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REANIMATING THE VIDEO STAR Can labels help prevent the talent drain from promo industry?

Tories aim to strike chord with industry

Conservatives to recruit industry figures to formulate policy and attack Labour track record

Politics

By Robert Ashton

THE CONSERVATIVE PARTY IS LOOKING TO CONSOLIDATE its poll lead by slamming the Government's record on helping the music industry and recruiting three power-players from within it to help formulate its creative policy.

In a move that is likely to pick up votes from record labels to radio stations, Shadow Culture Secretary Jeremy Hunt says Gordon Brown's party has not done enough to help the music business cope with piracy.

Further, he pans Labour's recent performance with copyright term extension.

Speaking exclusively to *Music Week*, Hunt says "No, I don't think the Government has done enough. Piracy has been around for a while, but frustratingly it has done nothing and term was very disappointing for the music industry."

Believing the music and creative industries - if treated well - can actually pull the UK out of recession, Hunt also criticised Lord Carter's Digital Britain process as being "weak on action".

He adds, "There is a real opportunity for our creative industries to lead Britain out of the recession - but only if Governments



Leading Britain out of the recession? Shadow Culture Secretary Jeremy Hunt believes positive political action could give the music industry an opportunity to help pull the country out of its downturn

Conservatives

are prepared to deliver on their rhetoric."

To help address what he perceives as these shortcomings, Hunt is launching a major review of the music and other creative industries and has enlisted Universal Music Group International chairman and CEO Lucian Grainge, former Warner and BPI chairman Rob Dickins and Classic FM managing director Darren Henley to help him.

Hunt's move is being applauded by the BPI's director of public affairs Richard Moller, who says, "Any political initiative which focuses on ways to promote and support the creative industries is to be welcomed. Policy cannot be developed in a

vacuum - getting the close engagement of music, film and media companies will ensure that proposals are appropriate and relevant to the creative sector's needs."

But a DCMS spokesman rebutted Hunt's criticisms. He says, "The Government is extremely supportive of the music industry and [Culture Secretary] Andy Burnham works very closely with the industry to address the issues it is facing. The Government is liaising closely with the music industry in taking forward the Creative Economy agenda, including measures to improve the skills base, and over the last year has engaged actively with the industry in

a major initiative to address the problem of unlawful peer-to-peer filesharing.

"The Government is negotiating in Europe to extend the term of copyright protection for sound recordings, but has made it clear that this must result in genuine, tangible benefits for performers. Very few EU directives progress as quickly as this one has, and we expect an agreement to be reached soon at Second Reading."

Last week's Budget also had a few nuggets for the music industry (see story on page 3).

Hunt wants Grainge, Dickins, Henley and 10 other senior executives on a review group (led by former BBC director general Greg Dyke) to offer

advice and suggestions on four key areas:

- how to sustain investment in UK content in the digital age, including reforms to intellectual property that will encourage creators; the role of ISPs in helping protect content; and the role of Government in policing content;
- how to develop a future-proof strategy for the sustained improvement in the UK's digital infrastructure;
- how to create new models to sustain local media;
- how to ensure that creative companies recruit skilled workers.

On piracy, Hunt suggests Government needs to take a two-pronged approach, with the first option being a legal recourse while also getting a handle on what prevents people getting to the songs where they are filesharing. On this he suggests "technical possibilities" need to be looked at that work with ISPs. But he rules out ISPs acting as a "judge and jury".

Hunt also says the Conservatives have been supporting a 95-year copyright term and suggests the industry has been let down by how the Government handled extension in Europe: it famously voted against a revised term deal at the end of March before reversing its position.

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Music events are "not to blame" for Wembley's pitch problems

MUSIC EVENTS ARE NOT THE CAUSE of Wembley Stadium's recent pitch problems, informed sources have told *Music Week*.

Manchester United's Alex Ferguson and Arsenal's Arsene Wenger both weighed into the state of the Wembley pitch after their teams were dumped out of the FA Cup. Many commentators subsequently blamed the poor playing surface on the many concerts the venue hosts, with a packed music schedule planned over the coming months.

However, sources have told *Music Week* that music events are not the cause of the trouble. That is borne out by the fact that Madonna was the last artist to play a concert on the hallowed turf - in September. And the pitch was relaid in January giving it nearly four months to bed in for the FA Cup semi-finals.

There are also no plans to scrap the proposed summer line-up, nor are there any immediate plans to rethink the number of gigs played at Wembley.

Indeed, some insiders suggest that the 2009 concert programme can actually help the Football Association solve their pitch problems. AC/DC play the ground in June, followed by Take That and Oasis in July, U2 in August and Coldplay in September. The pitch will be relaid after the Oasis, U2 and Coldplay gigs, which gives the FA ample opportunities to try out different types of grass and seed pitches that could work at the new stadium.

A source says, "The two [football matches and music concerts] are not mutually incompatible. They worked in the old place, it is just a question of getting the new microclimate right and finding out which pitch works best. It is simplistic to blame concerts."

Following criticism from Ferguson and Wenger about the pitch, the FA said, "Everything is being done to sustain a heavily-used pitch in such a large structure" and added the stadium's grounds team is

working to assess maintenance procedures and pitch composition.

In a statement it said, "The existing pitch will be replaced after the first set of summer concerts for The FA Community Shield. This new pitch will be of a different composition and from a different turf nursery. It is believed this composition will better suit the unique stadium environment and make it possible to deliver both a quality playing surface and a quality event calendar at Wembley Stadium."

News

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

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The Playlist



KASABIAN

Fire

Columbia

This soaring lead single from the new album is a beat-driven monster that lifts off with a rousing chorus. Catch them on tour with Oasis this June. (single, June 1)



JOSH WELLER

Push

Yodel Music

Lead single from Weller's forthcoming debut, Push is super-cool pop with elements of blues and jazz – something unique and radio friendly. (single, May 4)



DOLLY ROCKERS

Je Suis Une Dolly

Parlophone

The upside to recession and global conflict, reads the press release. True or not, Dolly Rockers deliver a punchy pop-disco upper cut with attitude. (single, July 20)



JETT VALENTINE

Playin' Around

unsigned

Currently courting plenty of A&R interest, Valentine certainly knows how to write a hit. Collaborating with a cast list of big songwriters. (demo)



YOU ME AT SIX

Finders Keepers

Slam Dunk

This new song will lead the re-release of this band's debut album, which has already sold nearly 30,000 copies. Big radio-friendly punk pop. (single, May 25)



PIXIE LOTT

Mama Do

Mercury

With her phenomenal voice and penchant for delivering a pop hook, Lott is on her way to becoming one of the year's big breakers. (single, June 8)



BIBIO

Ambivalence Avenue

Warp

Another quality Warp signing, Bibio comes with a sound that takes in everything from stuttering hip hop to psychedelic folk. (album, June 22)



AMAZING BABY

Rewild

Cooperative

Debut album from the hotly-tipped Amazing Baby, Rewild is a psychedelia-tinged journey through big pop hooks, innuendo and loneliness. (album, June 22)



SING IT LOUD

Come Around

Epitaph

Anthem, guitar-driven rock pop. There is no straying from the traditional formula here but the kids will love it nonetheless. (single, June 1)



SIGN HERE

Portico Quartet

have signed to Real World Records ahead of the release of their new studio album, due later this year

EMI names former Capital MD Andria Vidler as its new UK

Vidler vows to maintain EMI n

Appointments

By Ben Cardew

EMI IS "LEADING THE WAY" in shaking up the workings of the music industry, according to the woman who will head the major's UK and Ireland operations from this summer.

EMI last week named former Capital and Magic 105.4 managing director Andria Vidler as its UK and Ireland president. Vidler, currently chief marketing officer at Bauer Media, will lead all of EMI Music's operations in the UK and Ireland, reporting to EMI Music European president David Kassler.

Vidler acknowledges that she has some big shoes to fill – the post's previous incumbent was Tony Wadsworth, a popular character in the industry who stepped down from the major in 2008 but continues in his role of BPI chairman.

However, she says she loves challenges and is very excited about starting the role.



Andria Vidler

"I think Elio [EMI Music CEO Elio Leoni-Sceti] has moved things on considerably," she adds. "EMI is leading the way in the industry in changing how things work."

What is more, she suggests that EMI has not got the recognition it deserves from the media for the changes it has made since being bought by Terra Firma in 2007.

"EMI is already doing more than it is being given credit for," she says, pointing to the current chart success of the likes of Doves, Lily Allen and Bat For Lashes.

Key to moving EMI forward is "enhancing the connection between the artists and the fans". "The biggest issue and the biggest opportunity [for EMI] is about ensuring the fans are as connected and engaged as possible – having artists believe that EMI is providing the best way to connect," she says.

Perhaps unsurprisingly given Vidler's background – she has also worked at the BBC and in advertising – Vidler believes that radio is one of the best ways to build these links. But she is at pains to stress that, despite the similarities between music and media industries, they remain two very different beasts.

"In all my roles I have worked mostly in the creative industries. There is learning that I took to the BBC from advertising, learning

Imagem excited about Rodgers & Hammer

IMAGEM SEES SOME "HUGE OPPORTUNITIES" in the Rodgers & Hammerstein catalogue, after last-week concluding a nine-month period of negotiation to buy the company, which owns the rights to many of the world's most popular stage and film musicals

The deal, Imagem's first significant acquisition since purchasing classical music publisher Boosey & Hawkes last year, opens up a catalogue that boasts musicals such as Oklahoma!, South Pacific and The Sound Of Music.

Imagem chief executive André de Raaff explains that it was his company's sensitive treatment of the Boosey & Hawkes catalogue and infrastructure that helped secure the deal, providing assurance to the family of the Rodgers & Hammerstein Organization of Imagem's abilities to handle such a historic catalogue.

"Part of the reason the deal took such a long time to secure was because we had to go through a process by which the family had to adjust to the idea that they were going to sell it," he says.

"For them it was important that the person that bought it felt as special about this copyright as they did and were people that understood how to keep the value of the copyright there. They aren't interested in over-exposing the catalogue, things where maybe in three or five years they make more money but less in 20 or 30 years"



Gathered under a portrait of Rodgers & Hammerstein at RHO headquarters in New York City are, from top left to right: Theodore Chapin; André de Raaff; Imagem CFO Denis Wigman; APG Asset Management senior legal counsel Rein A Kronenberg; John Minch, and seated left to right: Mary Rodgers Guettel, daughter of composer and RHO co-founder Richard Rodgers, and Alice Hammerstein Mathias, daughter of lyricist/librettist and RHO co-founder Oscar Hammerstein II

Boosey & Hawkes managing director John Minch, who made first contact about the deal, will now help to oversee the RHO catalogue.

