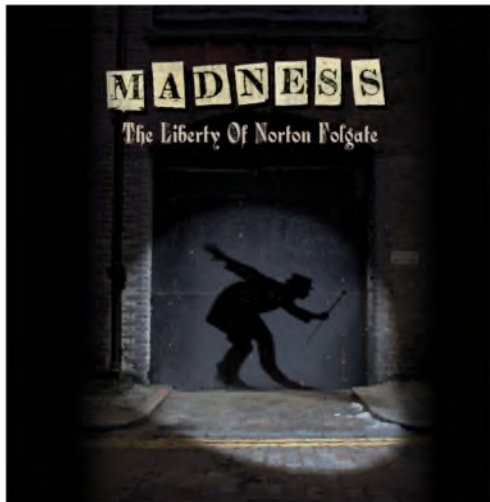
Dust Devil single released 11th May

www.madness.co.uk | www.myspace.com/madnessofficial

30 years of Madness



THEY CALL IT MADNESS



The Nutty Boys are back. Thirty years since their debut album and with a new record and major tour just part of their busy schedule, it looks like 2009 could be Madness's year

Profile

By Christopher Barrett

"ONE STEP BEYOND! What an album title, what a statement!"

That was the reaction of Stiff Records founder Dave Robinson at his wedding reception, the very first time he saw Madness perform live. Robinson says his wife has never forgiven him for inviting the seven raucous

young men to play on their wedding day, but it is clear that Mr Robinson certainly has no regrets, and wasted no time in signing the band there and then.

This year marks 30 years since One Step Beyond, the band's debut LP, emerged on Stiff Records and peaked at number two on the albums chart.

For Madness it was the start of a remarkable career that would see them enjoy an unbroken run of 20 consecutive Top 20 singles, having already seen their debut single, The Prince, released on 2-Tone, reach number 16.

Three decades on and the "magnificent seven" are back in action with a brand new album set for release this month. Having signed two new record contracts this year, which will also mean that their back catalogue is set to be rejuvenated by Union Square Music, the band are celebrating the anniversary in style. Indeed, with a number of major live performances scheduled across Europe - including the return of their themed festival Madstock on July 17 - 2009 looks very much like it could be Madness's year.

Following the May 11 release of the single Dust Devil, Madness will issue their first new album since 1999's Wonderful. The Liberty Of Norton Folgate will be released on May 18 via Madness's own label

PICTURED LEFT
Taking liberties: the Nutty Boys are back with their first new album in a decade - The Liberty Of Norton Folgate

"Their songwriting is as strong as it has ever been..."

GARRY BLACKBURN,
MADNESS CO-MANAGER



30 years of Madness



30 words on 30 years in Madness



"From the day the band were presented with their first single to their latest release – that I have yet to purchase! – I feel honoured to have had the privilege to have worked with such a professional outfit."

LEE THOMPSON



"Madness Madness, they call it Madness. Madness Madness, they call it Madness. It's plain to see that is what they mean

to me, Madness, Madness, they call it Madness mainly."

SUGGS

"Thirty years! I don't believe it's already 30 years. Well 25 hanging



around then '86-92 we split up, so six years off. So really we haven't started yet."

CHRISSY BOY



"I have found love, friendship, passion, creativity and a group conscious which has stimulated and kept me young at heart.

The great British public and all our audiences have been stalwarts."

CHAS SMASH



"I have never written 30 words in my life. I don't even know if I know 30 words. I am a simple man with a limited vocabulary.

Now that's 30 words."

WOODY



10 RULES FOR SURVIVING IN THE MUSIC BUSINESS BY CHAS SMASH

- Stick together
- Write music for yourself
- Appreciate those who represent you
- Act local, think global
- Employ lawyers and accountants that you can understand
- Save tax and VAT
- Maintain balance between ego and humility
- Know your strengths
- Always give 100% live
- Love your monkey

Lucky Seven with funding provided by Power Amp.

Power Amp founder and chief executive Tom Bywater, whose company creates funding opportunities for established artists in return for a share in all subsequent revenue streams, believes the album is "very Madness".

"They have remained true to themselves. It's incredibly well written and produced," says Bywater.

With its title inspired by a small self-governed area of East London, The Liberty Of Norton Folgate finds the band drawing heavily on the heritage of their hometown for inspiration.

"I love the concept that they are looking to cherish the things that are too easily forgotten and that they are valuing the city and country that we live in," says Bywater.

Madness co-manager Garry Blackburn says that both he and partner Hugh Gadsdon were so impressed when they first heard the new material, particularly the 10-minute long album title track, that they felt compelled to work with the band.

"Their songwriting is as strong as it has ever been. Although it has matured and developed, it still has that special quality that makes them stand out," says Blackburn.

With London being a core theme throughout The Liberty Of Norton Folgate's 15 songs, the set has predictably been referred to as a concept album, something

Madness frontman Suggs shies away from. "It has an atmosphere, but it is not really a concept album. The concept I had for the album was a sequence of history and that leant itself to doing something like a movie."

Sure enough director Julien Temple was enlisted to film the band as they performed much of the album at London's Hackney Empire last year and the resulting film, named after the album, comes complete with music hall theatrics and was screened at the London Independent Film Festival last month to much acclaim.

According to Blackburn, plans are now afoot for a "Madness channel takeover" on terrestrial TV this Christmas, which will feature a double bill of Temple's film alongside Dave Robinson's Madness movie Take It Or Leave It. The Liberty Of Norton Folgate will be released on DVD in the new year.

Hailing from the Camden Town area of north London, Madness have never shied away from their roots, reflecting their hometown in both their lyrics and videos throughout their long career.

"The Beatles were folk music of Liverpool, certainly in the beginning. I always saw Madness as being folk music of London irrespective of the ska rhythms," says Robinson.

During the late Seventies members of Madness could often be found frequenting music pubs across Camden including the Dublin Castle and the Hope And Anchor where they would meet fellow musicians and check out the competition.

"Ian Dury, Dire Straits, The Pretenders, everyone played the Hope And Anchor, and if a gig wasn't sold out, John the manager used to let us in for free," recalls Suggs.

Indeed it was a gig at the Hope And Anchor by The Specials that really kick started Madness's career. "It was like an epiphany to see these guys wearing the kind of clothes we wore and talking about the music we listened to, and from Coventry of all places," laughs Suggs.

That night Suggs invited The Specials' Jerry Dammers back to crash at his mum's flat on the Euston Road. A friendship was forged and shortly afterwards Madness released their debut single The Prince, having signed to Dammers' 2-Tone label.

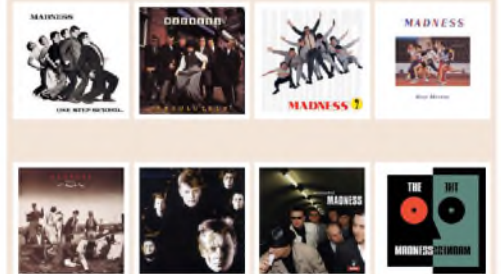
"The Prince went to number 16 in the charts and suddenly a lot of people were coming out of the woodwork," remembers Suggs who was quick to capitalise on the newfound attention. "As much as we loved The Specials we didn't want to be labelled simply as a ska band, we wanted to do something broader. Stiff had Ian Dury, Wreckless Eric and loads of other really maverick artists – it was the perfect place for us," he says.

According to Robinson the feeling across the industry at the time was that The Prince was just a one-off comedy tune and that Madness were not taken as seriously as other ska acts such as The Specials.

"They were seen as slightly rude boys

Madness UK albums

Pos	TITLE	Weeks in UK chart
2	ONE STEP BEYOND	78
2	ABSOLUTELY	46
5	7	29
6	KEEP MOVING	19
10	THE RISE AND FALL	22
16	MAD NOT MAD	9
17	WONDERFUL	2
65	THE MADNESS	1



Keep moving Madness in 2009

- March 9** The Liberty Of Norton Folgate box set released
- April 24** Live at Camden Crawl and Later With Jools Holland
- May 11** Dust Devil single released (pictured below)
- May 18** The Liberty Of Norton Folgate album released
- May 30** Live at Newbury Racecourse
- May 31** Live at Pinkpop, Holland
- June 5** Live at Zitadelle, Berlin
- June 6** Live at Rock Am Ring, Nürburgring
- June 7** Live at Rock in Park, Nuremberg
- June 8** Live at Lisbon Calling
- June 13** Live at Royal Norfolk Showground, Norwich
- June 26** Live at Gatcombe Park, Gloucestershire
- July 4** Live at Heineken Opener Festival, Poland
- July 5** Live at Roskilde, Denmark
- July 10** Live at Hulstfred, Sweden
- July 12** Live at Exit Festival, Serbia
- July 17** Live at Madstock, Victoria Park
- July 18** Live at Broadlands Estate, Romsey
- July 19** Live at Splendour Festival, Nottingham
- August tbc** Second single from album released
- August 8** Live at Afisha Picnic, Moscow
- August 28** Live at Rock En Seine, Paris
- September 6** Live at Stradbally, Electric Picnic, Ireland
- September tbc** TV-advertised Greatest Hits released
- October tbc** One Step Beyond deluxe set released



who wouldn't last five minutes or would end up in jail," says Robinson. "But I have always liked bands with humour. The public like humour and if a band is genuinely amusing they stick in the mind."

Key to bringing Madness to the minds of the masses were the promo videos which capture perfectly the energy of the band's performances while making the most of their playful imaginations.

"Madness were such obvious, great actors – it was very natural, they were fantastic," says Robinson.

"We were all extroverts," admits Suggs. "I remember talking to Paul Weller early on and he was saying how he hated making videos because he felt self-conscious. I remember thinking we were so lucky that at the point in time that videos became a real art form we had so many extroverts in the band."

"We had several singles that were slow to start but when the video went to TV that's when people really got the message," says Robinson. "They were great marketing aids. My attitude was they were a commercial for the song."

Having become increasingly frustrated by the laborious and expensive approach taken by many directors Robinson wasted no time in laying claim to the director's chair. "You briefed a director who would take copious notes and then do something entirely different to suit himself for his show reel. I watched a couple of times and thought, 'What's so difficult about that?'" says Robinson.

Very much against the grain the criteria with Madness videos was that they had to be shot in one day with a further day spent editing. "I was trying to run a record company so didn't really have the time to spare," explains Robinson. But another key factor behind the pace at which the Madness video production machine operated was the financial limitations.

"We didn't have budgets," says Suggs, who recalls that Robinson would rein in some of the band's more outlandish ideas. "We would discuss ideas after recording sessions until there were 30 or so completely implausible ones in the pot, then Dave would turn up and pick the ones that were actually possible."

Guitarist Chris Foreman remembers that the video that really helped the band, quite literally, take off was the promo for the number three hit single Baggie Trousers, which found sax player Lee Thompson flying through the air (right) above the band's heads as they performed on the playing field outside a north London school.

"He wanted to fly through the air," says Foreman. "We went to edit it and you couldn't see the wire. It wasn't deliberate, it wasn't airbrushed out. He was hanging from a bloody crane, but it looked fantastic."

Foreman also recalls jump-



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THE RETURN OF THE LOS PALMAS SEVEN ▼ GREY DAY ▼ SHUT UP ▼ IT MUST BE LOVE
CARDIAC ARREST ▼ HOUSE OF FUN ▼ DRIVING IN MY CAR ▼ OUR HOUSE ▼ TOMORROW'S
(JUST ANOTHER DAY) ▼ WINGS OF A DOVE ▼ THE SUN AND THE RAIN ▼ MICHAEL CAINE
ONE BETTER DAY ▼ YESTERDAY'S MEN ▼ UNCLE SAM ▼ SWEETEST GIRL
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30 years of Madness



Madness UK top 20 singles

Pos	TITLE	Released
1	HOUSE OF FUN	May 1982
2	WINGS OF A DOVE	August 1983
3	MY GIRL	January 1980
3	BAGGY TROUSERS	September 1980
4	EMBARRASSMENT	November 1980
4	GREY DAY	April 1981
4	IT MUST BE LOVE	December 1981
4	DRIVING IN MY CAR	July 1982
5	OUR HOUSE	November 1982
5	THE SUN AND THE RAIN	November 1983
6	WORK REST AND PLAY EP	April 1980
7	ONE STEP BEYOND	November 1979
7	THE RETURN OF THE LOS PALMAS SEVEN	January 1981
7	SHUT UP	September 1981
8	TOMORROW'S (JUST ANOTHER DAY)/ MADNESS (IS ALL IN THE MIND)	February 1983
10	LOVESTRUCK	July 1999
11	MICHAEL CAINE	February 1984
14	CARDIAC ARREST	February 1982
16	THE PRINCE	September 1979
17	ONE BETTER DAY	June 1984
18	YESTERDAY'S MEN	August 1985
18	(WAITING FOR) THE GHOST TRAIN	November 1986



ing around a studio in colonial costumes for the promo for *Night Boat To Cairo* with particular fondness.