"There were quite a lot of people interested in buying it and breaking it up," Minch says

"Fifty per cent of its revenue is live performance and large entertainment organisations would have just bought the publishing out of it and sub-licensed all the rest, fired every last man standing, and that's not what they wanted at all. The family



GIG OF THE WEEK

Who:

The Temper Trap

When:

Thursday, April 30

Where:

Barfly, Camden

Why:

Australia's Temper Trap preview music from their forthcoming debut album, set for release on Infectious later this year.

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K & Ireland president momentum

that I took from the BBC to Capital," she says. "But it would be irresponsible to suggest that the answers that are right for magazines and radio are right for other businesses."

Perhaps with this in mind, Vidler says that her first task at EMI will be to "listen to people who know the best and know how EMI works". "I am not thinking of making further changes automatically but enhancing what is already working," she adds.

Vidler's appointment makes her one of the highest-profile female executives in the music industry, particularly among the major labels. However, she dismisses her gender as "irrelevant". "I think my success will not be based around whether or not I am female," she says.

Global Radio director of broadcasting Richard Park, who worked alongside Vidler at Magic, describes her as "a great team leader".

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stein catalogue

wanted to make sure that the rights were being really well looked after for the future."

Minch says he is excited about the potential in the catalogue. "One of the things you can think, when you're buying back catalogue is that you're buying something that is frozen in time, but there are huge opportunities for a catalogue like this."

"In the musical world, it's the whole marketing and production that makes it fresh again," affirms de Raaff.

"If you look at South Pacific now, of course it's a production of today compared with when it was last on Broadway 10 years ago, but we also have to be open to new marketing strategies."

Under the terms of the deal the existing management team at RHO, led by president and executive director Theodore S Chapin, will be retained.

As a licensing agency RHO represents more than 12,000 songs and 900 concert works, 200 writers and 100 musicals, including works by Irving Berlin and Rodgers & Hart, such as Berlin's *White Christmas*.

RHO is currently in talks with Andrew Lloyd Webber's Really Useful Group about continuing to represent his musicals in North America, including *Cats*, *Evita* and *Joseph & The Amazing Technicolor Dreamcoat*.

Treasury offers potential investment for creative sector

No complaints as industry welcomes Budget package

Politics

By Robert Ashton

THE MUSIC INDUSTRY WELCOMED LAST WEEK'S BUDGET, which underlined the Government's commitment to creative businesses with a raft of measures that could provide tax breaks on royalty income.

On top of that, Chancellor Alistair Darling set aside an additional £10m funding for the Government's international business development organisation, UK Trade and Investment, which works closely with the BPI and AIM.

And a whopping £2.5bn has been earmarked for business to encourage investment in industries and jobs for the future.

Chancellor Alistair Darling said in last Wednesday's budget, "The Government will examine the balance of taxation of innovative activity, including intellectual property."

A Treasury spokesman says no decisions have been made about the sorts of policies to bring this about but it could mean looking at the rates of tax applied to royalty incomes, for example. And he adds the Business-Government Forum on Tax and Globalisation has already been tasked with investigating various ways the knowledge economy can be assisted.

PRS for Music chief economist Will Page says, "It's welcome that the Government hasn't forgotten about the creative economy during



Bearing gifts? Chancellor Alistair Darling stated that the Government will examine the tax system for intellectual property and other "innovative activity"

these unprecedented times, and any intention to make the tax system for intellectual property simpler and fairer is a positive sign. The complex issue of withholding tax would be a great place for them to start."

A spokeswoman for UK Trade and Investment, which last week jointly hosted a sync mission with the BPI in Los Angeles, says the additional £10m funding will help another 1,500 firms on top of the 20,000-plus already being supported by UKT&I.

No funding decisions have been taken, but hopefully the BPI, AIM and other industry organisations will be able to take a bigger slice for future music trade missions and overseas events. "Potentially, it will bolster our existing work; there will be more of what we are doing," she says.

On the investment in new skills, Creative & Cultural Skills chief executive Tom Berwick explains, "The music business will hopefully get some support with investment in high-level skills of the future."

However, he warned that there is still work to be done to ensure that the money does find its way to the frontline.

He adds, "If you look at the economy and the pain people are going through, I don't think the music industry can complain about what it is being given. Overall it is a good [budget] package."

Bewick also suggests that his organisation wants to take a more active role in protecting intellectual property with training and education of young people.

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Musexpo returns for second summit

MUSEXPO EUROPE will include a unique one-day event focusing on the art of songwriting, as the conference returns to London for the second year running.

The International Songwriting Summit will focus on "the creative aspects of songwriting", bringing together people involved in the different stages of the process in a way organisers hope will give participants a new perspective.

The Summit will take place on Monday, June 29 at the Cumberland Hotel in London, the same day as Musexpo 2009's official launch party. The main Musexpo event runs from June 30 to June 31 at the same venue.

The Summit is being organised by Musexpo in conjunction with publishers Jens Markus Wegener and Tom Nevermann from AMV-

Talpa in Germany and Hiten Bharadia, managing director of Phrased Differently Music UK & Sweden.

It will be based around keynote presentations, roundtable sessions and creative workshops and attendance will be by invitation.

A&R Worldwide and Musexpo founder Sat Bisla says, "Our mission is to bring together some of the top creative minds from around the world who normally don't have opportunity to interact face-to-face. Ultimately we want to help create some inspiring new songs, and we are confident that the International Songwriting Summit at Musexpo Europe will play an important role in building a healthier international songwriting eco-system."

Bharadia adds, "It's refreshing to see an event like Musexpo Europe

focusing in on the creative challenges facing songwriters, publishers, producers and A&Rs. After all, if the songs aren't amazing, then there's no point worrying about the business model as there won't be any business."

Among the speakers already confirmed for the main Musexpo conference are EMI Music Publishing's newly promoted European head of A&R and UK president Guy Moot, ITB co-founder Barry Dickins and Fiction Records managing director Jim Chancellor (who was recently named A&R of the year at the Music Week Awards).

The theme of the conference is A Time For Change And Innovation, with an emphasis on the people and companies who are finding new ways of doing business at a time of change for the industry.

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News

Editorial Paul Williams



AS ALASTAIR DARLING ANNOUNCED during last week's Budget that he was raising the top rate of income tax from 40% to 50%, those with long memories may have recalled former Labour Chancellor Denis Healey's declaration more than 30 years earlier that he would squeeze the rich "until the pips squeak".

Given the Conservatives are now launching a review of the UK's creative sector, the Chancellor's tax hike is unlikely to be the only sense of political déjà vu greeting the music industry as David Cameron's team push themselves as the party that can most usefully serve the business.

The industry has certainly heard these kind of noises from the Opposition before, most notably in the mid-Nineties when guitar-playing rock fan Tony Blair addressed the BPI AGM not too long before his first General Election victory.

Now, two years after Cameron spoke at the same event, it is the Tories' turn to try to convince the music industry they can most suc-

Eyes right for some serious political support for the music industry?

cessfully represent the needs of the business at a time when the industry requires more support from politicians than ever.

By its nature, the music industry tends to be left-leaning in its political stance but it is hard not to be impressed by the team assembled by Shadow Culture Secretary Jeremy Hunt to undertake this review, among them UMGI chairman and CEO Lucian Grainge, former BPI and Warner chairman Rob Dickins and Classic FM managing director Darren Henley. The choice of the person to lead the review is notable, too, given that former BBC director general Greg Dyke was a long-time Labour Party supporter and donor and even tried to get elected to the GLC on the party ticket.

It is easy for the Opposition to criticise those actually having to make the hard decisions in power, so Hunt's comments about how Labour has handled copyright term extension and tackling piracy have to be viewed in this context. But at least with this review the Conservatives appear to be fully involving the business in its policy-making process, which will hopefully mean that when the process is complete the results will reflect what the industry actually needs.

What a week it has been for obscure British musical talent to find itself thrust instantly into the national – and, indeed, international – limelight.

A 47-year-old Scottish spinster has become the latest YouTube phenomenon, while a warehouse worker from Staffordshire may now finally be able to turn his gift for songwriting into something more than a hobby.

For Nick Hemming this incredible opportunity has been made possible by the Ivor Novello Awards, which, as has been widely reported, made him the first self-published writer to be nominated for best song musically & lyrically in the 54-year history of the event.

Being shortlisted clearly represents a life-changing experience for him and great publicity for the Ivors, but while his place in the nominations is in itself unprecedented, it is by no means the first time the hugely-respected awards has thrown the spotlight on emerging talent.

In recent years the likes of Goldfrapp and Amy Winehouse made the nominations long before achieving any real sales breakthrough, while Hemming's presence this year takes that support for newer talent several steps further.

Award ceremonies should not be new talent contests, but it is satisfying to know that in an ever-consolidating industry, when it seems harder than ever for someone outside the leading operators to get attention, that someone almost completely unknown can be shortlisted at the same event as Coldplay, Duffy and Elbow.

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:

With The Pirate Bay founders facing jail, are musical pirates sunk?

YES 8% NO 92%

THIS WEEK'S QUESTION:

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

To vote, visit www.musicweek.com



Quickfire

OVER THE PAST DECADE MAX MARTIN has had a hand in some of pop's biggest careers. Having shaped the signature sound that took artists such as Backstreet Boys, Britney Spears and 'N Sync to the top of the charts, he returned after a short hiatus in 2004 with the Kelly Clarkson hit *Since You've Been Gone* and has since worked with Pink, James Blunt, Katy Perry and Leona Lewis.

However, it is a largely unknown songwriter from LA that has Martin excited right now. We caught up with him about *Carolina Liar* frontman and songwriter Chad Wolfe, who became the first artist to sign to Martin's production and publishing company Maratone.

It is unusual for you to be involved with an artist so early in their career. How did the relationship come about?

I met Chad through a friend of mine. We would hang out in LA and after a while I asked him to play me something. He had an extraordinary voice so I invited him to Sweden. That trip opened his eyes a lot and as soon as he'd got back to the States he began writing, and the songs just kept

Carolina Liar get the Max factor

coming. I just thought, "These are too good, I have to do something." I get approached by a lot of people but this was extraordinary. I just had to do this.

You produced the album – to what extent does your approach to working on something like this differ to working with a Britney Spears or a Katy Perry, where you would be more involved in the songwriting as well?

With *Carolina Liar* it was all about not fucking it up. Normally, I'm a lot more involved in the songwriting. I co-wrote a couple of the songs on the record but it really was all about making it just sound a little better, because it was all there.

What is a typical day in the studio like for you?

To a degree I would say I am a hands-on producer. I wish I could be more like Rick Rubin. I'm a freak when it comes to arranging songs in terms of how long they are and in what order stuff comes. I might end up where I started, but not many stones are left unturned. It sometimes drives artists and engineers crazy, but that lets me sleep well at night, knowing that I tried everything.

Given the early stage you got involved with *Carolina Liar*, did you feel like you were A&R'ing the project?

I don't feel comfortable telling people, "This is the single." I like other people picking the singles. What if I made a mistake? It is hard, especially these days when there is not much margin for error. You can't wait for the fifth single to kick in.