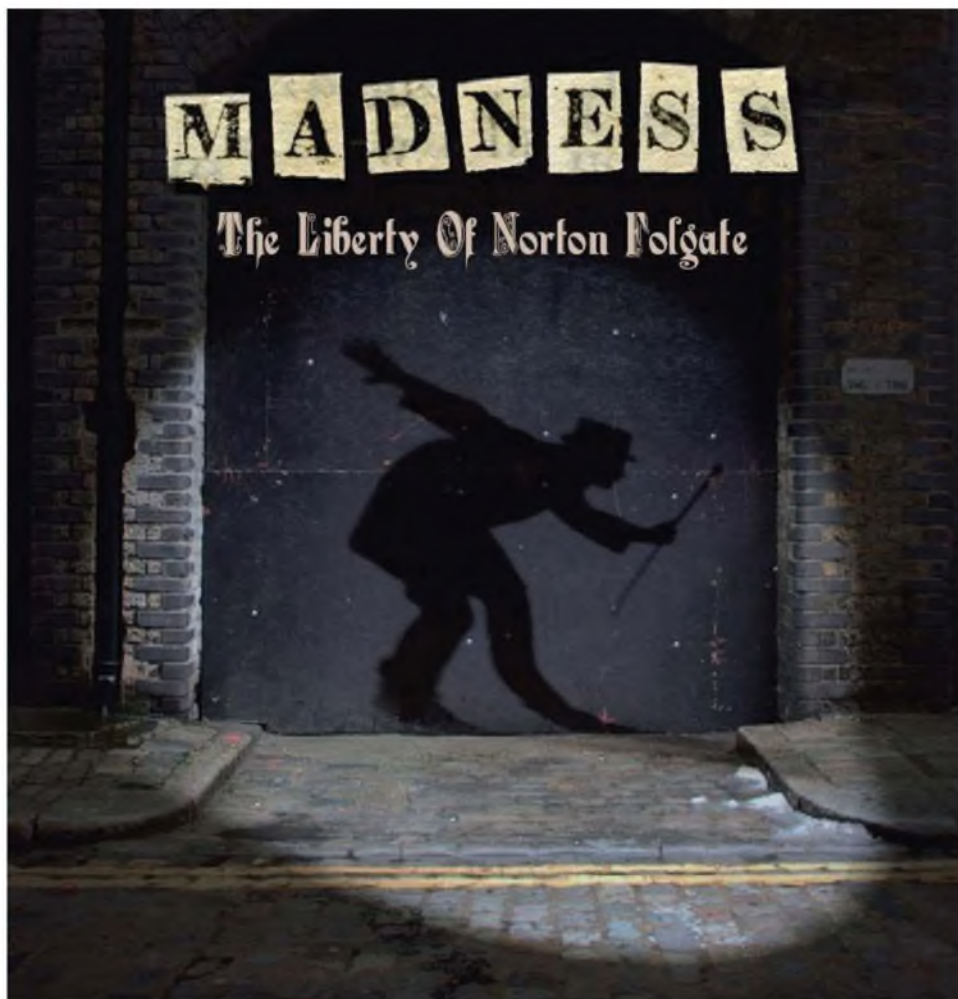
"We were going to America the next day so didn't have much time. We were going to go down the Thames on a boat with fezes on but we ended up going to this studio. We were really pissed, all the rucksacks had beer in and the background was wobbling and when Lee blew the sax someone would shake the tree," he laughs.

While the videos played no small part in maintaining Madness' remarkable run of chart success throughout the early Eighties, the band's playful lyrics certainly played their part, while often containing hidden meanings.

"TV and radio were very cautious about certain subjects," says Robinson. "But all Madness' songs had a subtle double meaning – *House Of Fun* is about buying condoms and *Embarrassment* was about a sister getting pregnant. They got a lot of those things through but not with *Cardiac Arrest*."

"It wasn't a good idea, in retrospect, to call it *Cardiac Arrest*," agrees Foreman.

But, despite the occasional clash with controversy, right up until the band split following the release of *Waiting For The Ghost Train* in 1986, Madness enjoyed near uninterrupted success with the albums *One Step*



*Congratulations on 30 years of
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Beyond, Absolutely, 7 and The Rise And Fall spawning hit after hit.

Later this year, Union Square will begin releasing remastered versions of all Madness' albums in chronological order. And naturally Union Square managing director Peter Stack is relishing the opportunity to release a Madness "best of" album, which is currently slated for September and will be supported with TV advertising.

"With 6m single sales behind them, it's an incredibly commercial catalogue," says Stack who recently sanctioned a soft release of the existing compilation Complete Madness and has already been capitalising on synchronisation opportunities, soundtracking adverts by companies including Lovefilm with Madness hits.

"They really are a unique band, they always convey their music with a great sense of fun," says Stack. "With all those hits it's a great catalogue for licensing to film, TV and advertising. Madness stretch such a big demographic from young to old and everybody thinks fondly of them."

Following the split the former members of Madness busied themselves with a number of projects in the late Eighties, yet the public's affection for Madness the band remained undiminished as the release of the hits compilation Divine Madness, via Virgin, in 1991 proved.

Divine Madness went on to peak at number one while the band also enjoyed success on the singles chart with the re-released It Must Be Love making its way to number six.

With a rejuvenated and reformed Madness enjoying their rightful place in the charts once again, a proposition from promoter Vince Power also brought them back on to the live stage in style.

With the stage already set up in Finsbury Park for his Fleadh festival, Power invited Madness to make the stage their own for a Madness-themed event. Madstock was born and the band soon realised the level of affection that

Nutty boys on film Dave Robinson on his favourite Madness videos

MY GIRL



"The first Madness one I did. We had very little time. I shot that in two hours at the Dublin Castle,

which was the haunt of the band at the time - it's not very well lit; we did it very quickly and simply as it didn't really have any professionals working on it. But, although it's not one of the greatest or trendiest videos, it had the feel and the style of Madness during that period. It was while I was shooting that video that I thought, 'God, this band are going to be huge. They have everything - the songs the style, the public are really going to relate to them.'"

GREY DAY



"It was a little more serious and less slapstick. The song was long and the video was nearly a minute longer than the others. It had a slightly sombre feel but I enjoyed it a lot - we had to do a lot of setups where we had to be in a shop window. There was a lot to do and I think it was probably one of the more professional videos. Chris Gabrin and John Mills also helped with that one so we had a bit of a direction team and I think it paid off."

HOUSE OF FUN



"For House Of Fun we spent around £12,000 which was a big budget for us really. The rest of them we shot as quickly as possible. I remember there wasn't a great deal of catering, it was the local McDonalds - we were firmly in independent record company land. The band were very funny, witty and bright. They had very good ideas of their own and they didn't like hanging around."

remained for them. "To our amazement we sold 70,000 tickets," says Suggs.

Years later and the band's live appeal shows no sign of dimming. Fresh from an impromptu appearance at the Camden Crawl last month, Madstock is set to return this year for the first time since 1998, with the stage being set for the event's fifth incarnation, on July 17, at east London's Victoria Park. The summer will also see Madness perform throughout the UK and Europe.

"The band have always had generations of people coming to see them," says Robinson. "A huge number of people were affectionate about them from grannies to young kids, and as those kids have grown up they have played the songs to their kids."

For Garry Blackburn one of the unique things about Madness is that they remain an active and original band after all these years. "Most marriages don't last 30 years," he laughs. "For this lot to still be together and still have the chutzpah that has always made them so compelling is amazing."

PICTURE OPPOSITE
The magnificent seven today: (from left) Chas Smash, Chris Foreman, Mike Barson, Lee Thompson (in helmet), Woody, Suggs and Mark 'Bedders' Bedford



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30 years of Madness



OH WHAT FUN WE HAD

Suggs talks to *Music Week* about almost busting The Clash while dressed as police officers, why Madness just missed out on being called Morris And The Minors and how *that* dance came about



PICTURED ABOVE

The classic Madness pose: inspired by a photo of Ian Dury's first band, Madness took ownership of "this thing like a train", as Suggs recalls it

Madness are known and loved for the humour and energetic performances. Was being extrovert key to being a member of Madness?

We were all extroverts. I remember Carl ('Chas') and Lee doing dances in front of the mirror in unison – we were into that visual interpretation of music. We were all leaders of our own little worlds. The band formed out of a pool of about 20 people originally before it boiled down to the final seven. It wasn't like we planned to have a band of extroverts, it was very natural. We just gravitated towards each other.

How did you decide on the name Madness?

We were called the North London Invaders but found out a band was already using the name, and then we had the biggest gig we had ever had, which was at the Music Machine, now Koko, in Camden, and we didn't have a name so Mike [Barson] said, "Let's call ourselves Morris And The Minors" because we had two Morris 1000 vans. At the last minute Chris [Foreman] said, "Why don't we look at the set list before we go on stage." Then we came to the song Madness, which was an old Prince Buster song, and we thought brilliant. Mike said, "No, it sounds a bit novelty" and I said, "No more novelty than Morris And The fucking Minors." So we had three names on the one night. Maybe it's a record.

How did you come to sign to 2-Tone?

We were barely getting any gigs but we used to hang out at the Hope And Anchor and Dublin Castle in Camden, the two main music pubs. There was something in *Melody Maker* about The Specials then it transpired that they played the Hope And Anchor a couple of weeks later so it transpired that it was the right time at the right place. We went to see them. I was still living at my mum's flat in the Euston Road and Jerry [Dammers] didn't have anywhere to stay so he came back to the flat and I remember he had a briefcase and in it was an orange and a cassette.

He started talking about his idea of starting a record label called 2-Tone, which I mentioned at the time was going to be based on his teeth, because he had a lot missing. I played a cassette of what we were doing at the time which he thought was rubbish, and it was, but he had some empathy for me and what I was doing and kindly gave us the opportunity to make a record. We went in to Pathway Studios, a great place where Elvis Costello recorded *Watching The Detectives*. We recorded three

songs, *The Prince*, *Madness* and *My Girl* and Jerry put out *The Prince* on 2-Tone.

Stiff founder Dave Robinson wanted to release *One Step Beyond* as a single and at first you didn't even record it for the album. Why?

We didn't want it to be a single. It was the intro for when we came on stage – we used *Hawaii Five-O* originally – so we just looked at it as a novelty intro and because we already had a hit with a Prince Buster song, we didn't want to be seen as a Prince Buster tribute show. We wanted to put out *Bed And Breakfast Man* and even made a video which never made it. In fairness, though, he was right, it really made us.

Many of the songs have hidden meanings. When you are writing do you consciously blend humour with hidden or more serious messages?

House Of Fun was a safe sex advert really – there was a scene in the film *Summer Of '42* when a guy tries to buy some condoms and ends up buying everything but. At that point we were appealing to really young kids and if it was general knowledge that the song was about condoms it would have been another story. I only found out late on that Neil Tennant from the Pet Shop Boys said that he used to really like Madness when he was at *Smash Hits* – he said the word pathos which I am led to believe means a combination of sadness and happiness at the same time, that indefinable thing. When I was writing songs I just felt like that was a good way to write a song. *Baggy Trousers* – "Oh what fun we had, but at the time it felt so bad" – I wasn't trying to write that it was all great or terrible.

Pink Floyd had just written *Another Brick In The Wall*, which was the opposite of what I was saying – all about alienation, but he was in some dreadful public school where they had to have cold baths and all that and I was in a school where the teachers around me were having just as hard a time as I was and that's an interesting perspective to try and get, both those aspects at the same time.

Do you have any fond memories of making the videos?

We had a really good relationship with this costumer

that used to be in Camden Town that wouldn't usually rent their stuff to anything other than serious theatrical companies, we had the choice of anything we wanted. We thought, let's be coppers and wore real uniforms – then we spent the day before the video dressed as coppers just getting in the mood and turned up at some big rehearsal room and The Clash were there and we were met by the sound of flushing toilets as we burst in... We would come up with the wildest things we could and really by the end we had done everything we could do in a funny costume on location.

How did you come up with the dance with all the band members in a line?

There was a picture of Ian Dury's first band, *Kilburn And The High Roads*, where they are all standing at a bus stop.

It's unusual to see people side-on in profile and they were squashed close together and it was a really charming picture. When it came to doing the album cover, we all squashed up close together and we started doing this thing like a train – we were doing that kind of dancing anyway, a bit like a boxer, which had started spontaneously at parties, and it was a bit like the skinheads in the late Sixties holding the braces.

"We would come up with the wildest things and by the end we had done everything we could do in a funny costume on location..."

SUGGS

Your new album is based around London and you have always maintained a close affinity with the city, particularly the north. Why?

It was natural really – if you are going to make a video you want to make it somewhere you know. You're not going to start looking for locations in south London. We liked mucking around locally and going to the pub afterwards. Everything happened locally – our first gigs were in the Dublin Castle in Camden. It wasn't really a conscious thing.

Have you any surprises in store for *Madstock*?

We have some nice things lined up – Gregory Isaacs is playing. But we try not to go too mad on it. The legacy from the Dave Robinson days is that the simple ones are always the best. Sometimes a load of technology doesn't add up to much. We did one with a boxing ring on stage and had our sax player pretending to fight a roadie – we had some of those sugar-glass bottles... that was good.



PICTURED ABOVE

Poster boys: Madness and friends' gig flyers from 1979, with tickets from as little as £2.50

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Salary: Negotiable

Reporting to the General Manager, you will have between 1 and 2 years experience in online PR and / or marketing. You will be an enthusiast, always ahead of the curve, who thinks creatively and is passionate and knowledgeable about new trends in digital distribution and promotion.

Management Assistants/ Chaperones - Full Time

Salary: Negotiable

Reporting to the General Manager, Xenomania Records is seeking PAs / chaperones to assist management of the company's constantly expanding artist roster. You will have some experience of working within the music industry, artist management or events. Above all you will be highly organised, have excellent people skills and be calm under pressure, with a strong desire to travel, nationally and internationally.

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Please email your up to date CV for the attention of the General Manager, Will Gresford to cvs@xenomaniarecords.co.uk with the role you're applying for as the subject line.



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Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

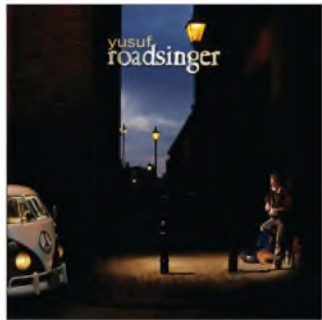
Out this week

Singles

- **The Days** Never Give Up (Atlantic)
Previous single: No Ties (did not chart)
- **Jade Ewen** It's My Time (Geffen)
Debut single
- **Hockey** Song Away (Virgin)
Previous single: Too Fake (did not chart)
- **Caroline Liar** Show Me What I'm Looking For (Atlantic)
Previous single: I'm Not Over (did not chart)
- **Mastodon** Oblivion (Reprise)
Previous single: Divinations (did not chart)
- **Daniel Merriweather** Red (i)
Previous single: Change (chart peak: 8)
- **Tommy Sparks** She's Got Me Dancing (Island)
Previous single: I'm A Rope (did not chart)
- **Britney Spears** If U Seek Amy (live) (Virgin)
Previous single: Circus (13)
- **U2** Magnificent (Mercury)
Previous single: Get On Your Boots (12)
- **Will And The People** Knocking (RCA)
Debut single

Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin)
Debut album
- **Esser** Braveface (Transgressive)
Debut album
- **Gallows** Grey Britain (Warner Brothers)
Previous album (first-week sales/total sales): Discover (no data available)
- **Keri Hilson** In A Perfect World... (Interscope)
Debut album
- **The Horrors** Primary Colours (XL)
Previous album: Strange House (7,711/7,798)
- **Conor Oberst And The Mystic Valley Band** Outer South (Wichita)
Previous album: Conor Oberst (3,573/12,877)
- **Peaches** I Feel Cream (XL)
Previous album: Impeach My Bush (1,613/7,359)
- **The Von Bondies** Love, Hate & Then There's You (Fierce Panda)
Previous album: Pawn Shoppe Heart (10,896/33,530)



- **Yusuf Road Singer** - To Warm You Through The Night (Island)
Previous album: An Other Cup (22,753/113,731)

Out next week

Singles

- **Lily Allen** Not Fair (Regal)
- **Ebony Bones** Muzik (Sunday Best)
- **Brick & Lace** Bad To Di Bone (Kon Live/Geffen/Polydor)
- **Alesha Dixon** Let's Get Excited (Asylum)
- **Livvi Franc** Free (RCA)
- **Gary Go** Open Arms (Decca)
- **God Help The Girl** Come Monday Night (Rough Trade)
- **Howling Bells** Digital Hearts (Independiente)

- **Laura Izibor** Don't Stay (Atlantic)
- **The Killers** The World We Live In (Vertigo)
- **The Lightning Seeds** Ghosts (IIMTV)
- **M83** Graveyard Girl (Mute)
- **Magic Arm** Width & Heights (Switchflicker/Peacefrog)
- **Passion Pit** The Reeling (Columbia)
- **The Soft Pack** Extinction EP (Merok)
- **T.I** Whatever You Like (Atlantic)

Albums

- **50 Cent** Before I Self Destruct (Interscope)
- **David Archuleta** David Archuleta (RCA)
- **Bloc Party** Intimacy - Remixed (Wichita)
- **deadmau5 & Kaskade** I Remember (Maustrap/Virgin)
- **Chairlift** Does You Inspire You (Columbia)
- **Nathan Fake** Hard Islands (Border Community)
- **Green Day** 21st Century Breakdown (Reprise)



- **Junior Boys** Begone Dull Care (Domino)
“ Since releasing their 2006 breakthrough album *So This Is Goodbye*, Jeremy Greenspan and Matthew Didemus relocated to Ontario and Berlin respectively, but thankfully they reconvened to record this sleek, finely-chiseled album. *Begone Dull Care* builds on its predecessor, with a snappy eight pop songs injected with house, new wave and funk elements to form a precise and soulful album. The beautiful *Dull To Pause* is an obvious highlight, while the rabble-raising lead single *Hazel* demonstrates they can hold their own on the dancefloor, but it is Greenspan's blue-eyed soul vocals that lift the album to another level. This synth-pop classic is unlikely to be matched within its genre this year.”
www.musicweek.com/reviews
- **Maximo Park** Quicken The Heart (Warp)
- **Daniel Merriweather** Love And War (Columbia)
- **Leona Naess** Thirteens (Polydor)
- **Various** Brand Neu! (Feraltone)

May 18

Singles

- **Absent Elk** Sun & Water (RCA)
- **Dizzee Rascal** Bonkers (Dirtee Stank)
- **Eels** My Timing Is Off (Geffen)
- **Eg** Broken (Parlophone)
- **Flipron** Gravity Calling (Tirry Dog)
For an independent outfit, Flipron have been doing pretty well for themselves of late. This latest single has earned spins from Jonathan Ross on Radio Two, while the band recently performed a session on Mark Lamarr's R2 show. The band kick off their UK tour this week.
- **The Fray** Never Say Never (RCA)
- **Kleerup** Longing For Lullabies (Positiva)
- **Little Boots** New In Town (sixsevenine)
- **Manic Street Preachers** Jackie Collins Existential Question Time (Columbia)

- **Taylor Swift** Teardrops On My Guitar (Mercury)

Albums

- **Tori Amos** Abnormally Attracted To Sin (Epic)



- **Au Revoir Simone** Still Night, Still Light (Moshi Moshi)
- **Brick & Lace** Love Is Wicked (Kon Live/Geffen/Polydor)
- **Jarvis Cocker** Further Complications (Rough Trade)
- **Eg** Adventure Man (Parlophone)
- **Eminem** Relapse (Interscope)
- **Hollywood Undead** Swan Songs (Polydor)
- **Laura Izibor** Let The Truth Be Told (Atlantic)
- **The Lightning Seeds** 4 Winds (IIMTV)
- **Magic Arm** Make Lists Do Something (Switchflicker/Peacefrog)
- **Manic Street Preachers** Journal For Plague Lovers (Columbia)
- **Scott Matthews** Elsewhere (Island)
- **Passion Pit** Manners (Columbia)
- **Lil' Wayne** Rebirth (Island)
- **Yppah** They Know What Ghost Know (Ninja Tune)

May 25

Singles

- **Black Eyed Peas** Boom Boom Pow (Interscope)
- **Dan Black** Hypntz (Polydor)
- **Elvin** In Colour (Virgin)
- **Jamie Foxx** Blame It (i)
- **Dani Harmer** Free (IIMTV)

- **Paolo Nutini** Candy (Atlantic)
- **Pet Shop Boys** Did You See Me (Coming (Parlophone))
- **Kevin Rudolf** Welcome To The World (Island)
- **Snow Patrol** The Planets Bend Between Us (Fiction)
- **Paul Van Dyk** For An Angel (New State)

It has been 15 years since Van Dyk made a name for himself on the DJ circuit. To mark this anniversary, New State will release a best-of set entitled *Volume* later this month. Originally released in 1998 and his debut hit, *For An Angel* has received a makeover, getting remixed by the man himself for commercial release. Van Dyk has also created an iPhone application aimed at DJs featuring a BPM counter, frequency analyser, decibel meter, seismic reader, virtual glowstick, DJ check list and an itinerary manager.

Albums



- **The Answering Machine** Another City, Another Sorry (Heist Or Hit)

“ A bombastic debut from the Manchester three-piece that manages to consume a catalogue of Britpop influences, melds them with a little Smiths, Wedding Present and Strokes, and repackages the lot into a vibrant, youthful energy worthy of a much wider audience. Singles *Obviously Cold*, *Lightbulbs* and *Cliffier* are riff-heavy with boy-girl harmonies, while *Oh Christina* even adds a glockenspiel or two as if to apologise for ratcheting up the guitars. Other highlights include *Tomorrow*, with its rabble-raising “I'm too pissed to care” refrain, the vague art-rock leanings of *It's Over!* and the buoyant closer *You Should Have Called*. This is a record that has eased into this reviewer's top five of the year without so much as breaking sweat.”

www.musicweek.com/reviews

- **Dub Pistols** Rum And Coke (Sunday Best)
- **Escala** Escala (Syco)
- **Fanfarlo** Reservoir (Raffle Bat)
- **Fink** Sort Of Revolution (Ninja Tune)
- **Gary Go** Gary GO (Polydor)
- **Grizzly Bear** Veckatimest (Warp)
- **Little Boots** Hands (sixsevenine)



- **Marilyn Manson** The High End Of Low (Interscope)
- **Missy Elliott** Block Party (Atlantic)
- **Iggy Pop** Preliminaires (Virgin)
- **Simple Minds** Graffiti Soul (Sanctuary)
- **Tommy Sparks** Tommy Sparks (Island)
- **Toddla T** Skanky Skanky (1965)

June 1

Singles

- **Kelly Clarkson** I Do Not Hook Up (RCA)
- **Empire Of The Sun** We Are The People (Virgin)
- **Hockey** Learn To Lose (Virgin)
- **Kenneth Bager Vs Pocketknife** Fragrant One (Polydor)
- **Demi Lovato** La La Land (Polydor)
- **School Of Seven Bells** My Cabal (Full Time Hobby)

Albums

- **Elvis Costello** Secret, Profane And Sugarcane (Concord)
- **Speech Debelle** Speech Therapy (Big Dada)
- **Eels** Hombre Lobo (Geffen)
- **Elfin Saddle** Ringing For The Begin Again (constellation)
- **The Emperor Machine** Space Beyond The Egg (DC Recordings)

THE PANEL

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



HELEN BOWNASS (MORE)
Dizzee Rascal: Bonkers (Dirtee Stank)

Dizzee Rascal can do no wrong in our eyes. Especially when he's playing with a heavy bassline and laugh-out-loud lyrics. This is a guaranteed summer smash.



LEONIE COOPER (NME)
Metric: Fantasies (Last Gang)

Layering lush electronics and alt-disco breaks as well as unabashed nods to Eighties power ballads over all-important pop hooks, Emily Haines and co thrill again with this fourth album. Alternatively fragile and impressively hard-edged, Metric's current UK tour is a must-see.



ALEX DOUGLAS (FOX MUSIC)
Bodies Of Work: Better Sorry Than Safe (Tigerspring)

Bodies Of Work are from the same Danish management stable as *The Choir Of Young Believers* and *Bella Union* signings *Chimes* and *Bells*. We heard this three-minute pop gem at a sneak preview of their brilliant new album – it is urgent and original, mixing clever beats and a boy/girl high-vocal octave.



JOHN WELD (ARTROCKER)
The King Blues: I Got One (Field/Island)

I Got One is a big pop song with a bit of an edge over the synth-wielding females currently all over radio. This will undoubtedly cement *The King Blues* further in the psyche of the festival-going masses this summer.

- **Iron & Wine** Around The Well (Sub Pop)
- **Kleerup** Kleerup (Positiva)
- **Madness** Liberty Of Norton Folgate (Lucky Seven)
- **Malcolm Middleton** Waxing Gibbous (Full Time Hobby)



- **MSTRKRFT** Fist Of God (Geffen)
- **Paolo Nutini** Sunny Side Up (Atlantic)
- **Paul Potts** Passione (Syco)
- **Spinnerette** Spinnerette (Hassle)
- **Subway** Subway II (Soul Jazz)

“Soul Jazz has diversified its output considerably in recent years, moving away from its peerless reggae reissues and dabbling in electro, dubstep and techno. One of its recent findings is London duo Subway, who make vast soundscapes using old synths and an encyclopedic knowledge of Krautrock. Indeed, the duo have an obvious respect of their motorik forefathers: one track is even called Harmonia in a nod to the Seventies supergroup of the same name, while the vintage synths used in the making of the album are dutifully mentioned on the sleeve. This cribbing could be unsuccessful in less skilled hands, but Subway have a grasp on their melodies and the crisp beats throughout propel the album with quiet force. If there is any justice Subway will soon be inundated with remix offers from acts wanting to get an authentic makeover. In the meantime, there is a world of wonder to discover here.”

www.musicweek.com/reviews

- **Taking Back Sunday** New Again (Warner Brothers)
- **Julian Velard** The Planeteer (Virgin)
- **Patrick Wolf** The Bachelor (Bloody Chamber)

June 8

Singles

- **All-American Rejects** I Wanna (Geffen)
 - **Animal Kingdom** Tin Man (Warner Brothers)
 - **Basement Jaxx** Raindrops (XL)
- Finally, some new material from Basement Jaxx ahead of what is shaping up as a huge summer for the UK duo. They will perform at Isle Of Wight, Rock Ness, Wireless, The Big Chill, Creamfields and Jersey Live festivals over the coming months, with the upbeat Raindrops a surefire addition to their colourful live set. Their forthcoming album *Scars* is released in September.
- **Katy Perry** Waking Up In Vegas (Virgin)
 - **Pixie Lott** Mama Do (Mercury)
 - **Leona Naess** Leave Your Boyfriend Behind (Polydor)
 - **Shinedown** Second Chance (Atlantic)

Albums

- **Billy Talent** Billy Talent III (Atlantic)
- **Black Eyed Peas** The E.N.D. (A&M)
- **Black Moth Super Rainbow** Eating US (Memphis Industries)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia)
- **Courtney Love** Nobody's Daughter (JMC)
- **Maxwell** Black Summers Night (RCA)



- **Placebo** Battle For The Sun (PIAS)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout)
- **Sonic Youth** The Eternal (Matador)
- **Cortney Tidwell** Boys (City Slang)
- **The Veronicas** Hook Me Up (Warner Brothers)

June 15

Singles

- **Gossip** Heavy Cross (Columbia)
- **David Guetta feat. Kelly Rowland** When Love Takes Over (Virgin)
- **La Roux** Bulletproof (Polydor)
- **Lenka** The Show (Columbia)
- **Noisettes** Never Forget You (Vertigo)
- **Papa Roach** lifeline (Interscope)
- **Busta Rhymes** World Go Round (Interscope)
- **The Script** Before The Worst (Phonogenic)
- **White Lies** Death (Fiction)
- **The Yeah You's** 15 Minutes (Island)

Albums

- **Circulus** Thought Becomes Reality (Mythical Cake)
 - **Foreign Born** Person To Person (Secretly Canadian)
- The second full-length album from this IA quartet has already got the blogging community. Canadian izbel Secretly Canadian is getting the ball rolling on the release with a free download, available now from the official label website. *Spin* magazine recently summed up the new album as, "Percussion-loaded pop ballads, hypnotic bridges, and danceable rock edges."
- **Gloria Cycles** Campsite Discoteque (A&G)
 - **Hockey** Mind Chaos (Virgin)
 - **Incubus** Moments And Melodies (Epic/Immortal)
 - **Jack Savoretti** Harder Than Easy (De Angelis)



- **Tiny Masters Of Today** Skeletons (Mute)

- **W Brown** Travelling Like The Light (Island)
- **We Were Promised Jetpacks** These Four Walls (FatCat)