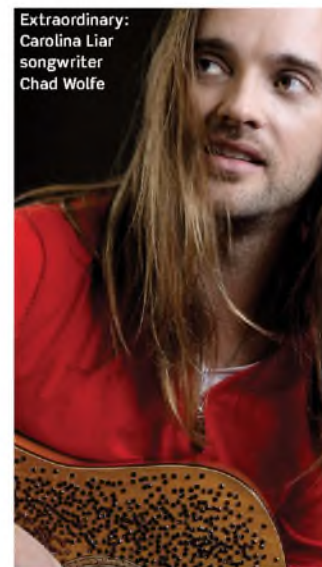
Do you think about the audience or radio when you are in the studio?

I always want to make the song as good as I can make it so that I like it. But my taste of what it is supposed to be might be something that radio will play. I have pretty cheesy taste in music. The moment you try too hard to please, you're in trouble. You have to have your integrity – even though it may not seem that way with me, it's actually something I think about a lot.

What is your proudest career moment so far?

Carolina Liar is definitely up there because I feel so involved in the whole thing. I'm really proud of *Since You've Been Gone*, because that was kind of a comeback for me, that was a special one.

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Extraordinary: *Carolina Liar* songwriter Chad Wolfe

Burnham to address MW event



THE RECORD INDUSTRY will get to learn the latest Government thinking on how it wants music to work with ISPs when Culture Secretary Andy Burnham appears alongside a panel of heavy-hitters at *Music Week's* digital conference later this year.

Burnham, who will deliver the keynote address at the Making Online Music Pay event on June 4, is currently engaged with his department in several consultations which involve the business. The Department of Culture Media and Sport and the Department for Business Enterprise & Regulatory Reform (BERR) are expected to jointly publish the final Digital

Britain Report around the time of the conference, which is likely to outline the Government's final thoughts on the proposed Digital Rights Agency.

This has already been given short shrift by the industry because it duplicates work already done by others and would require considerable funding from rights holders.

In January BERR also published its response to a consultation on how to deal with P2P filesharing and suggested ISPs collect anonymised information on "serial repeat infringers", which will be made available to record companies and other rights holders.

Again, it is consulting on the implementation of this which BERR is expecting to produce just weeks before Burnham makes his address at the Café de Paris in London.

UK Music chief executive Feargal Sharkey is chairing the discussion, which will range from how ISPs can help the music industry to how other industries are making money online.

The day involves a number of case studies and will also see a contribution from Shazam CEO Andrew Fisher, who is lined up to participate on a panel discussion identifying profitable uses of applications and social media channels.

Other major digital players confirmed for the conference include BPI chief executive Geoff Taylor, Internet Services Providers Association secretary general Nick Lansman, Spotify UK managing director Paul Brown and We7 CEO Steve Purdham.

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New retail partners and 100,000 new songs for site

Datz ramps up offering with online store 2.0

Digital

By Ben Cardew

DATZ IS TO LAUNCH version 2.0 of its Music Lounge unlimited download service over the coming weeks, with a range of new features and label partners.

The original Datz Music Lounge launched last October, allowing consumers to download all the music they want from labels such as EMI and Warner for a one-off fee.

Datz head of music Paul Sims describes the offer as "a big success", with the company tweaking some features for 2.0 in response to customer feedback.

Datz 2.0 will start beta testing in two weeks and is set to hit stores four weeks after that. It will build on the basic features – all downloads are available as 320kbps MP3 files for example, and the RRP is £99.99 – with a range of new features to improve the customer experience.

These include a better search interface, recommendation features and "buddy lists" enabling two users to share their musical favourites.

In addition, Datz has signed a deal with digital music distributor Rebeat to add its catalogue of more than 100,000 tracks to the Lounge, with more new deals on the horizon. Music from The Beggars Group, which signed up to Datz last year but whose catalogue has yet to be made available, will also feature when 2.0 launches.

"We have been really pleased by our sales," says Sims. "The business model stacks up for all the relevant partners. It has been a big success



but it could always be more successful – the retail high street is decimated for selling music."

To address this, the company has signed up two new retail partners – Harrods and Selfridges – to add to existing partner Sainsbury's.

Datz managing director Michael Richardson says, "To have Datz Music Lounge in some of the most prestigious retail outlets in the country is a stunning endorsement for the product."

Sims adds that other retailers may come on board. "We would not dismiss any retailer," he says. "Given what we know about our demographic and usage, I don't think it would cannibalise existing [music] sales."

Sims also says that they have been surprised by the Datz demographic, which he describes as "hugely diverse".

The initial market was planned to be 34- to 44-year old women, but he says, "At least 25% of our users are over 65, who have never down-

"At least 25% of our users are over 65. People seem to be replacing their vinyl collection with it. Val Doonican is doing really well..."

PAUL SIMS, DATZ

loaded music before." And he adds that the women – who were expected to buy for their husband or children – have been using it themselves. He explains, "That is a big surprise. People seem to be replacing their vinyl collection with it. Val Doonican is doing really well."

Datz recently showed off its Music Lounge at the Gadget Show in Birmingham to an enthusiastic response. However, Sims says the experience, which included dealing with many father-and-son teams, made him realise the importance of offering more indie catalogue to attract younger users and adds that he wants to sign more indies.

What is more, Sims says that the Music Lounge will continue to evolve to meet customers' needs.

"Will we do a version 3.0 and 4.0? Yes," he says. "It is constantly evolving. If you are going to compete against illegal downloads you have got to give consumers what they want."

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News in brief

● The European Parliament has voted in favour of extending **copyright** term for music recordings to 70 years. MEPs voted 377 in favour of extension, with 178 against. The deal now paves the way for European countries to back the deal in the European Council, which also needs to approve the legislation. PPL director of government relations Dominic McGonigal calls the move an "interim result" and says it will put pressure on the council to follow suit.

● **Global recorded music sales** fell by 8.3% to \$18.42bn (£12.66bn) in 2008, a figure led by a 1.9% fall in US sales. The IFPI figures reveal sales in Europe and Latin America were down 6.3% and 4.7% respectively, while sales in Asia rose by 1.0%.

● A lawyer representing **Pirate Bay** founder Peter Sunde has called for a re-trial in the case, after reports surfaced that the judge who oversaw the trial was a member of several copyright protection organisations. The three founders of the filesharing site – Frederik Neij, Gottfrid Svartholm Warg and Peter Sunde, plus Carl Lundstrom, who has provided funding, were last week sentenced to a year in jail after being found guilty of breaking Swedish copyright laws.

● Paul Weller is mourning the loss of his father, who died last Wednesday. **John Weller** oversaw the former Jam frontman's career across more than three decades.

● The organisers of **The National Business Awards** are calling for entries from the music industry. The awards recognise excellence, innovation and success in business and are open to organisations of all sizes and from any sector. Businesses can enter online at www.nationalbusinessawards.co.uk or by contacting the entries team on 020 7234 8755 before noon on July 23.

● Conductor Sir Charles Mackerras and soundtrack writer James Newton Howard have both landed double nominations in the **10th Classical Brit Awards**. The launch ceremony in



Mayfair saw Mackerras pick up nominations for the critics' award and male artist of the year for his recordings of Mozart Symphonies nos. 38-41. Newton Howard, who won best soundtrack last year for Blood Diamond, is nominated this time around for his I Am Legend and The Dark Knight scores.

● **Pink Floyd** (pictured) are suing EMI, after claims that the company has miscalculated royalty payments. Proceedings are underway following routine three-yearly discussions over royalties, which are being disputed.

● Organisers of the **Barclaycard Mercury Prize** are now accepting record company entries for this year's competition. Albums released the year to July 13 2009 are eligible with entry forms available from entries@mercuryprize.co.uk.

● **Spotify** is poised to offer mood-targeted advertising within the year, according to its UK sales director Jon Mitchell. The company, which offers both display and audio ads, will provide tailored opportunities to advertisers based on the mood of the music users listen to.

● **Amazon.com** has reported a 24% rise in its first-quarter profits to \$177m (£121m), ahead of market expectations. The online retailer's international sales, representing UK, German, Japanese, French and Chinese sites, increased 15% from the first quarter 2008.

● Stargate's **Mikkel Eriksen and Tor Hermansen** were among the songwriters to pick up gongs at last week's ASCAP Pop Music Awards. EMI and Sony/ATV jointly finished as publishers of the year.

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News media

TV Airplay chart Top 40

nielsen
Music Control

Dizzee Rascal:
highest new entry



This Wk	Last	Artist Title Label	Plays
1	5	EMINEM We Made You / Interscope	577
2	1	FLO-RIDA Right Round / Atlantic	534
2	4	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	534
4	2	A R RAHMAN & P DOLLS/N SCHERZINGER Jai Ho! (You Are My Destiny) / Interscope	515
5	3	BEYONCE Halo / Columbia	512
5	9	CAIVIN HARRIS I'm Not Alone / Columbia	512
7	6	LADY GAGA Poker Face / Interscope	471
8	7	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / LaFace	459
9	14	GIRLS ALLOUD Untouchable / Fascination	387
10	8	AKON Beautiful / Universal	381
11	12	LILY ALLEN Not Fair / Regal	351
12	13	BRITNEY SPEARS If U Seek Amy / Jive	327
12	NEW	DIZZEE RASCAL Bonkers / Dirtee Stank	326
14	11	METRO STATION Shake It / Columbia	320
15	10	NOISETTES Don't Upset The Rhythm / Mercury	306
16	20	ALESHA DIXON Let's Get Excited / Asylum	301
17	15	IRONIK Tiny Dancer / Asylum	298
18	16	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	287
19	27	LA ROUX In For The Kill / Polydor	281
20	22	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	277
21	26	PINK Please Don't Leave Me / RCA	242
22	22	KERI HILSON FEAT. TIMBALAND Return The Favour / Interscope	241
23	21	KIG Heads Shoulders Kneez And Toez / Aatwilsland	235
24	19	KELLY CLARKSON My Life Would Suck Without You / RCA	232
25	18	ALESHA DIXON Breathe Slow / Asylum	229
26	NEW	THE PRODIGY Warrior's Dance / Take Me To The Hospital	213
27	17	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data	210
28	29	JENNIFER HUDSON If This Isn't Love / RCA	201
29	24	KINGS OF LEON Use Somebody / Hand Me Down	185
30	36	TINCHY STRYDER Take Me Back / 4th & Broadway	179
31	NEW	AGNES Release Me / 3 Beat Blue	179
32	28	KID CUDI VS. CROOKERS Day 'N' Nite / Data	177
33	33	JAMES MORRISON Please Don't Stop The Rain / Polydor	176
34	37	TAYLOR SWIFT Teardrops On My Guitar / Mercury	175
35	35	LADY GAGA Just Dance / Interscope	170
36	25	FRANZ FERDINAND No You Girls / Domino	169
37	30	TAYLOR SWIFT Love Story / Mercury	167
38	39	KANYE WEST Welcome To Heartbreak / Roc-a-fella	164
39	32	SHONTELLE T-Shirt / Universal	157
39	RE	BEYONCE Single Ladies (Put A Ring On It) / Columbia	157

© 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, Flunt, 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

TV and YouTube phenomenon flooded with media offers

Boyle's dream becomes reality as global fame soars

Television

By Nick Johnstone

SYCO TV SAYS IT HAS ALREADY TURNED DOWN hundreds of offers from film, theatre and book companies on behalf of Susan Boyle, after her appearance on Britain's Got Talent made her an overnight global media phenomenon.