June 22 and beyond

Albums

- **Absent Elk** Absent Elk (RCA) (10/08)
- **Alina** When You Leave (Positiva) (06/07)
- **Dan Black** Un (Polydor) (06/07)
- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island) (22/06)
- **Carolina Liar** Coming To Terms (Atlantic) (27/07)
- **P Diddy** Last Train To Paris (Bad Boy) (27/09)
- **Dinosaur Jr** Farm (PIAS) (22/06)
- **The Dream** Love Vs Money (Def Jam) (17/08)
- **Florence & The Machine** Lungs (Island) (06/07)



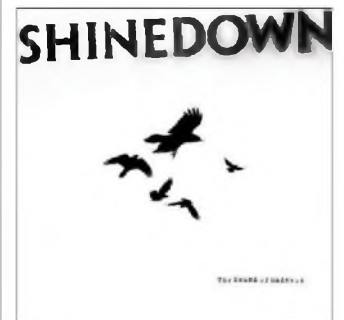
- **Frankmusik** Complete Me (Island) (13/07)
- **Future Of The Left** Travels With Myself And Another (4AD) (22/06)
- **God Help The Girl** God Help The Girl (Rough Trade) (22/06)
- **Gossip** Music For Men (Columbia) (22/06)
- **Inme** Herald Moth (Graphite) (10/08)
- **Chris Isaak** Mr. Lucky (Reprise) (22/06)
- **Kid British** It Was This Or Football (Mercury) (29/06)
- **Lenka** Lenka (Columbia) (22/06)
- **Jack Peñate** Tonight's Today (XL) (22/06)

“We had grown tired of looking forward to Peñate's second album here at *Music Week* after being underwhelmed by records that

would lack their predecessor's hits and quickly find themselves in discount bins. Fortunately, 2009 so far has got our confidence back. Great albums by The Horrors and The Maccabees have affirmed that, yes, bands can have careers and, yes, despite A&Rs signing every female artist within spitting distance of a synthesizer, the public still likes guitar music. This album is superb, filled with great, well-crafted pop songs. Paul Epworth's production casually allows Peñate's varied influences to enter the fray without turning into a stily e-over-substance affair. Roll on Jamie T!”

www.musicweek.com/reviews

- **Pixie Lott** Pixie (Mercury) (07/09)
- **The Mars Volta** Octahedron (Mercury) (22/06)
- **Master Shortie** Adhd (Odd One Out) (31/08)



- **Shinedown** The Sound Of Madness (Atlantic) (22/06)

Shinedown have enjoyed some strong early support from UK rock radio with Kerrang!, 6 Music's rock show and Xfm among the early leaders on this US band. Sound Of Madness received a soft release in March, while lead single Second Chance is already top 20 in the US Radio chart. The band sold out their first UK tour in March, and they will be back for the Download festival this summer.

- **Soulja Boy Tellem** Soulbjaboyle lem (Interscope) (22/06)
- **Sting** If On A Winter's Night (UC) (26/06)
- **Tinchy Stryder** Catch 22 (4th & Broadway) (27/07)
- **Rob Thomas** Cradle Song (Atlantic) (29/06)
- **Tortoise** Beacons... (Thrill Jockey) (22/06)
- **Various** Boaters & Bow Ties (UC) (06/07)
- **White Denim** Fits (Full Time Hobby) (22/06)
- **Wilco** Ashes Of American Flags (Nonesuch) (20/07)

SINGLE OF THE WEEK

Empire Of The Sun We Are The People (Virgin)

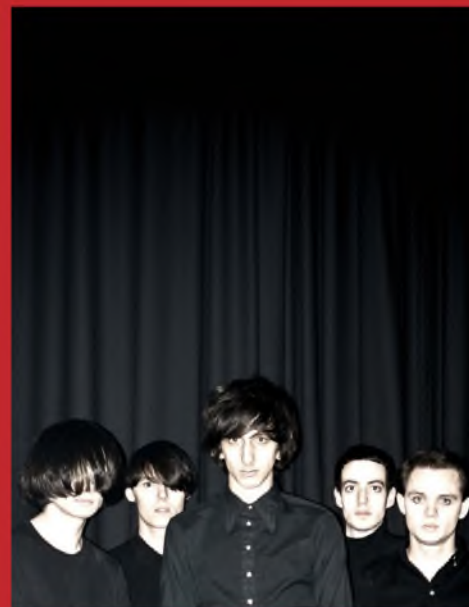


The second single from the Luke Steele and Nick Littlemore's debut album will keep Empire

Of The Sun building well into the summer. We Are The People is a cleanly-produced, upbeat slice of dance-pop that neatly captures the band's avant-garde spirit, while providing enough commercial appeal to take them beyond the specialist playlist. The song's promo video was shot in the Mexican desert (pre-swine flu, presumably), and sees the duo wandering through decrepit buildings in their typically psychedelic garb. The band have already earned praise from *The Guardian* to *NME*, but this single is guaranteed to galvanise interest.

ALBUM OF THE WEEK

The Horrors Primary Colours (XL)



After getting dropped by Loog/Polydor in the wake of their hyped debut

Strange House, things looked pretty bleak for Southend's garage rockers. But they signed to XL last year and have re-emerged from the shadows with this fantastic Geoff Barrow-produced second album. It swoops and soars over familiar ground, from Krautrock to Bauhaus, Joy Division and The Cure, yet manages to sound fresh and exciting. The early taster and album closer Sea Within A Sea is an obvious highlight, and should go some way to prove this band is no one-trick pony. With a slew of festival dates planned this year, fans will get to see the full force of the band's new direction.

Key releases

Retail abnormally attracted to Tori



E-TAILERS AMAZON, HMV AND PLAY agree that the two hottest pre-release albums are 21st Century Breakdown by Green Day and Eminem's Relapse. The Green Day album – the band's first since 2004's American Idiot – continues to lead the way at Amazon and Play, with Eminem in second place. At HMV, buyers prefer Eminem, with Relapse at one for the fifth week and Green Day as runners-up.

Tori Amos has relished her freedom since departing ways with Columbia Records, funding her new album *Abnormally Attracted To Sin* herself, and placing the finished product with Universal. It has attracted a lot of positive coverage in the press and, with advance orders piling up, it debuts at number 11 on HMV's pre-release list and number 13 on Play's.

Maximo Park's current extensive

TV schedule has helped to raise the Warp act's visibility ahead of new album *Quicken The Heart*, which duly wins a place in all three e-tailers' predictive charts, ranking 11th at Amazon, fourth at HMV and third at Play ahead of its May 11 release. The band have sold 400,000 copies of their two albums to date.

An era is over – Kings Of Leon's *Sex On Fire* has burned brightly at

the top of Last FM's overall chart for nearly six months but finally slips to number two this week, handing control of the list to Lady Gaga's *Poker Face*. Kings Of Leon remain the most-played act at Last FM, however, and have three other songs in the Top 20 – *Use Somebody* at number four, *Closer* at number 17 and *Revelry* at number 19.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	GREEN DAY	21st Century Breakdown	Reprise
2	EMINEM	Relapse	Interscope
3	KASABIAN	West Ryder Pauper...	Columbia
4	MANIC STREET PREACHERS	Journal...	Columbia
5	MAXIMO PARK	Quicken The Heart	Warp
6	ESCALA	Escala	Syco
7	50 CENT	Before I Self Destruct	Interscope
8	DREAM THEATER	Black Clouds...	Roadrunner
9	PLACEBO	Battle For The Sun	PIAS
10	IRON MAIDEN	Flight 666 OST	EMI
11	CHICKENFOOT	Chickenfoot	Universal
12	DANIEL MERRIVEATHER	Love & War	Columbia
13	TORI AMOS	Abnormally Attracted To Sin	Island
14	MARMADUKE DUKE	Duke...	14th Floor
15	FLORENCE & THE MACHINE	Lungs	Island
16	MARIYIN MANSON	High End Of Low	Interscope
17	SIMPLE MINDS	Graffiti Soul	Sanctuary
18	MADNESS	Liberty Of Norton	Lucky Seven
19	PAOLO NUTINI	Sunny Side Up	Atlantic
20	LA ROUX	La Roux	Polydor

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	GREEN DAY	21st Century Breakdown	Reprise
2	EMINEM	Relapse	Interscope
3	MY BLOODY VALENTINE	Loveless	Sony
4	ESCALA	Escala	Syco
5	FLORENCE & THE MACHINE	Lungs	Island
6	MANIC STREET PREACHERS	Journal...	Columbia
7	DIANA KRALL	Quiet Nights	Verve
8	SPANDAU BALLET	Gold: Best Of	Chrysalis
9	W BROWN	Travelling Like The Light	Island
10	SIMPLE MINDS	Graffiti Soul	Sanctuary
11	MAXIMO PARK	Quicken The Heart	Warp
12	MY BLOODY VALENTINE	Isn't Anything	Sony
13	50 CENT	Before I Self Destruct	Interscope
14	SIOUXSIE/BANSHEES	At The BBC	Universal
15	MADNESS	Liberty Of Norton...	Lucky Seven
16	STEVE EARLE	Townes	New West
17	LA ROUX	La Roux	Polydor
18	KASABIAN	West Rider Pauper...	Columbia
19	SARAH MCLACHLAN	Closer – Best Of	RCA
20	INDIGO GIRLS	Poseidon...	Vanguard

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	DIZZEE RASCAL	Bonkers	Dirtee Stank
2	BLACK EYED PEAS	Boom Boom Pow	Interscope
3	TOMMY SPARKS	She's Got Me Dancing	Island
4	IRONIK	Tiny Dancer	Asylum
5	SOULJA BOY	Kiss Me Thru The Phone	Interscope
6	ALESHA DIXON	Let's Get Excited	Asylum
7	KANYE WEST	Welcome...	Roc-a-fella
8	EMPIRE OF THE SUN	We Are The People	Virgin
9	UH HUH HER	Dreamer	DIV
10	LAZEE	Hold On	Hardbeat
11	AGNES	Release Me	3 Beat Blue
12	SERANI	No Games	TJ 876
13	JON ALLEN	In Your Light	Monologue
14	KID BASS	Goodgirls Love Rudeboys	Relentless
15	PIXIE LOTT	Mama Do	Mercury
16	THE DREAM	Rockin' That...	Fueled By Ramen
17	PASSION PIT	The Reeling	Columbia
18	POWDERFINGER	Drifting...	Universal
19	SHINEDOWN	Second Chance	Atlantic
20	TV ON THE RADIO	Family Tree	4AD

SHAZAM

Top 20 Last.fm overall chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Poker Face	Interscope
2	KINGS OF LEON	Sex On Fire	Hand Me Down
3	MGMT	Kids	Columbia
4	KINGS OF LEON	Use Somebody	Hand Me Down
5	BAT FOR LASHES	Daniel	Parlophone
6	YEAH YEAH YEAHS	Zero	Polydor
7	MGMT	Time To Pretend	Columbia
8	THE PRODIGY	Omen	Take Me To The Hospital
9	LIYI ALLEN	The Fear	Regal
10	YEAH YEAH YEAHS	Heads Will Roll	Polydor
11	MGMT	Electric Feel	Columbia
12	METRO STATION	Shake It	Columbia
13	LIYI ALLEN	Not Fair	Regal
14	LA ROUX	In For The Kill	Polydor
15	MUSE	Supermassive Black Hole	Helium 3
16	FLEET FOXES	White Winter...	Bella Union
17	KINGS OF LEON	Closer	Hand Me Down
18	BAT FOR LASHES	Glass	Parlophone
19	KINGS OF LEON	Revelry	Hand Me Down
20	VAMPIRE WEEKEND	A-Punk	XL

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	EMINEM	Relapse	Interscope
2	GREEN DAY	21st Century Breakdown	Reprise
3	50 CENT	Before I Self-Destruct	Interscope
4	MAXIMO PARK	Quicken The Heart	Warp
5	JAY-Z	Blueprint III	Def Jam
6	BUSTA RHYMES	Back On My Bs	Interscope
7	ESCALA	Escala	Syco
8	KASABIAN	West Rider Pauper...	Columbia
9	MANIC STREET PREACHERS	Journal...	Columbia
10	FLORENCE & THE MACHINE	Lungs	Island
11	TORI AMOS	Abnormally Attracted To Sin	Epic
12	PLACEBO	Battle For The Sun	PIAS
13	MADNESS	Liberty Of Norton...	Lucky Seven
14	LI' WAYNE	Rebirth	Island
15	LA ROUX	La Roux	Polydor
16	IRON MAIDEN	Flight 666 OST	EMI
17	MARIYIN MANSON	High End Of Low	Interscope
18	DANIEL MERRIVEATHER	Love & War	Columbia
19	DIANA KRALL	Quiet Nights	Verve
20	PAOLO NUTINI	Sunny Side Up	Atlantic

hmv.com

CATALOGUE REVIEWS

THE ROLLING STONES

Sticky Fingers/Goats Head Soup/It's Only Rock 'N' Roll/Black And Blue (Polydor 2701562/60/59/61)

Fifteen years after being acquired by Virgin, The Rolling

Stones' post-1971 catalogue has a new home at Universal. It has been given a much-needed overhaul, with artwork and track listings unchanged but the music remastered and sounding better than ever. The first four of 14 albums to be released this year date from 1971-1976. The pick of them is *Sticky Fingers*, a brilliant and varied buffet which finds the Stones at the top of their form. The magnificent *Brown Sugar* sets the tone, while the country-tinged *Wild Horses* is one of their most poignant and beautiful songs. The other three albums are not quite so consistent but all have great moments: *Goats Head Soup's*

touching *Angie* and rousing *Star Star*; *It's Only Rock 'N' Roll's* rousing *Temptations* cover *Ain't Too Proud To Beg* and funky *Dance Little Sister*; *Black And Blue's* dubby reggae *Cherry Oh Baby* and the camp *Fool To Cry*.

VARIOUS

The Pop Years 1980-1981/The Pop Years 1982-1983/The Pop Years 1984-1985/The Pop Years 1986-1987/The Pop Years 1988-1989 (Crimson CRIMPOP 801/02/03/04/05)

These releases see the second of three decades covered in a series of low-priced, two-CD/40-song releases from *Crimson*, each covering two years with 20 classic pop hits from each. The *Eighties* sets display all the verve and diversity of an extraordinary decade, with 1980-1981, for example, playing host to the bristling state-of-the-art pop of *New Musik*

(*Living By Numbers*), the AOR balladry of *Air Supply* (*All Out Of Love*), the funky aspirations of *Gladys Knight* (*Bourgie Bourgie*), *Secret Affair's* neat mod nod (*My World*), and *The Stray Cats'* rockabilly rumble (*Rock This Town*). Major artists and one-hit-wonders are mixed and matched with reckless abandon, all the better to tell the story of the times.

LULU

Shout! – The Complete Decca Recordings (RPM RETROCD856)

A comprehensive double-disc set of recordings made by the precociously talented *Lulu* when she was still in her teens, *Shout!* features all 42 of her Decca recordings. The distinctive roar that launched her debut hit *Shout* – here in its rarely-heard mono single mix – gave promise of great things to come, and much of what is here is excellent, including the

pleading *Leave A Little Love*, the odd *Gonks Go Beat* soundtrack track *Choc Ice* and a great cover of *Can I Get A Witness*.

VARIOUS

Hits With Strings And Things (Ace CDCHD 1210)

The latest release in Ace's successful *Golden Age*

Of American Popular Music series turns its spotlight on Hot 100 instrumental hits from 1956-1967. Generally steering down the middle of the road, the 28 tracks on offer here nevertheless include some absolute gems, among them *Raymond LeFevre's* string-driven *Soal Coaxing*, *The Miniature Men's* evocative *Baby Elephant Walk*, *Horst Jankowski's* jaunty Germanic *Walk In The Black Forest*, and *Acker Bilk's* beautiful virtuoso clarinet piece, *Stranger On The Shore*.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label
1	NEW	TRASHMEN	Surfin' Bird / Charly
2	NEW	THE JACKSON 5	Who's Lovin' You / Motown (ARV)
3	NEW	PATTI LUPONE	I Dreamed A Dream / First Night (ADA)
4	13	KNACK	My Sharona / Capitol (E)
5	1	JOURNEY	Don't Stop Believin' / Columbia (ARV)
6	4	SURVIVOR	Eye Of The Tiger / Arista (ARV)
7	3	AEROSMITH	I Don't Want To Miss A Thing / Columbia (ARV)
8	5	SNOW PATROL	Chasing Cars / Fiction (ARV)
9	NEW	ANDREA BOCELLI	Con Te Partiro / JCI (ARV)
10	NEW	SPANDAU BALLET	Chant No 1 (I Don't Need This Pressure On) / Chrysalis (E)
11	7	MUSE	Supermassive Black Hole / Helium 3/Warner (GIN)
12	8	EMINEM	Lose Yourself / Interscope (ARV)
13	RE	GOO GOO DOLLS	Iris/Stay With You / Warner Brothers (GIN)
14	RE	DJ SAMMY & YANOU	FT DO Heaven / Data (ARV)
15	NEW	SPANDAU BALLET	Gold / Chrysalis (E)
16	NEW	EITON JOHN	Tiny Dancer / Mercury (ARV)
17	NEW	CALVIN HARRIS	The Girls / Columbia (ARV)
18	15	NIRVANA	Smells Like Teen Spirit / Geffen (ARV)
19	12	THE KILLERS	Mr Brightside / Lizard King (ARV)
20	RE	MICHAEL JACKSON	Billie Jean / Epic (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title / Label
1	3	3	U2 Magnificent / Vertigo
2	8	2	DANIEL MERRIWEATHER Red / J
3	1	4	AGNES Release Me / 3 Beat Blue
4	13	2	FUNK FANATICS Love Is The Answer / Freemaison
5	9	3	DEADMAU5 & KASKADE I Remember / Ministry
6	36	2	BAD BOY BILL FEAT. ALYSSA PALMER Falling Anthem / Nettwerk
7	24	2	LITTLE BOOTS New In Town / sixsevenine
8	33	2	LADYHAWKE Back Of The Van / Modular
9	4	6	TIGA Shoes / PIA
10	14	8	SYLVIA TOSUN & LOVERUSH UK 5 Reasons / Sea To Sun
11	23	2	AVIV GEFEN It's Alright / Mars
12	6	4	E-TYPE Rain / AATW
13	5	7	DJ ANTOINE This Time / AATW
14	2	4	THE OUTHERE BROTHERS Enjoy / Time
15	NEW		ELIN LANTO Discotheque / AATW
16	19	2	SIMPLY RED (Money's Too Tight) To Mention / Simplyred.com
17	7	6	DAMIEN S & MARCIE Love Me & Leave Me / Loverush Digital
18	NEW		LAZEE Hold On / Hardbeat
19	11	9	LAURENT WOLF No Stress / AATW
20	10	3	VARIOUS Mofohifi Records Spring '09 (Sampler) / Mofohifi
21	NEW		KEVIN RUDOLF Welcome To The World / Island
22	22	5	3BE FEAT. KELLY BARNES Rewind / Sea To Sun
23	NEW		EMPIRE OF THE SUN We Are The People / Virgin
24	21	6	FRAGMA Memory / Hardbeat
25	17	7	ROCHELLE Chin Up / Planet Clique
26	15	5	WILL ANDTHE PEOPLE Knocking / RCA
27	27	2	THE SCORE We Got You / Coast
28	18	6	KLEERUP Longing For Lullabies / Positiva
29	26	5	CAVIN HARRIS I'm Not Alone / Columbia
30	12	7	ZARIF Let Me Back / RCA
31	31	3	GATHANIA Blame It On You / Hardbeat
32	16	8	SIRENS Dreams / Kitchenware
33	20	7	BEYONCE Halo / Columbia
34	25	6	KID BASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless
35	29	13	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data
36	40	2	DIZZEE RASCAL Bonkers / Dirtee Stank
37	32	8	NOISETTES Don't Upset The Rhythm / Mercury
38	28	11	WHEELS & DISCO FEAT. MIGHTY MARVIN Good Times / 3 Beat Blue
39	NEW		AWWELL INGROSSO ANGELLO LAIDBACK LUKE FEAT. DEBORAH COX Leave The World / Axtone
40	NEW		CHAKA KHAN FEAT. MARY J. BLIGE Disrespectful / Megafan

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title / Label
1	2	3	AGNES Release Me / 3 Beat Blue
2	5	3	GATHANIA Blame It On You / Hardbeat
3	14	2	DANIEL MERRIWEATHER Red / J
4	15	2	BLACK EYED PEAS Boom Boom Pow / Interscope
5	8	3	LIVVI FRANC Free / RCA
6	17	3	CHAKA KHAN FEAT. MARY J. BLIGE Disrespectful / Megafan
7	6	2	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / LaFace
8	13	3	AUDIOLUSH Take Me Away / Turbulence
9	12	8	FE-NIX Lady Baby (My Boo) / Genetic
10	16	2	CHRIS CORNELL Part Of Me / Interscope
11	NEW		DEADMAU5 & KASKADE I Remember / Ministry
12	19	2	VARIOUS Dance Nation Part 2 (Sampler) / Hardbeat
13	4	4	STEVE APPLETON Dirty Funk / RCA
14	1	5	ALINA When You Leave (Numa Numa) / Feverpitch
15	23	2	ELIN LANTO Discotheque / AATW
16	24	2	THE VERONICAS Untouched / Sie
17	3	4	MACK Return Of The Mack 2009 / AATW
18	NEW		STEPHANE & 3G We Don't Wanna Put In / TBC TV
19	10	4	BRITNEY SPEARS If U Seek Amy / Jive
20	22	2	ROCHELLE Chin Up / Planet Clique
21	NEW		E-TYPE Rain / AATW
22	7	4	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope
23	18	5	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER Jai Ho! / Interscope
24	NEW		LUIGI MASI Armed With Love / Bunk
25	20	6	FRAGMA Memory / Hardbeat
26	9	4	BRICK & LACE Bad To Di Bone / Kon .ive/Geffen/Polydor
27	27	3	CALVIN HARRIS I'm Not Alone / Columbia
28	NEW		ANTHONEY WRIGHT Wud If I Cud / Palawan Productions
29	NEW		OPPOSITE WORLDS Feel / IMC Entertainment
30	NEW		VELINSKI Freedom/Don't Wanna / White Label

U2 celebrate 21 years of dance magnificence



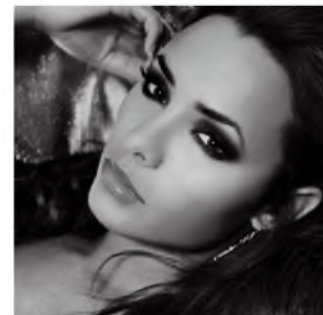
WITH A LONGER AND MORE DISTINGUISHED HISTORY of allowing dance mixes of their tracks than any other rock band of comparable stature, U2 return to the top of the Upfront club chart this week, with Magnificent extending their span of number ones to more than 21 years. Their first number one club hit was Where The Streets Have No Name in 1987, and they most recently reached the summit in 2004, with Vertigo. Serviced to DJs only in digital form via the internet, Magnificent finished 10.3% ahead of Daniel Merriweather's Red, and features mixes from Adam K & Soha, Fred Falke, Redanka, and Radio One's Pete Tong, in a rare outing. It is a typically soaring U2 anthem, with mixes custom-made to make the most of the band's classic sound.

U2's return to the summit means that Swedish star Agnes' two-week stay at the top with Release Me is over – but Release Me now takes over at the top of the Commercial Pop chart, where it was pushed hard by Gathania's new Euro anthem Blame It On You. The two artists have more in common than the fact they have the top two records on the chart – both are Swedish and former contestants in Idol – the Swedish equivalent of The X Factor. Agnes (Carlsson) won the second series in 2005, while Gathania (Holmgren) was ninth in 2007.

No change at the top of the Urban chart, where Black Eyed Peas' Boom Boom Pow reigns for a fourth week. Ciara & Justin Timberlake's Love, Sex, Magic is the only song in the top five not on Interscope (it is a Sony release) and climbs 3-2.



Rise and falling: Bad Boy Bill's Falling Anthem is this week's highest climber, ascending 30 places to six on the Upfront chart



Blame game: Swedish Idol winner of 2007 Gathania is pressing hard for the Commercial top spot with Blame It On You

Urban Top 30

Pos	Last	Wks	ARTIST Title / Label
1	1	5	BLACK EYED PEAS Boom Boom Pow / Interscope
2	3	5	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / LaFace
3	2	6	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope
4	4	3	EMINEM We Made You / Interscope
5	7	6	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER Jai Ho! / Interscope
6	8	8	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway
7	6	11	FLO-RIDA Right Round / Atlantic
8	21	2	SOULJA BOY TELLEM Kiss Me Thru The Phone / Interscope
9	5	9	BRICK & LACE Bad To Di Bone / Kon .ive/Geffen/Polydor
10	9	7	BEYONCE Halo / Columbia
11	NEW		FLO-RIDA Suga / Atlantic
12	12	10	LADY GAGA Poker Face / Interscope
13	10	14	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
14	14	15	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
15	13	9	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle / Interscope
16	11	11	KIG Heads Shoulders Kneez And Toez / Aatw/Island
17	15	6	FE-NIX Lady Baby (My Boo) / Genetic
18	18	21	BEYONCE Single Ladies (Put A Ring On It) / Columbia
19	17	6	JAMIE FOXX Blame It / J
20	16	2	BUSTA RHYMES FEAT. T-PAIN Hustler's Anthem 09 / Island/Motown
21	27	2	DIZZEE RASCAL Bonkers / Dirtee Stank
22	19	4	BRITNEY SPEARS If U Seek Amy / Jive
23	22	15	PUSSYCAT DOLLS & MISSY ELLIOTT Whatcha Think About That / Interscope
24	25	9	CHRIS CORNELL Part Of Me / Interscope
25	20	3	3MIX Put It On Me / Gaigeous Blown
26	23	19	SHONTELLE T-Shirt / Universal
27	NEW		ANTHONEY WRIGHT Wud If I Cud / Palawan Productions
28	24	6	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum
29	29	2	ALESHA DIXON Let's Get Excited / Asylum
30	28	10	MAMS TAYLOR Get Up On It / Premier League

Cool cuts Top 20

Pos	ARTIST Title
1	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over
2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer)
3	BASEMENT JAXX Raindrops
4	PRYDA Lift/Melo
5	BOB SINCLAR La La Song
6	EMPIRE OF THE SUN We Are The People
7	LITTLE BOOTS New In Town
8	LILY ALLEN Not Fair
9	PAUL VAN DYK For An Angel
11	KISSY SELL OUT The Kiss
12	MSTRKRFT Heartbreaker
12	KEVIN RUDOLF Welcome To The World
13	KRISTINE W Feel What You Want
14	BART B MORE So It Goes
15	MBOX FEAT. SUZIE LEDGES When You're Gone
16	JOEY NEGRO Ride The Rhythm
17	ESSENVEE The Breathers
18	MAD 8 V SHAWN CHRISTOPHER Another Sleepness Night
19	GUY J Lamur
20	D RAMIREZ The Wired EP



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

Charts analysis

Analysis Alan Jones



38 years on, 33 takes Dylan to 1

BOB DYLAN MAKES CHART HISTORY THIS WEEK, returning to number one on the album chart after a gap of nearly 40 years.

Dylan's 33rd studio album *Together Through Life* provides his seventh number one. Containing nine new songs by the veteran singer/songwriter, it takes pole position on first-week sales of 42,339. Dylan's 51st chart album including compilations and live sets, it continues a remarkable renaissance: his last two studio albums - 2006's *Modern Times* and 2001's *Love And Theft* - both debuted at number three (first-week sales: 55,196 and 26,443 respectively) to provide his highest-charting albums for a quarter of a century.

Dylan is 68 on May 24 and is the oldest solo artist to have a number one comprising new recordings, beating the previous record of 67 years and four months set by Neil Diamond, when his *Home Before Dark* album topped the chart last May. Dylan also takes the record for the longest span of number one studio albums by a male solo artist, with more than 44 years elapsing since his first chart-topper, *The Freewheelin' Bob Dylan*, in 1965.