The Scottish spinster first came to the public's attention on April 11 when she sang I Dreamed A Dream on the TV talent show. Estimates now put total YouTube views of her audition at more than 100m, while ITV recorded an audience of 13.5m for Britain's Got Talent the week after her debut.

Syco head of media Ann-Marie Thomson says that the company's 20 staff are entirely focused on the ITV show, having turned down offers from various media companies on Boyle's behalf.

"There have been agencies and managers all over the world clamouring for her"

STEVEN HOWARD, TCB GROUP

She adds that Syco has not yet offered Boyle a deal ahead of the Britain's Got Talent final on May 30

"Simon [Cowell] has been reported as saying that he'd be very surprised if she doesn't do a record with someone," she says. "But you can't make the assumption that this is a one-horse race, and the priority at the moment is the show and the competition – anything beyond that is not even being discussed yet."

The eventual winner of the show is guaranteed both a record deal and an appearance on The Royal Variety Performance.

Boyle's manager, TCB Group's Steven Howard, says interest in the singer has been truly global, with considerable online interest from countries as disparate as New Zealand, Canada and the US.



Coming to the Boyle: Susan Boyle interviewed on CNN's Larry King Show in the US

Traffic peaked on April 17, following interviews with Boyle on US TV shows including CNN's Larry King Live, NBC's Today, and CBS's Early Show. Meanwhile, newspapers such as Germany's *Bild* and the *New York Daily News* have featured the singer, while animated US comedy *South Park* name-checked her.

However, the broadcaster has missed out on YouTube ad revenue from Boyle's performance after failing to reach a deal with the video-sharing site over which ads can be sold against Britain's Got Talent clips.

ITV wants to negotiate new terms that would allow pre-roll adverts to appear before each clip – a format YouTube has historically disliked.

Boyle's biggest competitor on the show is considered to be 12-year-old Shaheen Jafargholi, whose performance of *Who's Lovin' You* has already been watched 3m times on YouTube.

The Jackson 5's original version of *Who's Lovin' You* was on course to make the top 50 singles chart yesterday (Sunday) alongside Patri Lupone's version of *I Dreamed A Dream*.

Jafargholi was also interviewed on Larry King Live and last week landed a show on his local radio station, Swansea Bay Radio.

Howard claims Boyle will face further competition from a number of Britain's Got Talent contestants yet to be seen by the British public, including a number of child artists and two female singers.

"They're all potential platinum-selling artists," he says.

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"From the quality of enquiries from top media companies, I think the perception is that she's a bigger personality in the US than in the UK," says Howard. "There have been agencies and managers all over the world clamouring for her."

Interest in Boyle is fortuitously timed for the TCB Group, which replaced Modest Management as sole representatives for Britain's Got Talent artists just weeks ago.

"It's a privilege to be the one who was chosen," adds Howard. "We've been working on it for six or seven days into the night."

Meanwhile, ITV.com has experienced a surge in traffic on the back of Boyle's audition, with a 700% increase in video views across the site compared to the opening week of Britain's Got Talent 2008.

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w: www.nielsenmusiccontrol.com

Media news in brief

● **Global Radio** has announced a refreshed schedule for 95.8 Capital FM, which it says will allow new and emerging talent to join the station in more high-profile slots. Under these changes the weekday 7-10pm show will be hosted by Rich Clarke and Kat Shoob. Lucio Buffon, who previously hosted the slot, is leaving the station. Among other schedule changes effective from today (Monday), Victoria Windsor, who has been

working closely with Capital for a number of months behind the scenes, will host the weekday show from 2-6am. She is joined on the schedule by Roberto hosting his own afternoon show from 1-4pm, the Bassman, who has been given a permanent slot from 10pm Monday to Thursday, and Chris Brooks, the new host of the Saturday 2-6pm and Sunday 7-10pm slots.

● **Michael Grade** is to step down as chief executive of ITV by the end of

2009. However, he will continue as non-executive chairman.

● **The Kiss Radio Network** continued its online roll-out last week with the launch of a new website which will be entirely ad-free. The site will offer "creative commercial takeovers and integrated advertising options" with the first takeover coming from Lynx. The site will also feature a strong focus on video and social media tools.

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

Airplay analysis Alan Jones

Magnificent radio return for U2



BEYONCE'S HALO TOPS THE radio airplay chart for the fifth straight week and continues to grow, adding 207 plays and nearly a 1m listeners, though its lead over its nearest rival dips to 9.50%.

U2's last single Get On Your Boots burnt briefly and brightly on the radio airplay chart, climbing rapidly to number four but departing with even more speed, falling 16-88 six weeks ago and disappearing from the Top 20 altogether a week later. The jury is out on how follow-up Magnificent will endure but it got off to a strong start, debuting at number 36 last week. It now improves to number 22 and is attracting widespread airplay, with top supporters including Absolute, Citybeat 96.7FM, Radio One and Radio Two.

Lily Allen achieved the rare feat of having two songs in the Top 10 simultaneously last week, when The Fear spent its 15th straight week in the top tier by holding at number six, and was joined by follow-up Not Fair, which leapt 24-9. Not Fair now takes on the major role, climbing to number six, while The Fear dips to number 13. 79.05% of

Not Fair's audience last week came from Radio One (25 plays) and Radio Two (16) but it was also heavily supported by Clyde 1FM, Key 103, TFM and Cool FM. Despite its dip, The Fear is far and away the most-heard song on radio so far this year, with 38,904 plays earning it an audience of more than 925m - a massive 35.88% more than closest competitor Lady GaGa's Just Dance. Overall, the most-heard artists on radio in 2009 are Take That, followed by Beyoncé.

Britney Spears secures a third Top 20 radio airplay hit from current album Circus this week, with If U Seek Amy enjoying its biggest weekly increase in support yet, to move 43-15. Womanizer, the first single from Circus, reached number seven, while the title track peaked at 16.

There is a rap handover at the top of the TV airplay chart, where Eminem's We Made You ends Flo-Rida's five-week stay at number one with Right Round. The video for We Made You was played 577 times by stations on the Nielsen panel last week, 43 more than Right Round and Tinchy Stryder's Number 1, both of which were aired 534 times.

UK radio airplay chart Top 50

Table with 10 columns: Rank, This week, Last week, Weeks on chart, Sales chart, Artist Title, Label, Total plays, % of total, Total Aud (m), and Aud % week on-.

Campaign focus



Daniel Merriweather

of the material at its Christmas presentation in December, where Mark Ronson was on hand to introduce the songs.

More recently, an Adele duet from the album became a blog hit after it was featured on Perezhilton.com.

Marketing manager Lee Jensen says the strategy is simply about letting the music speak for itself. "It's all been about a no-gimmick, classic campaign," he says. "The imagery will have that Specials/2 Tone feel."

The UK will lead the global release of the album, with the US and Europe to follow in September.

"The UK is very important; we have to get that right first and the rest of the world will follow," says Jensen.

Retail and media will get their first listen of the album next month, with a one-off Daniel Merriweather and friends launch show at Bloomsbury Bowling Lanes in London.

Merriweather's new single Red will be released on May 4.

AN ONLINE DOCUMENTARY SERIES will form a key part of the launch campaign for Daniel Merriweather's debut album Love & War, released on June 1.

Columbia is currently producing the documentary, which will put the spotlight on Merriweather's musical influences. On completion, the programme will be serialised online as the label introduces Merriweather as a significant talent in his own right.

With a string of successful guest spots already under his belt, the singer finally pushes the button on his solo career this year. Columbia previewed some

Pre-release Top 20

Table with 3 columns: Rank, Artist Title, Label, Total audience (m).

News media

Radio playlists

Radio One

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Alesha Dixon *Let's Get Excited*; Beyoncé *Halo*; Britney Spears *If U Seek Amy*; Calvin Harris *I'm Not Alone*; Ciara Feat. Justin Timberlake *Love Sex Magic*; Dizzee Rascal *Bonkers*; Eminem *We Made You*; Girls Aloud *Untouchable*; 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*; U2 *Magnificent*

B list:

Asher Roth *I Love College*; Black Eyed Peas *Boom Boom Pow*; Daniel Merriweather *Red*; Deadmau5 & Kaskade *I Remember*; Flo-Rida *Suga*; Ladyhawke *Back Of The Van*; Little Boots *New In Town*; Madina Lake *Never Take Us Alive*; Maximo Park *The Kids Are Sick Again*; Miley Cyrus *The Climb*; Star Pilots *In The Heat Of The Night*; The Killers *The World We Live In*; The King Blues *I Got Love*; Tommy Sparks *She's Got Me Dancing*

C list:

Agnes *Release Me*; Friendly Fires *Jump In The Pool*; In Case Of Fire *Enemies*; Kasabian *Fire*; Keri Hilson Feat. Timbaland *Return The Favour*; Kevin Rudolf *Welcome To The World*; McFly *Falling In Love*; Passion Pit *The Reeling*; Shontelle *Stuck With Each Other*; Snow Patrol *The Planets Bend Between Us*; You Me At Six *Finders Keepers*

1-Upfront:

Middle Class *Rut I Guess You Could Say*; Paloma Faith *Stone Cold Sober*; Steve Appleton *Dirty Funk*; The Blackout *Children Of The Night*; The Veronicas *Untouched*

Radio Two

A list:

Ben's Brother *Apologise*; Daniel Merriweather *Red*; Gary Go *Open Arms*; Girls Aloud *Untouchable*; Jason Mraz *Make It Mine*; Lily Allen *Not Fair*; Pink *Please Don't Leave Me*; The Killers *The World We Live In*; Yusuf *Thinking Bout You*

B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Alex Cornish *My Word What A Mess*; Bat For Lashes *Daniel*; Eg *Broken*; Honey Ryder *Choices*; Laura Izibor *Don't Stay*; Madness *Dust Devil*; McFly *Falling In Love*; Miley Cyrus *The Climb*; Roman Keating *This Is Your Song*; The Lightning Seeds *Ghosts*

C list:

A Camp *Love Has Left The Room*; Alessi's Ark *Over The Hill*; Bob Dylan *Beyond Here Lies Nothin'*; Jade Ewen *It's My Time*; Kleerup *Longing For Lullabies*; Melody Gardot *Baby I'm A Fool*; Paolo Nutini *Candy*; Shannon Noll *Shine*