Dylan also secures the record for biggest gap between number ones, with *Together Through Life* arriving 38 years after his last number one, *New Morning*. Previous record holder Tom Jones

topped the chart in 2000 with *Reload*, nearly 32 years after his previous number one album, *Delilah*.

Dylan's chart-topping debut means Coventry upstarts **The Enemy** have to settle for a number two debut for their second album *Music For The People*, on sales of 35,363 copies. The band's first album *We'll Live And Die In These Towns* debuted at number one on sales of 39,191 in 2007. It sold its 400,000th copy last Monday.

After four weeks at number one, **Lady GaGa** dips to number three with *The Fame* (29,255 sales).

Pink's *Funhouse* is resurgent for the fifth week in a row, and achieves its highest chart placing for 24 weeks. The album, which debuted at number one last November, has climbed 46-33-27-21-10-6 in the last five weeks, and sold 18,101 copies last week to lift its career sales to 771,738 copies. Third single *Please Don't Leave Me* is struggling to match the Top 10 success of its two immediate predecessors, but also climbs for the fifth straight week in a chart career that has seen it move 56-31-28-23-13-12. It sold 19,910 copies last week.

Seven months after releasing their second album, *Doll Domination*, **Pussycat Dolls** debut at number nine (13,676 sales) with the scaled-down *Doll Domination - The Mini*

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,513,864	1,379,029
prev week	2,380,620	1,286,378
% change	+5.6%	+7.2%

Last week	Compilations	Total albums
Sales	424,379	1,803,408
prev week	398,817	1,685,195
% change	+6.4%	+7.0%

Year to date	Singles	Artist albums
Sales	47,506,762	28,872,068
vs prev year	34,391,727	30,322,009
% change	+38.1%	-4.8%

Year to date	Compilations	Total albums
Sales	7,639,187	36,511,255
vs prev year	9,028,865	39,350,874
% change	-13.4%	-7.2%

Compiled from sales data by Music Week

Collection, a six-song, 23-minute set which houses the three hit singles from *Doll Domination*, current AR Rahman collaboration *Jai Ho!*, a remixed *Hush Hush*, and the previously unreleased *Painted Windows*. *Doll Domination* fell out of the chart six weeks ago and has sold 205,881 copies to date - less than a sixth as many as the burlesque troupe's debut set *PCD*, which has sold 1,246,769 copies.

The newest group on the chart, **Heaven & Hell** are also the oldest, with an average age of 59. Comprising four current and former members of veteran metal band *Black Sabbath*, their first chart album *The Devil You Know* debuts at number 21 (7,102 sales).

Now *That's What I Call Music!* 72 tops the compilation chart for the fourth straight week, with sales of 38,488 increasing its career tally to 486,671 - that is 30.2% below same stage sales of *Now! 71*, and 21.19% behind *Now! 69's* four-week tally.

On the singles chart, Number 1 is still number one. **Tinchy Stryder and N-Dubz'** collaboration upped the stakes marginally last week, increasing sales by 0.2% to 72,374 copies - that is 117 more than the previous week, the highest total for any single for seven weeks, and the fourth highest in 18 chart weeks thus far in 2009. Stryder lengthens his lead over *La Roux*, who remain in second place with *In For The Kill* (55,094 sales).

Meanwhile, the week's highest debut comes from UK garage star **Ironik**. *Tiny Dancer* (*Hold Me Closer*), his collaboration with *Chipmunk*, samples Elton John's 1971 song *Tiny Dancer* from *Madman Across The Water* and also credits him as an artist. Debuting at number three (37,993 sales) it is the third hit from *Ironik's* debut album *No*

ARTIST ALBUMS



Universal	40.2%
Sony	30.2%
Warner	11.7%
EMI	10.2%
Others	7.7%

SINGLES



Universal	49.5%
Sony	21.5%
Warner	12.9%
EMI	9.2%
Others	6.9%

Point In Wasting Tears, following *Stay With Me* (number five) and *I Wanna Be Your Man* (35). The album itself peaked at number 21 last September but spent just three weeks on the chart. The original *Tiny Dancer* was a number 41 hit in America but was not released as a single in the UK. Despite that, it has become one of Elton John's most popular songs, becoming his fourth-biggest-selling download since his catalogue went digital in March 2007, with sales of 28,886 copies. His most popular downloads are *Your Song* (61,799), *Can You Feel*

The Love Tonight (41,668) and *Rocket Man* (31,300). It is a telling statistic that the UK's all-time number one single *Candle In The Wind 1997* - ranks a mere 21st in the list, with digital sales of just 9,496 copies.

Something *Is Squeezing My Skull* is the fourth - and least successful - single from **Morrissey's** current album *Years Of Refusal*, debuting at number 46 on sales of 4,586 copies, a combination of downloads, seven-inch, and two CD variants. The track provides the singer with his 49th hit - one for every year of his life - a tally which includes 16 hits with *The Smiths*, and 33 solo. Of them all, only *Hold On To Your Friends* (number 47, 1994) peaked lower.

Years Of Refusal, which reached number three in February, shows no sign of returning to the chart - but **Morrissey** has new entries on the Top 200 this week from expanded new editions of two old albums. *Southpaw Grammar* leads the way, debuting at number 63 (2,537 sales), while *Maladjusted* follows at number 103 (1,658 sales). *Southpaw Grammar* originally reached number four in 1995, while *Maladjusted* reached number eight in 1997.

Finally available physically (CD), **Girls Aloud's** latest single *Untouchable* jumps 27-11 (21,708 sales). It is their 21st Top 40 hit - but all of the rest made the Top 10, so it still needs to grow a bit to maintain that record.

A number six hit 30 years ago, *My Sharona* by **The Knack** is currently being used as a sound bed for *Weetabix's* TV advertisement for *Oatibix*. As a result, it re-enters the chart at number 59 (3,283 sales).

Singles sales increased by 5.6% week-on-week to 2,513,864 - 37.15% above same week 2008 sales of 1,832,905.

Album sales increased by 7.01% week-on-week to 1,803,408 but were 10.02% below same week 2008 sales of 2,004,380.

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 BOB DYLAN <i>Together Through Life</i>	£8.99	£8.95	£8.93	£8.98
2 THE ENEMY <i>Music For The People</i>	£8.99	£8.95	£8.93	£8.98
3 LADY GAGA <i>The Fame</i>	£8.99	£8.95	£8.93	£8.98
4 BEYONCE <i>I Am... Sasha Fierce</i>	£6.99	£8.95	£8.93	£6.98
5 LIIY ALLEN <i>It's Not Me, It's You</i>	£8.99	£8.95	£8.93	£8.98

International charts coverage Alan

Australia's got Paul Potts' album

MORE THAN 27 YEARS AFTER THE RELEASE of their first album *Speak And Spell*, *Depeche Mode* are still a force to be reckoned with on the world stage, with their 12th studio album *Sounds Of The Universe* making impressive debuts around the globe.

Although it missed out on the UK summit last week, the album debuts at number one in Finland, Germany, Sweden, Hungary, Italy, Spain, Poland, Switzerland and Austria. It debuts at

two in France, Portugal and Norway, climbs 14-2 in Russia, 3-2 in Wallonia and holds at two in Flanders. In North America, it debuts at number three in both the USA - where it is the veteran *Basildon* band's highest-charting album since 1993, and sold upwards of 80,000 copies last week - and Canada. The only place it has not gone down well is down under - it debuts at number 31 in New Zealand, becoming the band's first chart entry there for 12 years, and at number 32 in

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / <i>uh & Broadway</i>
2	2	LA ROUX In For The Kill / <i>Polydor</i>
3	NEW	IRONIK FEAT. CHIPMUNK & ELTON JOHN Tiny Dancer (Hold Me Closer) / <i>Asylum</i>
4	3	CAVIN HARRIS I'm Not Alone / <i>Columbia</i>
5	4	LADY GAGA Poker Face / <i>Interscope</i>
6	6	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! / <i>Interscope</i>
7	7	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / <i>LaFace</i>
8	5	EMINEM We Made You / <i>Interscope</i>
9	9	LIIY ALLEN Not Fair / <i>Regal</i>
10	8	BEYONCE Halo / <i>Columbia</i>
11	11	PINK Please Don't Leave Me / <i>RCA</i>
12	12	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / <i>Interscope</i>
13	10	NOISETTES Don't Upset The Rhythm / <i>Mercury</i>
14	31	GIRLS ALOUD Untouchable / <i>Fascination</i>
15	13	METRO STATION Shake It / <i>Columbia</i>
16	16	LADY GAGA Just Dance / <i>Interscope</i>
17	17	JAMES MORRISON Please Don't Stop The Rain / <i>Polydor</i>
18	14	LIIY ALLEN The Fear / <i>Regal</i>
19	35	MILEY CYRUS The Climb / <i>Polydor</i>
20	19	KELLY CLARKSON My Life Would Suck Without You / <i>RCA</i>
21	21	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful / <i>Universal</i>
22	23	BRITNEY SPEARS If U Seek Amy / <i>Live</i>
23	20	JAMES MORRISON Broken Strings / <i>Polydor</i>
24	15	TAYLOR SWIFT Love Story / <i>Mercury</i>
25	18	FLO-RIDA Right Round / <i>Atlantic</i>
26	22	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / <i>Atlantic</i>
27	27	MARMADUKE DUKE Rubber Lover / <i>14th Floor</i>
28	40	THE PRODIGY Warrior's Dance / <i>Take Me To The Hospital</i>
29	26	JASON MRAZ I'm Yours / <i>Elektra</i>
30	32	KERI HILSON FEAT. TIMBALAND Return The Favor / <i>Interscope</i>
31	24	ALESHA DIXON Breathe Slow / <i>Asylum</i>
32	25	KINGS OF LEON Use Somebody / <i>Hand Me Down</i>
33	30	BEYONCE Single Ladies (Put A Ring On It) / <i>Columbia</i>
34	29	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / <i>Data</i>
35	34	JENNIFER HUDSON Spotlight / <i>RCA</i>
36	NEW	ALESHA DIXON Let's Get Excited / <i>Asylum</i>
37	33	THE SATURDAYS Up / <i>Fascination</i>
38	28	TAKE THAT Up All Night / <i>Polydor</i>
39	36	TAKE THAT Greatest Day / <i>Polydor</i>
40	RE	KID CUDI VS. CROOKERS Day 'N' Nite / <i>Data</i>

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

Classical albums Top 10

This	Last	Artist Title / Label
1	1	FARYL SMITH Faryl / <i>Decca (ARV)</i>
2	2	KATHERINE JENKINS Premiere / <i>UCI (ARV)</i>
3	4	ENCHANTED VOICES Howard Goodall's Enchanted Voices / <i>Classic FM (ARV)</i>
4	3	THE PRIESTS The Priests / <i>Epic (ARV)</i>
5	5	HAYLEY WESTENRA Pure / <i>Decca (ARV)</i>
6	6	RUSSELL WATSON The Voice / <i>Decca (ARV)</i>
7	7	SIMON BOLIVAR YOUTH OR/DUDAMEL Fiesta / <i>Deutsche Grammophon (ARV)</i>
8	10	KATHERINE JENKINS Sacred Arias / <i>UCI (ARV)</i>
9	NEW	STEVEN OSBORNE Rachmaninov/24 Preludes / <i>Hyperion (TBC)</i>
10	RE	ANDREA BOCELLI Incanto / <i>Decca (ARV)</i>

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Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 72 / <i>EMI Virgin/UMTV (E)</i>
2	NEW	VARIOUS Ska Mania / <i>Universal TV (ARV)</i>
3	12	OST Hannah Montana - The Movie / <i>Walt Disney (E)</i>
4	2	VARIOUS Floorfillers - 80s Club Classics / <i>A&W/UMTV (ARV)</i>
5	4	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / <i>EMI/US/My Music</i>
6	NEW	VARIOUS Time To Say Goodbye / <i>Decca (ARV)</i>
7	NEW	VARIOUS Hed Kandi - The Mix - Spring 2009 / <i>Hed Kandi (ARV)</i>
8	5	VARIOUS Hallelujah / <i>Sony Music/ICI (ARV)</i>
9	7	VARIOUS Pop Princesses 2009 / <i>Sony Music/UMTV (ARV)</i>
10	3	OST The Boat That Rocked / <i>Mercury (ARV)</i>
11	8	VARIOUS Dave Pearce - Trance Anthems 2009 / <i>Ministry (E)</i>
12	6	VARIOUS Uncovered / <i>Ministry (E)</i>
13	9	VARIOUS Clubland Classix 2 / <i>A&W/UMTV (ARV)</i>
14	13	VARIOUS Adagio - Let The World Be Still / <i>ICI (ARV)</i>
15	10	VARIOUS Motown 50th Anniversary / <i>Universal TV (ARV)</i>
16	15	OST Mamma Mia! / <i>Polydor (ARV)</i>
17	11	VARIOUS Street Nation / <i>A&W/UMTV (ARV)</i>
18	14	OST Twilight / <i>Atlantic (C/N)</i>
19	NEW	VARIOUS Classical Chillout / <i>Simply (E)</i>
20	19	VARIOUS Addicted To Bass 2009 / <i>Ministry (E)</i>

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Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road / <i>Robot</i>
2	NEW	SUPER TENNIS Theme Song / <i>Banquet (PIAS)</i>
3	2	FRANZ FERDINAND No You Girls / <i>Domino (PIAS)</i>
4	6	BON IVER Blood Bank / <i>Jagjaguwar (PIAS)</i>
5	3	OASIS Falling Down / <i>Big Brother (PIAS)</i>
6	4	THE BIG PINK Velvet / <i>W&D (PIAS)</i>
7	7	JACK PENATE Tonight's Today / <i>XL (PIAS)</i>
8	5	FIGHTSTAR Mercury Summer / <i>Search & Destroy (TBC)</i>
9	NEW	GENTLEMEN Something You Can't Regret / <i>The Stereo Tree (PIAS)</i>
10	10	SEASICK STEVE It's All Good / <i>Bronzeat (PIAS)</i>

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Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	HEAVEN & HELL The Devil You Know / <i>Roadrunner (C/N)</i>
2	1	FIGHTSTAR Be Human / <i>Search & Destroy (PIAS)</i>
3	3	GUNS N' ROSES Appetite For Destruction / <i>Geffen (ARV)</i>
4	4	GUNS N' ROSES Greatest Hits / <i>Geffen (ARV)</i>
5	5	NICKELBACK Dark Horse / <i>Roadrunner (C/N)</i>
6	NEW	GREEN DAY American Idiot / <i>Reprise (C/N)</i>
7	6	AC/DC Black Ice / <i>Columbia (ARV)</i>
8	7	MUSE Black Holes & Revelations / <i>Helium 3/Warner Bros (C/N)</i>
9	2	LACUNA COIL Shallow Life / <i>Century Media (E)</i>
10	9	NIRVANA Nevermind / <i>Geffen (ARV)</i>

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Key
■ Highest new entry ■ Highest climber

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



EDITOR Paul Williams (8303/paul)
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For direct lines, dial (020) 7921 plus the extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated otherwise.