Capital

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger *Jai Ho! (You Are My Destiny)*; Akon *Beautiful*; Beyoncé *Halo*; Ciara Feat. Justin Timberlake *Love Sex Magic*; Enrique Iglesias Feat. Ciara *Takin' Back My Love*; Kelly Clarkson *My Life Would Suck Without You*; Kings Of Leon *Use Somebody*; Lady Gaga *Just*

Dance; Lady Gaga *Poker Face*; Pink *Please Don't Leave Me*; T.I. Feat. Justin Timberlake *Dead & Gone*; The Script *Break Even*

B list:

Alesha Dixon *Let's Get Excited*; Britney Spears *If U Seek Amy*; Calvin Harris *I'm Not Alone*; Daniel Merriweather *Red*; Flo-Rida *Right Round*; Kelly Clarkson *I Do Not Hook Up*; Keri Hilson Feat. Timbaland *Return The Favour*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Pixie Lott *Mama Do*; Steve Angello & Laidback *Luke Feat. Robin S Show Me Love*; Tommy Sparks *She's Got Me Dancing*

Absolute

A list:

Doves *Kingdom Of Rust*; Elbow *Grounds For Divorce*; Elbow *One Day Like This*; Franz Ferdinand *No You Girls*; Green Day *Know Your Enemy*; Ironik Feat. Chipmunk & Elton John *Tiny Dancer (Hold Me Closer)*; Kings Of Leon *Revelry*; Kings Of Leon *Use Somebody*; Mgmt *Time To Pretend*; The Killers *Human*; The Killers *The World We Live In*; U2 *Magnificent*

B list:

Bat For Lashes *Daniel*; Carolina Liar *Show Me What I'm Looking For*; Coldplay *Life In Technicolor II*; Coldplay *Lovers In Japan*; Fleet Foxes *White Winter Hymnal*; Lily Allen *Not Fair*; Paolo Nutini *Candy*; Shinedown *Second Chance*; Simple Minds *Rocket*; Snow Patrol *If There's A Rocket Tie Me To It*; White Lies *Farewell To The Fairground*

Galaxy

A list:

Beyoncé *Halo*; Beyoncé *Single Ladies (Put A Ring On It)*; Britney Spears *If U Seek Amy*; Calvin Harris *I'm Not Alone*; Ciara Feat. Justin Timberlake *Love Sex Magic*; Dizzee Rascal Feat. Calvin Harris & Chrome *Dance Viv Me*; Enrique Iglesias Feat. Ciara *Takin' Back My Love*; Flo-Rida *Right Round*; Kelly Clarkson *My Life Would Suck Without You*; Kid Cudi *Day 'N' Nite*; Lady Gaga *Poker Face*; Pink *Please Don't Leave Me*; Pink *Sober*; Pussycat Dolls & Missy Elliott *Whatcha Think About That*; Steve Angello Feat. Robin S *Show Me Love*; T.I. Feat. Justin Timberlake *Dead & Gone*; Tinchy Stryder Feat. N-Dubz *Number 1*; Tinchy Stryder Feat. Taio Cruz *Take Me Back*

B list:

Alesha Dixon *Let's Get Excited*; Black Eyed Peas *Boom Boom Pow*; Flo-Rida *Suga*; Kevin Rudolf Feat. Lil Wayne *Let It Rock*; Metro Station *Shake It*; Noisettes *Don't Upset The Rhythm*; Pixie Lott *Mama Do*; Shontelle *T-Shirt*; Star Pilots *In The Heat Of The Night*; Tommy Sparks *She's Got Me Dancing*

C list:

Asher Roth *I Love College*; Daniel Merriweather *Red*; Deadmau5 & Kaskade *I Remember*; Fe-Nix *Lady Baby (My Boo)*; Flo-Rida *Suga*; Freemasons Feat. Sophie Ellis Bextor *Heartbreak (Make Me A Dancer)*; Kanye West *Paranoid*; Keri Hilson Feat. Timbaland *Return The Favour*; La Roux *In For The Kill*; Lady Gaga *Paparazzi*; Lazee *Hold On*; Shontelle Feat. Akon *Stuck With Each Other*; Steve Appleton *Dirty Funk*

MW Awards sweep gives plugger 500 supporters

TOTP crusade gathers pace with music industry petition

Television

By Ben Cardew

PLUGGER DYLAN WHITE'S CAMPAIGN to bring back *Top of the Pops* has moved forward, with the launch on an online petition demanding a "tween-friendly" time slot for the iconic show.

White's petition, one of a number calling for the programme to be reinstated on the television schedules, is unique as it specifically targets the music industry, but he also has plans to reach out to the public in the near future.

The plugger gathered hundreds of signatures at the recent Music Week Awards and says that his bid to revive TOTP in a post-Blue Peter slot that appeals to a young audience was warmly received by the Grosvenor House crowd.

He claims only a lack of resources prevented him from gathering more signatures. "On the night I had no problem getting people to sign it. I just ran out of time and clipboards to get round the whole room. I ended up with just under 500 signatures, which at least is a start," he says. "A marketing executive said to me, 'I see you're targeting tweens', which he then explained was the new phrase for eight- to 12-year-olds, to which I replied, 'Exactly' as this is the next generation discovering music."

White is also calling for the regular return of sister programme



Plugging away: TOTP campaigner White

TOTP2, which currently appears sporadically on the schedules, most recently throughout 2008's Christmas holiday period.

"TOTP2 would, of course, be targeting ageing teenyboppers, punks, new romantics and, dare I say it, Britpoppers all now serving the tweens their tea but still loving music, old and new," he adds.

White, who runs Dylan White Promotion and Management, did not reveal who had signed his petition at the awards ceremony, although he says he has the support of some very high-profile executives.

The petition is now online at <http://www.gopetition.co.uk/online/27165.html> and White is encouraging the rest of the music industry to get behind his crusade.

"I've put the petition online for all of us in the industry to sign first before we go public, which we can do in due course," he explains.

The petition states, "We the undersigned would like to see TOTP brought back on BBC1 as a

teatime kids programme aimed at readers of *Top of the Pops* magazine and listeners to the Radio One Top 40 show.

"We would also like to see TOTP2 brought back on BBC2 as an evening programme for adults featuring new artists alongside archive clips."

White's efforts to revive TOTP have already seen him contact BBC Vision director Jana Bennett, the executive with overall creative responsibility for BBC1, BBC2, BBC3 and BBC4, who explained the Corporation's plans for the iconic music show are not quite dead and buried. He has also received a letter of support from Culture Secretary Andy Burnham.

"Once the tweens are in bed, the parents could enjoy a later evening TOTP2," White says, adding that he estimates the combined weekly audience of the two shows at being between 4-6m if broadcast at his suggested times. "That is millions more than are currently being exposed to music on the BBC."

Since the BBC axed *Top of the Pops* in 2006, the iconic programme has returned for one-off specials, notably around Christmas and New Year last December.

While the BBC has long resisted calls to bring the show back in a regular slot, Bennett explained to White in an email, "We are still considering occasional specials and our wider popular music strategy, so we will stay in touch."

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Media news in brief



● Katy Perry's I Kissed A Girl

received the most video plays across MTV channels globally in the second half of 2008. The

top 43 videos were played 403,974 times across MTV International's network - which excludes the US - from July to December last year, according to the broadcaster's six-monthly Platinum And Gold Video Play Awards. Twelve of the Platinum Award winners (8,000-plus plays) received more than 11,000 spins. In total, *I Kissed A Girl* was played 21,863 times. Meanwhile, MTVNI has announced *The Black Eyed Peas*, *Lady GaGa*, *Metro Station* and

Esmée Denters will perform at its Isle of MTV music event in Malta on July 8.

● Xfm breakfast DJ **Alex Zane** has left the station. Zane joined the station in 2003 to present a weekend breakfast show, moving onto weekday breakfast in 2007 to replace Lauren Laverne. Afternoon DJ Ian Camfield will take over the vacant slot.

● Radio One DJ **Chris Moyles** used his breakfast show last week to hit back at claims in *The Sun* newspaper that he was to be replaced in favour of a younger presenter. As well as stating that he "wasn't going anywhere" - a statement backed by Radio One - Moyles called the paper's Bizarre editor Gordon Smart, who wrote the original story, a "coward" for running the story on a Saturday, when

Moyles does not appear on the station.

● **NME** has secured a cross-platform deal with Adidas and UK sports fashion retailer JD to celebrate the 60th anniversary of Adidas Originals. The campaign includes on-air mentions and giveaways on NME Radio, bespoke content on NME.com and support in the print magazine. It also includes a series of live events in JD Stores and London's 229 venue featuring acts such as The Rifles, The Rakes and Young Fathers.

● BBC2 programme **The Culture Show** is to move to a new weekly 7pm weekday slot and will be extended to 50 minutes, after new BBC2 controller Janice Hadlow admitted that the show's current half-hour slot at 10pm on Tuesdays is not working.

News digital

More than 85% of consumers are open to paying a subscription to share files

Report finds consumers are warming to legal downloads

P2P

By Eamonn Forde

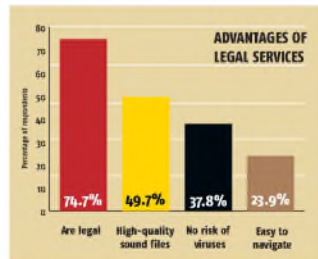
WITH THE INK STILL WET on the ruling in the Pirate Bay trial, Sweden is once again at the centre of the global P2P debate, as a new report published by Swedish performing rights society STIM finds that 86.2% of consumers are open to the idea of paying a voluntary subscription that allows them to share music legally.

These findings echo the proposals laid out in January by the Isle Of Man government whereby rights holders would be paid out of users' monthly ISP bills.

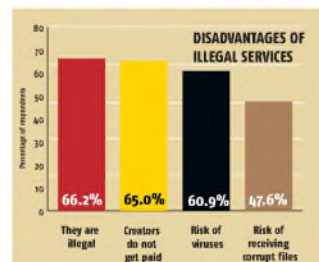
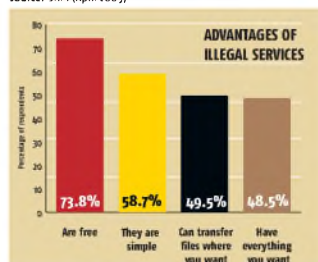
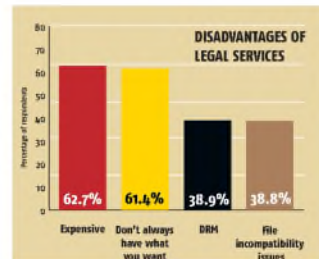
The report also claims that the two most important reasons respondents gave for not going to illegal download sites were their inherent illegality and the fact that the artists do not get paid.

STIM legal advisor Lars Henriksson believes this encouraging shift in public attitude can be explained by Sweden's unique political structure.

"Filesharing was even debated in the media by the leading parties in the run up to the last election," he says. "We also have a Pirate Party in Sweden who are very organised and have a high profile. The knowledge the consumer has about these issues is very high because there is so much media and political atten-



Source: STIM (April 2005)



tion on them. Copyright holders are also getting better at putting their message across."

The arrival of this report coincides with the publication of a paper by the BI Norwegian School of Management, which claims that P2P users are 10 times more likely to pay to download than non-P2P users.

These numbers were dismissed by many - including EMI Norway - as fanciful but the STIM findings give new insight into how consumer attitudes to piracy are changing as new business models launch and enter the mainstream. The most notable of these are ad-funded streaming services.

Some 34.4% of respondents in the STIM study use Spotify (itself a Swedish company), while 31.6% use Last.fm, making these the top two streaming services. However, 44.2% of people questioned had not used any streaming services at all.

According to those respondents who did use streaming services, the advantages of streaming are that the music is always there (49.6%), the music is easy to find (37.7%) and consumers can make and share playlists (33.9%).

The disadvantages of streaming are that users have to be online to listen (58.7%) and files cannot be transferred (43.7%) to other devices.

eamonn.forde@me.com

Left: findings of the latest STIM report. Below: Sweden's Piratpartiet (Pirate Party) is part of a unique political landscape which gives file-sharing and P2P a high public profile in the country



Digital news in brief

- The IFPI reports that **global digital music sales** rose 24.1% to a value of \$3.78bn (£2.6bn) last year. In Europe, they grew 36.1% to \$750m (£517m).
- The **BBC iPlayer** (below) will now offer high definition streams of certain video content. It has delivered more than 387m streams since launching in December 2007.



- Dublin-based online video site **MUZU** has signed a licensing deal with Universal. It already has deals in place with EMI, Sony and Ministry Of Sound whereby rights holders share in ad revenue.

- Former Facebook executive **Owen Van Natta** has been appointed as chief executive of MySpace, after Chris DeWolfe stepped down from the role.

- **Google** has been accused of UK tax avoidance. It is claimed the company paid £600,000 in taxes despite local revenues of over £1.25bn. Some 90% of its revenues were channelled through Ireland meaning the company avoided a tax bill that could have topped £100m. Google says, "Google complies fully with the tax requirements in all the countries in which we operate. In the UK and elsewhere we make a very substantial contribution to local and national taxation. In addition, we provide employment for hundreds of people in the UK and many more across Europe."

- Arbitron & Edison Research has found that 49% of people in the US have listened to **online radio**. The number listening at least once a week has grown from 33m last year to 42m this year.

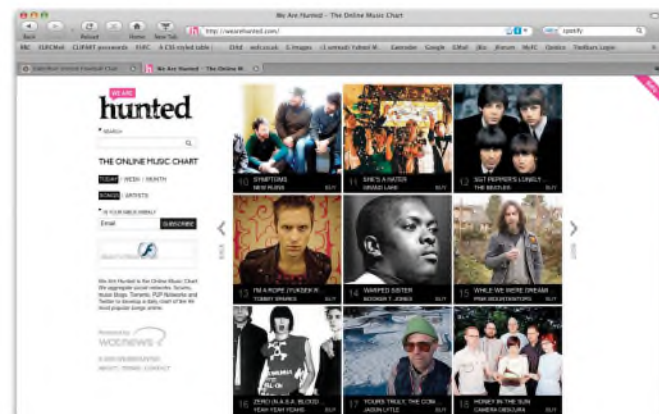
We Are Hunted offers simplification for aggregation

WE ARE HUNTED IS A NEW AGGREGATION PLATFORM that aims to bring greater simplicity to music recommendation.

The website - at www.wearehunted.com - ranks the top 99 tracks being discussed each day across blogs and social networks and cross-references this with tracks being traded via P2P and torrent sites to better understand what new music is connecting with consumers.

The site then offers track streams via an inbuilt player that links to audio that is already available online, such as on YouTube or official artist sites.

It also runs relevant blog postings alongside the tracks to give them context and attaches a buy option, clicking through to iTunes to facilitate impulse purchasing



and steer users away from uncensored sources.

By aggregating the top 99 tracks each day, it operates as a trend forecaster; by building in semantic analysis, it is able to identify the new music and artists that are being most

favourably discussed and played out side of the mainstream media.

The site explains its *raison d'être* thus: "In the physical world, charts are built on shipped albums. Online, traditionally, they have been a count of digital downloads. We

Are Hunted is different in that it tracks sentiment, expression and advocacy... Through We Are Hunted, music fans can discover new music and, more importantly, join the conversation about it."

We Are Hunted has been developed by Australian news search engine **Wotnews** and **Native Digital** and is currently at beta, meaning there are a number of glitches still to be ironed out.

The site is launching into a very crowded market and will have to compete with well-established aggregation platforms such as **The Hype Machine**, **iLike**, **Elbowz** and **Last.fm**.

Its strength, however, lies in its simplicity of layout and intuitive navigation. As **Spotify** and **iTunes** have recently shown, the more simple and clear the proposition, the better.

Digital roundup this week's launches

Music Xray

Music Xray allows new acts to create "song presentation packages" to send to A&Rs, who can also give feedback on the music.

Musicin

This allows acts to get fans to pre-fund albums. No-one pays until an agreed target is hit and the music is then released to all for free under a Creative Commons licence.

NIN Access

A new and free app from **Nine Inch Nails** that gives users streaming access to news, blogs, exclusive playlists, fan remixes, images, community sharing, messaging and also lets fans engage in location-based conversations.

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£580,692	HIGH SCHOOL MUSICAL Belfast Odyssey	33,229	MCD
£359,664	STEREOPHONICS Birmingham National Indoor Arena	12,192	Live Nation
£246,430	TRACY CHAPMAN Hammersmith Apollo	7,126	Kilimanjaro
£190,543	STATUS QUO Birmingham LG Arena	6,049	Live Nation
£179,212	STEREOPHONICS Bournemouth BIC	6,075	Live Nation
£171,234	CHRISTY MOORE Dublin Vicars St	4,200	Aiken
£139,954	STATUS QUO Bournemouth BIC	4,443	Live Nation
£136,968	STEREOPHONICS Brighton Centre	4,643	Live Nation
£121,086	STATUS QUO Sheffield Arena	3,844	Live Nation
£115,510	STATUS QUO Cardiff CIA	3,667	Live Nation
£108,789	STATUS QUO Nottingham Arena	3,453	Live Nation
£106,572	BIFFY CLYRO Glasgow SECC Hall 3	5,852	DF Concerts
£90,797	THE FRATELLIS Glasgow SECC	4,043	DF Concerts/PCL
£87,948	STATUS QUO Aberdeen AECC	2,792	Live Nation
£56,394	GOGOL BORDELLO London Roundhouse	2,892	Live Nation
£44,952	THE FRATELLIS Dundee Caird Hall	2,247	DF Concerts/PCL
£26,574	GOGOL BORDELLO Brixton cademy	1,776	DF Concerts
£24,150	FRANZ FERDINAND Edinburgh Picturehouse	1,380	DF Concerts/PCL
£16,200	2 MANY DJS Dublin Academy	900	MCD
£16,200	KERRANG Dublin Academy	800	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Dec 15 2008 - Jan 18 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

Police claim venue list is too expensive to collate

Met denies Music Week access to crucial 696 data

Legislation

By Gordon Masson

THE METROPOLITAN POLICE has thrown out a Freedom Of Information request from *Music Week* regarding its controversial risk assessment documentation for live music events.

The police claim it would be too costly to find out how many venues are affected by its own Form 696 licensing conditions, which have come in for fierce criticism for the way in which they target events promoting specific genres of music such as R&B and bashment.

In light of the Met's insistence that London venues complete their Form 696 risk assessment questionnaire - which requests the personal details of artists performing - in order to receive approval for gigs, *Music Week* wrote asking for the name of premises in the capital that are being forced to comply with the regulations.

Our FOI request asked the Met to provide "the exact number of licensed venues within the 33 London Boroughs whose licence is dependent on the enforcement of

the Metropolitan Police's risk assessment Form 696".

The request also asked for the names of those venues and whether the Met had prior conversations with the local authorities in regards to Form 696 becoming a mandatory condition of licences for premises that host live music events.

However, the request for information has been rejected because the police say it would cost more than the statutory limit of £450 to retrieve and collate the data.

In a letter to *Music Week*, a Met information officer wrote, "This is a function that is undertaken by the 32 individual local authorities responsible for issuing the license, to obtain the requested information would exceed the cost limit as we will be required to liaise with each local authority individually. We estimate that the cost of complying with this request would exceed the appropriate limit."

The Met claims that it would take an individual, paid £25 an hour, more than 18 hours to carry out the FOI request, thus breaching the £450 threshold.

Music Week is, therefore, contact-

ing the 33 London boroughs itself for the information. Under FOI guidelines they have 20 days to respond.

Form 696 has attracted criticism across the music industry, from UK Music CEO Feargal Sharkey to small independent promoters.

Musicians' Union assistant general secretary Horace Truebridge recognises the police do have a job to do and "risk assessment of events is part of that". "However, we have major concerns that the way in which 696 is being applied to venues is unreasonable. We cannot see what a performer has to do with any violence that might take place at a gig, so we cannot understand why it is necessary for the police to insist on details of each musician's name, address and date of birth."

Truebridge says that the Musicians' Union, along with UK Music, is conducting a series of meetings with the likes of the police and LACORS (the Local Authorities Coordinators of Regulatory Services) to try to improve the landscape for the live music business around the New Licensing Act.

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'Of course, I ignored Michael Eavis's advice'



Festival profile

JAMIE GILROY IS SCOTLAND'S answer to Michael Eavis - at least, that is what the loyal punters at Wickerman have anointed the sometime farmer.

"My father was a farmer, while the farm here has been in my wife's family for generations," explains Gilroy. "It's a beautiful place - the bottom of the farm extends down to the Solway Firth while the top end goes up into the hills, but it isn't profitable. That's what led to us setting up the festival."

Despite its isolated location at East Kirkcasswell Farm in Dumfries and Galloway, the Wickerman has built a loyal following and is now in its eighth year.

Gilroy admits that a festival was actually the third-choice idea when it came to thinking about how to supplement the farm's income and balance the books.

"It would have been a lot easier to breed pheasants for shooting parties on the land, but a lot of my neighbours already do that - and they do it very well," he says. "The next idea was to develop the lochs and woods for things like pony trekking and mountain biking. But we're 100 miles from Edinburgh, Glasgow or Newcastle and you really need to be within spitting distance of a big city for that kind of thing."

However, when musical director Sid Ambrose approached Gilroy with the idea of creating a festival, the pair latched on to the fact that cult Seventies horror movie *The Wicker Man* was filmed locally. "I love a good party and I'm a bit of a



Burning issue: Wickerman's Jamie Gilroy

pyromaniac," grins Gilroy, referring to the festival's burning of a huge wicker model.