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

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n Jones



Australia, where Depeche Mode's sole Top 10 album is Ultra, which reached number seven in 1997. Justifiably, Depeche Mode have left Australia and New Zealand off their 2009 tour schedule, even though it hits countries such as Israel, Serbia and Luxembourg. Cool as they are to Depeche Mode, Antipodeans have a soft spot for Paul Potts, whose second album *Passione* is off to a flyer. The Bristolian, who rose to fame on the first series of Britain's Got Talent, topped the chart in both countries with his debut album *One Chance*. *Passione* - which includes Italian-language versions of The First Time Ever I Saw Your Face, Memory

and A Whiter Shade Of Pale, enters the Australian chart at number nine and the New Zealand chart at one. Its high-flying debut in the latter territory would not have been harmed by the fact that the album includes a duet with local hero Hayley Westenra.

On a completely different musical note, Australia is quick to pick up on Calvin Harris's recent UK chart-topper *I'm Not Alone*, which debuts at number 76 on the singles chart. Harris' worldwide smash *Acceptable* in The 80s peaked at a lowly number 97 there, although The Girls did much better, climbing to 33.

Already released in much of the rest of the world, the **Pet Shop Boys'** Yes gets an affirmative nod from the US this week, where it canters to a number 32 debut on sales of 14,000 copies. That is the highest they have peaked since *Very* reached number 20 in 1993 and is a massive improvement on last studio set *Fundamental*, which reached number 150 in 2006. The Pet Shop Boys' debut album *Please* remains their most successful in America, reaching number seven to provide their only Top 10 entry, and becoming their only album to sell more than 1m copies Stateside.

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 (Produce) Publisher (Write) / Label / Catalogue number (Distributor)	
1	1	2	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fismith) Sony ATV/EMI/Chrysalis (Fismith/Dancuah/Contostavlos) / 4th & Broadway 2701362 (ARV)	SALES INCREASE
2	2	7	LA ROUX In For The Kill (Langmaid/Jackson) CC (Langmaid/Jackson) / Polydor 2700304 (ARV)	
New			IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) (Agent X) Universal (John/Taupin) / Asylum ASYLUM9CD (CIN)	HIGHEST NEW ENTRY
4	3	4	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697513252 (ARV)	
5	4	16	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 2703459 (ARV)	
6	7	4	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The Y's) EMI/Image/LL (Tadross/Elizondul/Timberlake/Fauntleroy) / LaFace 88697520672 (ARV)	SALES INCREASE
7	6	7	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) LL (Rahmani/Gulzar/Shah) / Interscope 270148449894 (ARV)	
8	5	3	EMINEM We Made You (Dr Dre) Universal/LLC (Mathers/Batson/Young/Parke/Hawwener/Egan) / Interscope 270149094339 (ARV)	
9	9	6	LIY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal REG153CD (E)	SALES INCREASE
10	8	9	BEYONCE Halo (Knowles/Tedder) Sony ATV/EMI/Kobalt (Bogart/Tedder/Knowles) / Columbia 88697519782 (ARV)	
11	27	6	GIRLS ALoud Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Powell/Gray) / Fascination 2704479 (ARV)	+50% SALES INCREASE
12	13	6	PINK Please Don't Leave Me (Martin) EMI/Pink (Martin/Maratoner/Kobalt) (Pink/Martin) / RCA 88697471622 (ARV)	SALES INCREASE
13	16	6	MILEY CYRUS The Climb (Shanks) Vistar/Warner/OBO (Shank/Heppes/Rover/Stage/Three) (Alexander/Mabe) / Hollywood 270148518455 (ARV)	SALES INCREASE
14	10	6	NOISETTES Don't Upset The Rhythm (Abbis) Universal/Warner Chappell (Shoniva/Smith/Morrison/Astasio/Pebworth) / Mercury 1798000 (ARV)	
15	11	9	METRO STATION Shake It (Stein & Sluggo) EMI (Mussel/Grush/Healy) / Columbia 88697481072 (ARV)	
16	18	3	THE PRODIGY Warrior's Dance (Howlett) EMI/Shearlock/Holmes/Thebeat/mce/niver/Bucks (Howlett/Gracer/Mills/Strack) / Take Me 2 To The Hospital (ESS/ADA)	SALES INCREASE
17	12	2	MARMADUKE DUKE Rubber Lover (Reid/Nell/Costey) Universal/Good Soldier/EMI/LL (Nell/Joel/Reid) / 14th Floor 270148867046 (CIN)	
18	15	9	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Storini/Iglesias) / Interscope 270148449986 (ARV)	SALES INCREASE
19	20	2	KERI HILSON FEAT. TIMBALAND Return The Favor (Timbaland/Knox) Universal/Warner Chappell/PPP Songs (Hilson/Reban/Lewis/Muhammad/Musley/Smith/Milbap) / Interscope (ARV)	SALES INCREASE
20	14	9	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/EMI/Westbury/Kobalt (Burns/Loy/Franks/Humphrey/Dillard/Lever/Percy/Gut) / Atlantic ATO394CD (CIN)	
21	22	3	GREEN DAY Know Your Enemy (Vig) LL (Green Day) / Reprise WB16CD (CIN)	SALES INCREASE
22	19	18	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiani/Khayat) / Interscope 2706062 (ARV)	
23	24	5	BRITNEY SPEARS If U Seek Amy (Martin) EMI/Warner Chappell/Kobalt (Kotchev/Kronlund/Max/Schuster) / Jive 88697487822 (ARV)	SALES INCREASE
24	23	9	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylen 2010) Sony ATV/Regime/One Man/Chrysalis (Thiani/Wesley/O'Donis/Harlow/Smith) / Universal 2700494 (ARV)	
25	21	11	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury 270146484401 (ARV)	
26	39	3	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Bjorknarr/Riddion/Zimmerman) / Ministry 270148639672 (E)	+50% SALES INCREASE
27	26	7	ASHER ROTH I Love College (Caren/Allen) Serious Scriptures/Kobalt/Robo Juno/A Roth (Caren/Roth/Allen/Robinson/Robinson/Moore) / Island 27014794574 (ARV)	
28	25	12	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Image (Harris/Timberlake/Tadross) / Atlantic ATO333CD (CIN)	
29	28	14	LIY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
30	43	4	MILEY CYRUS Hoedown Throwdown (Anders/Raz) Warner Chappell/LLC (Andrew/Hassinen) / Hollywood USWD10935873 (ARV)	SALES INCREASE
31	30	32	KINGS OF LEON Use Somebody (Petraglia/King) Bug Music (Followwill/Followwill/Followwill) / Hand Me Down 88697412182 (ARV)	
32	32	21	JASON MRAZ I'm Yours (Terefe) Interscope (Mraz) / Elektra ATO308CD (CIN)	SALES INCREASE
33	29	10	KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kobalt (Kelly/Max/Gutwald) / RCA 88697463372 (ARV)	
34	38	5	FLO-RIDA Suga (DJ Muntay) US/Sony ATV (Dillard/Humphrey/Caren/Battery/Battery/Gabutti/Lubin) / Atlantic 270148283378 (CIN)	SALES INCREASE
35	61	2	DEMI LOVATO La La Land (Fields/Jonas Brothers) Sony ATV (Jonas/Jonas/Jonas) / Hollywood USHR10824099 (ARV)	HIGHEST CUMBER
New			THE MACCABEES Love You Better (Diava) Universal (Jarvis/Thomas/Weeks/White/White) / Fiction 2701348 (ARV)	
37	48	2	ALESHA DIXON Let's Get Excited (Teal/Williams) Sony ATV (Dixon/Harrell) / Asylum 270149214652 (CIN)	SALES INCREASE
38	33	6	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Laidback) EMI/Universal/LLC/Champion (George/McFarlane/Angello/Van Sheppingen) / Data DATA212CD (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Write) / Label / Catalogue number (Distributor)	
39	31	23	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Fismith/Woodford) / Polydor 1792152 (ARV)	
40	37	34	KINGS OF LEON Sex On Fire (Petraglia/King) Bug Music (Followwill / Followwill / Followwill / Followwill) / Hand Me Down 8869732002 (ARV)	SALES INCREASE
41	36	12	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me 2 To The Hospital H0SPCDS02 (ESS/ADA)	
42	34	6	JAMES MORRISON Please Don't Stop The Rain (Stevens) Sony ATV/Kobalt (Morrison/Tedder) / Polydor 270147773273 (ARV)	
43	35	3	THE ENEMY No Time For Tears (Crossey) EMI (Clarke) / Warner Brothers WEA455CD (CIN)	
44	44	24	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/PeerMusic (Harrell/Nasir/Stewart/Knowles) / Columbia 88697475032 (ARV)	SALES INCREASE
45	49	16	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) CC (Mescudi/Omishore) / Data DATA212CD (ARV)	SALES INCREASE
New			MORRISSEY Something Is Squeezing My Skull (Finn) Warner Chappell/Alain Gordon Whyte (Morrissey/Whyte) / Polydor 4781875 (ARV)	
47	45	17	ALESHA DIXON Breathe Slow (Soulshock & Karlin) EMI/Sony ATV (Schaak/Karlin/Lilly/Valentine) / Asylum ASYLUM8CD (CIN)	
48	17	4	LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road (The) CC (St. John/Powell/Thompson/Grohelaar) / Robot ROBOT012	
49	40	5	BAT FOR LASHES Daniel (Khan/Kostina) Chrysalis (Khan) / Parlophone R6768 (E)	
50	41	17	TINCHY STRYDER FEAT. TAIO CRUZ Take Me Back (Fismith) Chrysalis (Fismith/Cruz) / 4th & Broadway 1797322 (ARV)	
51	51	18	PINK Sober (Danja/Kanal/Harry) EMI/Warner Chappell/Bug/CC (Monroe/Dingyard/Hill/Karaica) / LaFace 88697425272 (ARV)	SALES INCREASE
52	47	7	KIG Heads Shoulders Kneez And Toez (Hilly) CCFEMI (Osbourne/Roberts/Fleming) / AATW/Island 2701380 (ARV)	
53	46	8	FRANZ FERDINAND No You Girls (Carey) Universal (Kaplanos/Hardy/Thomas/Mccarthy) / Domino RUG325CD (PIAS)	
54	55	9	THE SATURDAYS Just Can't Get Enough (Erickson) Sony ATV (Clarke) / Polydor 1797307 (ARV)	SALES INCREASE
55	53	25	THE KILLERS Human (Paine) Universal (Finer/Kearney/Stern/Ma/Wanucci) / Vertigo 1789793 (ARV)	
New			EMINEM 3AM (Tbc) TBC (Tbc) / Interscope 270149226501 (ARV)	
57	63	19	N-DUBZ Strong Again (Fismith/Robinson) Sony ATV (Fismith/Robinson/Contostavlos/Contostavlos/Rawson) / AATW 270147603821 (ARV)	SALES INCREASE
58	58	32	MGMT Kids (Fridman) Universal (Goldwasser/Vermyngheden) / Columbia 88697387482 (ARV)	SALES INCREASE
New			THE KNACK My Sharona (Chapman) Universal/Campbell (Comnelly (Fieger/Averre) / Capitol USA2020254 (E)	
Re-entry			SHONTELLE FEAT. AKON Stuck With Each Other (Akon/Warner) Sony ATV (Warren) / Hollywood USJM70300875 (E)	
New			LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope USUM70824408 (ARV)	
62	68	33	DIZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Detnun) EMI/Herz Music/Notting Hill/Universal (Mills/Wiles/Detnun/Peul) / Dirtee Stank STANK002CD (PIAS)	SALES INCREASE
New			SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone (The) TBC (Tbc) / Interscope 270149210953 (ARV)	
64	74	26	BEYONCE If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Mus: (Gad/Knowles/Carlson) / Columbia 8869747512 (ARV)	SALES INCREASE
Re-entry			THE SATURDAYS Up (Quizlarossi) Universal/PP&W/Waterfall (Larossi/Romdhan/Wroldsen) / Fascination 1785660 (ARV)	
66	57	12	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Variou (Mathers/Young/Jackson/Batson/Commes/Variou) / Interscope 27014771332 (ARV)	
67	56	15	ALL-AMERICAN REJECTS Gives You Hell (Valentine) Universal (Ritter/Whelan) / Zeffen 1797778 (ARV)	
68	60	15	SHONTELLE T-Shirt (Wilkins) EMI/Stage Three/Kutech/Sony ATV (Wilkins/Frampton/Kutech) / Universal 1797835 (ARV)	
69	75	22	LEONA LEWIS Run (Robson) Universal/Kobalt (Lightbody/Lonely/Quinn/McClelland/Archer) / Syco GBHMJ0800023 (ARV)	SALES INCREASE
70	67	32	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gutwald/Max/Perry) / Virgin VSCDT980 (E)	
71	73	27	MIA Paper Planes (Diplo) Universal/Dominof/Image (Strummer/James/Simonon/Headun/Arulpragasami/Pentz) / XL XS396CD (PIAS)	SALES INCREASE
New			TAYLOR SWIFT Teardrops On My Guitar (Tbc) Sony ATV (Swift/Rose) / Mercury USCJY0603137 (ARV)	
73	52	10	JENNIFER HUDSON If This Isn't Love (Kennedy) Universal/EMI (Seals/Thomas/Thomas) / RCA 270148475763 (ARV)	
74	71	7	LADYHAWKE My Delirium (Kurstin/Gabriel) EMI/Kobalt (Buzwin/Gray) / Modular MDDCDS064 (ARV)	
Re-entry			PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 8869737272 (ARV)	