Looking back, Gilroy finds it hard to believe how the event has grown in popularity. "We were supposed to hold the first festival in 2001, but foot and mouth broke out and we figured that bringing 10,000 people to the farm would have been irresponsible," he recalls.

The following year Wickerman got its break by booking Stuff Little Fingers as a headline act. "That made it a hell of a lot easier to persuade agents to do business with us," says Gilroy.

That set the trend, and this year The Human League, The Zutons, Candi Staton and Idlewild top the July 24-25 bill, with more than 150 acts booked across seven stages.

When it comes to comparisons with Glastonbury founder Eavis, Gilroy reveals that the pair share more than just a farming background. "My father's godson is married to Michael's cousin, so when we were thinking of setting up Wickerman I met Michael to get some pointers," he says. "He strongly advised me not to set up a festival because it completely takes over your life. He also said that if I was foolish enough to go ahead that I should make sure all my infrastructure costs were covered by sponsorship. I, of course, ignored both pieces of advice."

With planning for Wickerman 2009 in its advanced stages, Gilroy admits he relies heavily on his production staff. "We've been lambing 1,000 ewes on the farm so I've spent the last few weeks with my hand up a sheep's backside," he laughs.

And he has a lot of time for the people who work so hard to make Wickerman a success. "We have 120 litter pickers and many of them are zealots and planet savers. I really admire them and their ethos."

Indeed, Gilroy is sending the refuse collected at this year's festival to the nearby EcoDeco recycling plant to minimise the impact the weekend has on the environment.

"We are a working farm so we put in a mammoth effort to protect the land. Within three days of the festival ending we'll have the cattle and sheep back in the fields," he adds.

As for the event itself, Gilroy believes Wickerman has cracked two of the three main criteria for festivals. "We have built a good reputation and we have a great atmosphere, so we're not looking to grow beyond the numbers we now have in case we jeopardise that," he says. "The third step is becoming profitable, but I'm sure the festival will pay eventually, otherwise I wouldn't carry on doing it."

Silverstone live plans reach final straight

THE OUTDOOR LIVE INDUSTRY is gaining a prestigious new venue this summer, with British motor circuit Silverstone set to host two big-name concerts.

The news comes in the wake of Universal Music Group's joint-venture company All The Worlds' plan to hold a series of F1 Rocks gigs at Grands Prix around the world. The Northamptonshire track is in pole position, however, with shows by Carlos Santana and The Pussycat Dolls scheduled for July.

The concerts will mark the first time Silverstone has staged live music events in its 60-year history. Building on the massive popularity of Formula One racing, the gigs will form part of the entertainment at the Silverstone Classic Festival racing weekend.

On July 24, current F1 World Champion Lewis Hamilton's partner Nicole Scherzinger will take to the stage with The Pussycat Dolls, while Santana's only UK concert this year will be held the following day.

"Both Santana and the Pussycat Dolls reflect the spirit of the daytime racing grids, reaching both traditional and new generations of racing fans," claims director of the Silverstone Classic Ken Prichard Jones.

The stage will be set up on the airport section of the site, using both grass and tarmac areas to cater for audiences of up to 20,000, regardless of the weather conditions.

Prichard Jones reveals that plans are already in place to expand the concert series over the coming years. "It's a multi-year idea; we're also hoping to put on major concerts at Silverstone during the course of the year when dates are available," he says.

"We're already being inundated with requests from support acts who want to participate, so hopefully we'll start seeing a lot more music fans heading to Silverstone and checking out everything else that goes on here in addition to some great concerts."

Live circuit: Pussycat Dolls will play to an audience of up to 20,000



Strong start for O2 in 09

THE O2 IS ON COURSE to smash more records after starting 2009 as the busiest live music venue on the planet.

Figures collated by live publication *Pollstar* reveal that AEG's flagship venue at the former Millennium Dome sold more than 500,000 tickets for shows staged at the arena during the first three months of 2009.

Remarkably, those figures mean that The O2 accounted for nearly 10% of all the tickets sold in the top 50 arenas around the world during the first quarter.

"We had a stellar first quarter in 2008, not least because of the Spice Girl shows we hosted, so to do even better in 2009 is very encouraging," says AEG Europe president and CEO David Campbell.

Campbell points out that *Pollstar's* numbers only collate music

events, meaning that the London venue's actual ticket sales were even higher than stated in the league table.

"We're working hard to attract a lot of new content," continues Campbell, adding that upcoming attractions include Ben Hur, the ATP tennis, NBA, world gymnastics and Amir Khan's next boxing match.

"It's just a phenomenal place for artists to play. The final quarter of this year is looking incredibly strong with hardly any dates vacant," he adds. "In fact, we have nights held as far in advance as Christmas 2011."

Pollstar's figures also point to the strength of other live music venues in the UK and Ireland, with Manchester Evening News Arena second in the top 50 list with 346,000 ticket sales, The O2 Dublin seventh, Odyssey Arena in Belfast eighth and Wembley Arena 15th.

Under-25s to take over London venue

Turning Point for Roundhouse looms

THE ROUNDHOUSE will underline its commitment to education next month when it turns the building over to a group of under-25s, who will curate, organise and run a music festival at the venue.

The result is Turning Point, a three-day festival of music, fashion and circus which will utilise the Roundhouse's indoor and outdoor spaces for performance as well as workshops and panel sessions.

Turning Point takes place from May 8-10 at the North London arts centre and venue. Its young producers have already compiled a strong bill which includes Zane Lowe, Beardyman, The Bug, The Qemists, Kano, Natty, The Noisettes, Dan Le Sac vs Scroobius Pip, Kissy Sellour, Tinchy Stryder, VV Brown, The Pipettes, Ebony Bones and Rosie Oddie and the Odd Squad.

"Because the Roundhouse is a charity, the money we make upstairs is used to fund the creative programmes for young people in the basement studios and spaces," explains Roundhouse head of music Dave Gaydon. "We teach a whole heap of creative skills and a year ago a group of 30 young people got together and said they wanted to use what they had learned to put a festival together."

Turning Point group member Dave Gamble will look after the second stage in the 200-capacity Free-DM Studio space. The 19-year-old says, "The idea is try to



Roundheads: Dave Gaydon and (inset) Dave Gamble



create an outdoor festival indoors, so the floor is going to be rurfed with real grass and we'll have projections of festival vistas on the walls as well as tents set up at the back and a faux festival stage at the front."

Gamble will be giving a chance for home-grown talent to shine with bands from the Roundhouse youth projects taking to the stage.

"Young people get a bad press, so we are determined to show them in a good light," states Gaydon.

He says that, despite helping negotiate deals with agents, the Turning Point group devised their own marketing campaign, put together a dance group to promote the event and did all the viral campaign online. "I've been hugely impressed by their dedication; they are passionate about making Turning Point a success."

Live news in brief

- **Music festivals** will this year boost the UK economy by some £450m, according to new figures from PRS for Music. The company says it expects festivals to weather the recession due to the weak pound attracting foreign attendees and also making domestic tourism more attractive to Britons.
- Secondary ticketing company **Viagogo** has appointed Alex Zubillaga and David Goldberg to its advisory board. Zubillaga was Warner's executive vice president, digital strategy and business development from 2005 to 2008, while Goldberg co-founded online music outfit Launch Media in 1994, which was acquired by Yahoo! in 2001.
- Dance music weekend **GlobalGathering** is giving up-and-coming acts an opportunity to perform at its new Tuborg Live Stage at this year's July 24-25 festival. Among the acts confirmed to play the stage are Does It Offend You, Yeah?, Sneaky Sound System, The Whip, Tommy Sparks, Frankmusik, Dan Black and The Subs. The 55,000-capacity festival at Stratford-upon-Avon has also booked The Prodigy, Orbital and Pendulum Live as its



headliners on a bill that boasts more than 150 DJs and bands.

● **Somerset House** has revealed that Grace Jones, (pictured) Lily Allen, Pendulum, Athlete and The Ting Tings will be among the acts to take to the courtyard stage in its summer concert series. The London landmark's open-air gig programme will run from July 9-18 and the final acts will be announced later this week.

● **Beachdown Festival** has cancelled its involvement with Brighton Fringe next month, citing unexpected costs as one of the reasons. The festival was scheduled to participate in the fringe's Sundown Garden and Show Bar. However, Beachdown itself remains unaffected and is set to go ahead on August 28-31 with acts including Grace Jones, The Zutons, Laurent Garnier, Super Furry Animals, The Rakes, Saint Etienne and Grandmaster Flash already confirmed.

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	MICHAEL JACKSON	47
2	3	PINK	26
3	2	AC/DC	8
4	4	U2	8
5	8	GIRLS ALoud	30
6	7	TAKE THAT	19
7	10	BEYONCE	11
8	5	V FESTIVALS	3
9	11	KINGS OF LEON	5
10	12	OASIS	10
11	14	DEPECHE MODE	6
12	16	BRITNEY SPEARS	9
13	9	READING & LEEDS FESTIVALS	7
14	6	THE PRODIGY	5
15	15	THE SPECIALS	16
16	19	SPANDAU BALLET	10
17	13	BRUCE SPRINGSTEEN	6
18	NEW	VAN MORRISON	2
19	17	MORRISSEY	13
20	NEW	COLDPLAY	5

tixdaq.com - live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	artist
1	1	T4 ON THE BEACH
2	2	KINGS OF LEON
3	7	PINK
4	20	TAKE THAT
5	4	MICHAEL JACKSON
6	NEW	GIRLS ALoud
7	5	BENICASSIM
8	10	BEYONCE
9	14	AC/DC
10	NEW	V FESTIVALS
11	17	U2
12	3	READING & LEEDS FESTIVALS
13	6	THE SPECIALS
14	NEW	CHRIS DE BURGH
15	NEW	ANDREA BOCELLI
16	19	COLDPLAY
17	NEW	TINA TURNER
18	12	OASIS
19	NEW	NINE INCH NAILS
20	NEW	DEPECHE MODE

hitwise.com - the ticket comparison website

News publishing

Percentages game mean Eg White, Steve Booker and Jimmy Hogarth miss out on Ivor nomination

Hit songwriters fall foul of Ivor rules

Awards

By Stuart Clarke

HIT SONGWRITERS Eg White, Steve Booker and Jimmy Hogarth have missed out on an Ivor Novello nomination this year despite penning a number of hits on Duffy's Ivor-nominated debut, *Rockferry*.

Together, White and Hogarth co-wrote the single *Warwick Avenue* as well as album tracks *Hanging On Too Long* and *Delayed Devotion*, while Hogarth also co-wrote *I'm Scared* with Duffy. Booker, meanwhile, co-wrote the hit single *Mercy* and *Stepping Stone* with the star.