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3AM 56	Gives You Hell 67	If This Isn't Love 73	Let's Get Excited 37	Paparazzi 61	Single Ladies (Put A Ring On It) 44	Teardrops On My Guitar 72	Key	As used by Radio One
Beautiful 24	Halo 10	In For The Kill 2	Love Sex Magic 6	Paper Planes 71	So What 75	The Climb 13	★ Platinum (600,000)	
Breathe Slow 47	Heads Shoulders Kneez And Toez 52	Jai Ho! (You Are My Destiny) 7	Love Story 25	Please Don't Leave Me 12	Sober 51	The Fear 29	★ Gold (400,000)	
Broken Strings 39	Hoedown Throwdown 30	Just Can't Get Enough 54	Love You Better 36	Please Don't Stop The Rain 42	Something Is Squeezing My Skull 46	Tiny Dancer (Hold Me Closer) 3	★ Silver (200,000)	
Crack A Bottle 66	Hot N Cold 70	Just Dance 22	My Delirium 74	Poker Face 5	Something Is Squeezing My Skull 46	Untouchable 11		
Dance Wit Me 62	Human 55	Kids 58	My Life Would Suck Without You 33	Return The Favor 19	Strong Again 57	Up 65		
Daniel 49	I Love College 27	Know Your Enemy 21	My Sharona 59	Rubber Lover 17	Stuck With Each Other 60	Use Somebody 31		
Day 'N' Nite 45	I Remember 26	La La Land 35	No Time For Tears 43	Run 69	Take Me Back 50	Warrior's Dance 16		
Dead & Gone 28	I'm Not Alone 4	Number 1 1	No You Girls 53	Sex On Fire 40	Takin' Back My Love 18	We Made You 8		
Don't Upset The Rhythm 14	I'm Yours 32	Omen 41	Not Fair 9	Shake It 15				
Fields Of Anfield Road 48	If I Were A Boy 64		Number 1 1	Show Me Love 38				

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		BOB DYLAN <i>Together Through Life</i> (Frost) / Columbia 88697438931 (ARV)	HIGHEST NEW ENTRY
2	New		THE ENEMY <i>Music For The People</i> (Crossey) / Warner Brothers 2564690007 (CIN)	
3	1	16	LADY GAGA <i>The Fame</i> (Redone/Space Cowboy/Fusar/Kierszenbaum/Kierulf/Sz) / Interscope 1789138 (ARV)	
4	3	24	BEYONCÉ <i>I Am Sasha Fierce</i> ★ (Gec/Teccer/The Dream/Stargate/Stewart/Verious) / RCA 88697194922 (ARV)	SALES INCREASE
5	5	12	LILY ALLEN <i>It's Not Me It's You</i> ★ (Kurstin) / Regal 6942752 (E)	SALES INCREASE
6	10	27	PINK <i>Funhouse 2</i> ★ (Various) / Laface 88697406492 (ARV)	+50% SALES INCREASE
7	6	10	THE PRODIGY <i>Invaders Must Die</i> ★ (Howlett) / Take Me To The Hospital HOSP80X001 (ESS/ADA)	SALES INCREASE
8	4	32	KINGS OF LEON <i>Only By The Night 5</i> ★★ (Petraglia/King) / Hand Me Down 8869737121 (ARV)	
9	New		PUSSYCAT DOLLS <i>Doll Domination - The Mini Collection</i> (The) / Interscope 2704799 (ARV)	
10	8	22	AKON <i>Freedom</i> ★ (Akon/Various) / Universal 1792339 (ARV)	SALES INCREASE
11	9	8	ANNIE LENNOX <i>The Collection</i> (Various) / RCA 88697368051 (ARV)	
12	2	2	DEPECHE MODE <i>Sounds Of The Universe</i> (Hillier) / Mute BXSTJMM300 (E)	
13	11	3	CHRIS DE BURGH <i>Footsteps</i> (The) / Universal TV 1798495 (ARV)	
14	14	31	JAMES MORRISON <i>Songs For You, Truths For Me</i> ★ (Terefe/Rubson/Taylor/Tedder/Shanks/White) / Polydor 1779250 (ARV)	
15	16	4	BAT FOR LASHES <i>Two Suns</i> (Kustien/Khen) / Parlophone 6330131 (E)	
16	17	12	LADYHAWKE <i>Ladyhawke</i> (Gabriel/Laczynska) / Modular MODCD098 (ARV)	
17	19	8	TAYLOR SWIFT <i>Fearless</i> (Chapman/Swift) / Mercury 1795298 (ARV)	
18	21	53	ELBOW <i>The Seldom Seen Kid 2</i> ★ (Putter) / Fiction 1764098 (ARV)	SALES INCREASE
19	12	4	DOVES <i>Kingdom Of Rust</i> (Doves/Austin/Teckle) / Heavenly HWN1P67 (E)	
20	13	4	CAROLE KING <i>Tapestry</i> (Acler) / Epic 04931802 (ARV)	
21	New		HEAVEN & HELL <i>The Devil You Know</i> (Heaven & Hell/Exeter) / Roadrunner RR78532 (CIN)	
22	18	22	TAKE THAT <i>The Circus 6</i> ★★ (Shenks) / Polydor 1787444 (ARV)	
23	7	2	NOISETTES <i>Wild Young Hearts</i> (Abbis) / Vertigo 1792832 (ARV)	
24	15	3	MADELEINE PEYROUX <i>Bare Bones</i> (Klein) / Decca/Rounder 6132732 (ARV)	
25	29	16	NICKELBACK <i>Dark Horse</i> (Lemay/Mull/Nickelback) / Roadrunner CG36314LP (CIN)	SALES INCREASE
26	22	28	FLEET FOXES <i>Fleet Foxes</i> ★ (Ek) / Bella Union BELLA2CD167 (ARV)	
27	33	9	U2 <i>No Line On The Horizon</i> ★ (Eduardo/Lillywhite) / Mercury 1796028 (ARV)	SALES INCREASE
28	26	8	KELLY CLARKSON <i>All I Ever Wanted</i> (Clarkson/Tedder/Senson/Martin/Gottwald/DreWatters) / RCA 8869747672 (ARV)	
29	66	14	SIMPLY RED <i>Greatest Hits 25</i> ★ (Various) / Simplyred.com SRAN06CD (E)	HIGHEST COMEBACK
30	23	3	DUSTY SPRINGFIELD <i>Just Dusty</i> (Various) / Universal TV 5317738 (ARV)	
31	49	20	N-DUBZ <i>Uncle B</i> ★ (Fismith/N-Dubz) / AATW 1790382 (ARV)	SALES INCREASE
32	28	26	ENRIQUE IGLESIAS <i>Greatest Hits</i> ★ (Various) / Interscope 1788453 (ARV)	
33	52	26	GIRLS ALoud <i>Out Of Control 2</i> ★ (Higgins/Xenoumatic) / Fascination 1790073 (ARV)	SALES INCREASE
34	31	23	THE KILLERS <i>Day & Age 3</i> ★★ (Price) / Vertigo 1785121 (ARV)	
35	24	4	YEAH YEAH YEAHS <i>It's Blitz</i> (Launay/Sitek) / Polydor 1799713 (ARV)	
36	45	32	NE-YO <i>Year Of The Gentleman</i> ★ (Stargate/Harmony/Polow De Don/Taylor/Various) / Def Jam 1774984 (ARV)	SALES INCREASE
37	30	688	ABBA <i>Gold - Greatest Hits 13</i> ★ (Anceison/Various) / Polydor 5170074 (ARV)	
38	34	38	THE SCRIPT <i>The Script 2</i> ★ (The Script) / Phonogenic 88697361942 (ARV)	

39	35	61	DUFFY <i>Rockferry 5</i> ★★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	
40	27	5	FLO-RIDA <i>Routes Of Overcoming The Struggle</i> (Jonsin/Dr. Luke/Drumma Boy/DJ Montay/Danjai/Beatz/W) / Atlantic 7567896688 (CIN)	
41	40	73	KINGS OF LEON <i>Because Of The Times</i> ★ (Johns) / Hand Me Down 88697077412 (ARV)	
42	25	7	RONAN KEATING <i>Songs For My Mother</i> (Lipson) / Polydor 1799622 (ARV)	
43	36	75	JAMES MORRISON <i>Undiscovered 2</i> ★ (Terefe/Rubson/Hogarth/White) / Polydor 1721332 (ARV)	
44	41	17	JASON MRAZ <i>We Sing We Dance We Steal Things</i> (Terefe) / Atlantic 7567899294 (CIN)	
45	43	67	LEONA LEWIS <i>Spirit 9</i> ★★ (MacRatem/Stargate/Tedder/Selinger/Various) / Syco 88697025542 (ARV)	SALES INCREASE
46	46	46	THE TING TINGS <i>We Started Nothing 2</i> ★ (De Martino) / Columbia 8869731334 (ARV)	SALES INCREASE
47	47	52	MGMT <i>Oracular Spectacular</i> ★ (Fridmann/Mgmt) / Columbia 8869719311 (ARV)	SALES INCREASE
48	48	28	U2 <i>U218 Singles</i> (Lillywhite/Eduardo/Lillywhite/Thoms/Rubin) / Mercury 1713541 (ARV)	
49	53	15	OST <i>Slumdog Millionaire</i> (Various) / Interscope 1796863 (ARV)	SALES INCREASE
50	37	19	AC/DC <i>Black Ice 2</i> ★★ (O'Brien) / Columbia 88697383771 (ARV)	
51	56	3	MADNESS <i>Complete Madness</i> (Various) / Union Square USMC006 (PIAS)	SALES INCREASE
52	54	22	ALESHA DIXON <i>The Alesha Show</i> (Booker/Higgins/Southall/Karlin/The Underdogs/Various) / Asylum 5186510332 (CIN)	SALES INCREASE
53	60	20	KANYE WEST <i>808S & Heartbreaks</i> (West/No I.D./Bhesker/Plain Pat/Various) / Roc-a-fella 1791341 (ARV)	SALES INCREASE
54	57	38	KINGS OF LEON <i>Aha Shake Heartbreak</i> ★ (Johns/Angelo) / Hand Me Down HMD39 (ARV)	
55	63	27	BASSHUNTER <i>Now You're Gone</i> (Basshunter) / Hard2beat H2BCD04 (ARV)	SALES INCREASE
56	Re-entry		THE BEATLES <i>1</i> ★★ (Martin/Spector) / Apple 5293252 (E)	
57	20	2	FIGHTSTAR <i>Be Human</i> (Bown/Fightstar) / Search & Destroy SADCDA722 (PIAS)	
58	44	7	THE SPECIALS <i>The Best Of</i> (Costello/Various) / Chrysalis CHRTV20082 (E)	
59	Re-entry		BOB DYLAN <i>Dylan</i> (Various) / Columbia 88697059282 (ARV)	
60	61	22	THE SATURDAYS <i>Chasing Lights</i> (Belmea/Cutlather/Quil/Harros/Erickson/Woodfor/N) / Fascination 1785979 (ARV)	SALES INCREASE
61	62	36	GIRLS ALoud <i>The Sound Of - Greatest Hits 3</i> ★★ (Higgins/Xenoumatic) / Fascination 1717310 (ARV)	SALES INCREASE
62	39	2	10CC <i>The Very Best Of</i> (Various) / Mercury/UMTV 5317824 (ARV)	
63	New		MORRISSEY <i>Southpaw Grammar</i> (Lillywhite) / Polydor 8869733252 (ARV)	
64	Re-entry		EMINEM <i>Curtain Call - The Hits</i> (Dr Dre/Various) / Interscope 9887893 (ARV)	
65	Re-entry		THE ENEMY <i>We'll Live And Die In These Towns</i> ★ (Barny/Morris/Terry/Davis) / Warner Brothers 2564695670 (CIN)	
66	38	2	ASHER ROTH <i>Asleep In The Bread Aisle</i> (Ycel/Appleton/Cannoni/Nott/Karen/Allen/Novel) / Island 2703803 (ARV)	
67	Re-entry		MILEY CYRUS <i>Breakout</i> (Fields/Armeta/James/Preven/Lutler/Wilder) / Hollywood 8712353 (ARV)	
68	73	11	RADIOHEAD <i>Best Of</i> (Godrich/Teckle/Radiohead) / Parlophone 1070701 (E)	SALES INCREASE
69	64	25	MICHAEL JACKSON <i>King Of Pop</i> (Various) / Epic 88697356512 (ARV)	
70	Re-entry		BRITNEY SPEARS <i>Circus</i> ★ (Dr. Luke/Stanley/Sigsworth/Martin/Various) / Jive 88697406982 (ARV)	
71	68	21	LIONEL RICHIE & THE COMMODORES <i>The Definitive Collection</i> (Various) / Island 9861394 (ARV)	
72	32	2	CAMERA OBSCURA <i>My Maudlin Career</i> (Haapalainen) / 4AD CAD2907 (PIAS)	
73	Re-entry		GUNS N' ROSES <i>Greatest Hits</i> (Various) / Geffen 9861369 (ARV)	
74	Re-entry		TAKE THAT <i>Never Forget - The Ultimate Collection 3</i> ★ (Various) / RCA 82876748522 (ARV)	
75	New		RAPHAEL SAADIQ <i>The Way I See It</i> (The) / RCA 88697462112 (ARV)	

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Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (80,000)
★ 1m European sales

BPI Awards
Bat For Lashes: Two Suns (Silver)

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