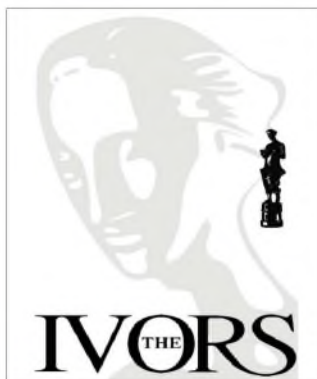
Their omission from the Ivor Novello shortlist, revealed last week, was a result of rules governing the best album category that dictate that only those writers with 15% credits on an album are eligible.

Organiser BASCA told *Music Week*: "The rules of the Ivors state that to qualify for an Ivor for best album the songwriter must be credited with at least 15% of the total album. All tracks on an album are treated equally and so the precise breakdown depends on the number of tracks the album contains."

It is the first time the rules have affected the category, which was introduced in 2005. Since then, it has been won by a run of bands, beginning with *Snow Patrol* in 2005,

Kaiser Chiefs in 2006, *Arctic Monkeys* in 2007 and *Radiohead* in 2008.

Elsewhere, independent publishers and self-published songwriters are a strong force in this year's shortlist, with a total of 14 nods across the various award categories. Self-published songwriter Nick Hemming, who is currently employed as a warehouse worker, is going up against *The Last Shadow Puppets* and *Elbow* in the best song category for his *The Last Of the Melting Snow* (see box below).



Representing the majors, EMI leads the tally with seven nominations, Universal and Warner/Chappell both secure six nods a piece, while Sony/ATV has four nominations.

The 54th Ivor Novello Awards are presented by BASCA and will be held at London's Grosvenor House on Thursday, May 21.

For a full list of nominations, visit the *Music Week* website at www.musicweek.com.

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"The rules state that to qualify for best album the songwriter must be credited with at least 15% of the total album..."

BASCA

Ivor nominee Nick Hemming of The Leisure Society, The Last Of The Melting Snow



Nick Hemming, the lead songwriter with indie band The Leisure Society, was last week nominated for best song musically and lyrically at the Ivor Novellos for his The Last Of The Melting Snow.

Why do you think the song was nominated for an Ivor?

It's a totally honest song, written from a really low point in my life. I moved down to London in 2006 from Burton-on-Trent because I split up with my ex-partner of eight or nine years. I just wanted to make a new start. We played a gig back in Burton-on-Trent and she came along. I got it into my head that we were going to get back together again, but she invited me over to her house to tell me about the new love in her life.

I went back down to London and found that everybody had gone home for Christmas and New Year. I spent New Year's Eve in my bed-

room drinking a bottle of vodka and writing that song. When we started playing it live I realised there was something special about it - people would come up to me and say it brought them to tears.

You're self-published at the moment and release records through your own label Willkommen Records - do you want to remain independent or are you looking to sign deals?

I'm a little bit wary. Being independent means we haven't had anyone else trying to mould us in any way. We've made all the decisions ourselves and had total creative control.

I've been doing music for 15 years and I've seen lots of people get signed to major labels and have it all go wrong. I want to retain control for as long as possible, but I realise that if we want to make a decent living and get lots of exposure, then we have to involve other people.

How does the Ivor nomination fit in with your long-term goals?

It's amazing publicity. I used to work in a music shop and I could always remember reading about the Ivors in *Music Week* funnily enough. It was always one of those awards I thought it would be really nice to win because it's got a bit of integrity attached to it.

Tinchy team signs EMI joint venture deal King Blues crown colourful year

THE TWO-MAN MANAGEMENT

TEAM behind Tinchy Stryder's success has signed a joint venture publishing deal with EMI that will enable the young UK company to sign and develop new talent in partnership with the major.

Signed last week, the deal coincides with the conclusion of a global publishing deal for Tinchy Stryder with EMI.

Stryder is managed by Takeover Entertainment, a company formed in 2005 by Archie Lamb and Jack Foster, both 18 at the time.

Then part-time promoters, the duo had enjoyed success putting on nights that featured artists including *Roll Deep* and *Lethal Bizzle*. Upon meeting Stryder in 2006 they branched out into management, signed the artist to a record deal while also launching the *Star In The Hood* clothing range based around him.

Since then Stryder has gone from strength to strength and, having inked a deal with Island last year, scored a top five UK hit with his major label debut single *Take Me*



Great strides: Tinchy Stryder signed to EMI last week

Back. The follow up, *Number One* featuring *N Dubz*, was yesterday (Sunday) on track to occupy the number two spot.

EMI Publishing's UK president Guy Moot - recently promoted to president of European creative - says the deal is an example of how publishers can work with developing

talent. "We are always looking to work with artists and entrepreneurs in different ways, to ensure that we get in place the kind of relationship that works best for everyone," he says.

"We have to respond to the changes in the music market by developing deeper and more involved ways of partnering with songwriters and this agreement with Tinchy Stryder and Takeover is one demonstration of our commitment to that.

"Tinchy is a great writer [and] Archie and Jack are two of the most impressive young entrepreneurs that I've met for a long time. They are part of a new generation of talented music executives that we at EMI Music Publishing want to help develop."

Takeover Entertainment co-owner Jack Foster says the deal is a welcome boost. "The deal enables us to find and develop the artists and writers we love, with the knowledge that we can take them as far as they can possibly go with the backing of what we believe is the best publisher out there," he says.



Blues and booze: the band celebrate with Notting Hill staff

THE KING BLUES HAVE PUT PEN TO PAPER with Notting Hill Music, signing a long-term exclusive publishing deal with the leading independent. The deal incorporates the band's major label debut, *Save The World Get The Girl*, and future records.

The King Blues signed to Island imprint Field Recordings in 2008 and so far have had their last two singles playlisted at *Radio One*. Their latest, *I Got Love*, is released today (Monday).

Notting Hill Music chairman Andy McQueen says he believes the band's latest album still has a lot of life in it.

"The band have been steadily building over the last couple of years and we've been aware of them getting closer to mainstream success," he says. "We're really pleased to welcome them to our roster and would hope that we can play a part in continuing their upward trajectory. They have a vitality that I haven't seen so starkly since *The Clash* and *The Pogues* were at their peak and it is really exciting to be involved with such a raw musical force."

The King Blues join a roster that boasts writers behind songs for artists including *Beyoncé*, *Britney Spears*, *Outkast* and *Kanye West*.

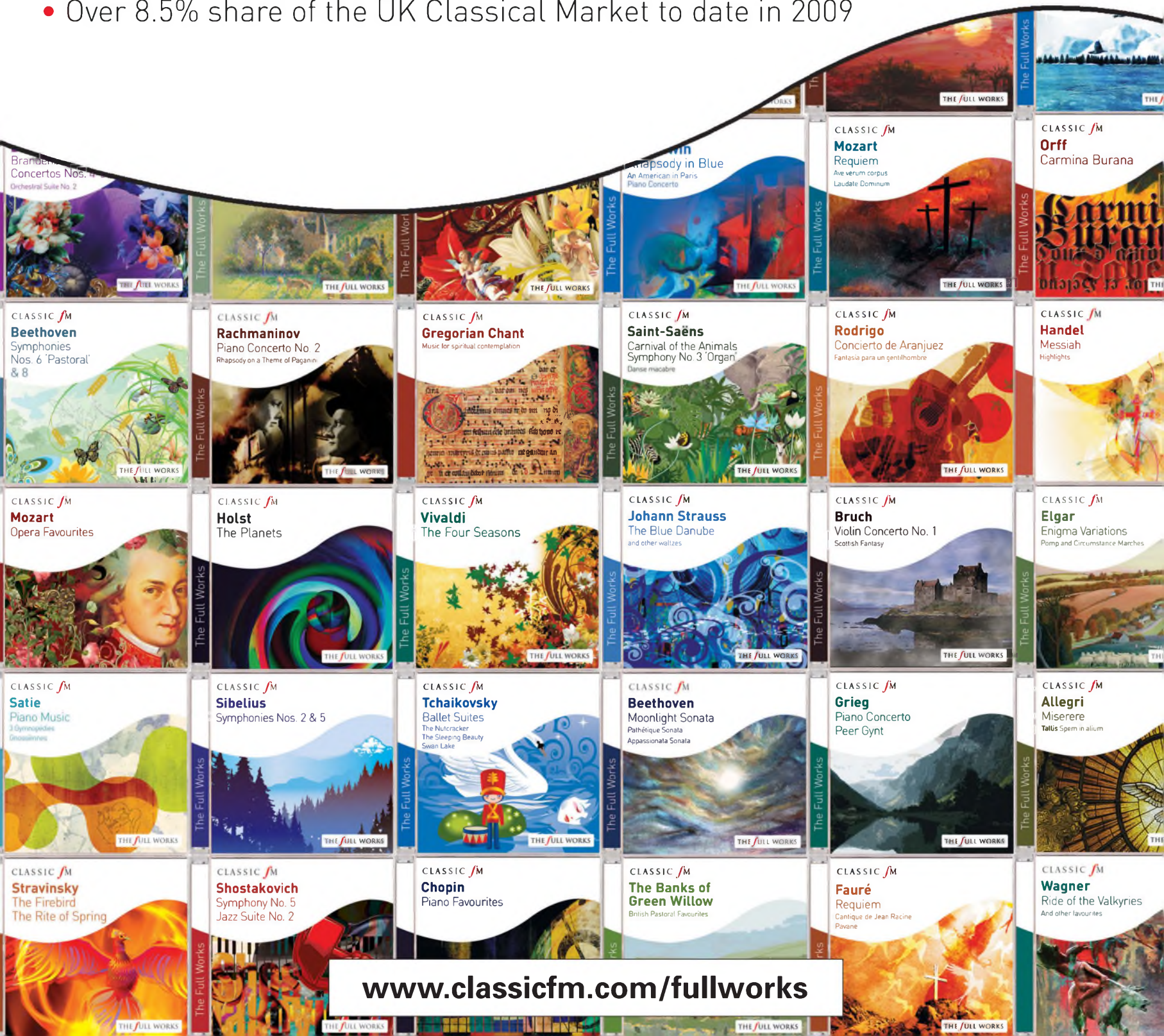
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Features

CLASSICAL TO THE CORE

Classical

By Andrew Stewart

CLASSICAL MUSIC, LIKE ALL OTHER RECORDED GENRES, IS FACING TOUGH TIMES. But there are signs that its market position and consumer appeal remain in surprisingly good shape.

Since the recession of the early Nineties, diversity has become central to the classical music market. Budget recordings, titles released on own-brand labels by orchestras and even individual artists, and niche ranges are now an essential part of a business mix virtually unrecognisable from the model in place at the time of the last economic downturn.

Classical crossover and mass market albums barely registered on the major label radar two decades back. They now account for sales figures that surpass many pop releases. Indie classical labels, Harmonia Mundi, Hyperion and Chandos impressive among them, have meanwhile proved that artistic quality and repertoire appeal remain key to serious classical collectors.

Mark Wilkinson, general manager of classical mar-

ket leader Decca, recently rebranded from Universal Classics and Jazz (UCJ) under the old Decca black logo, identifies an imperative for labels to develop imaginative retail approaches to the classics, whether crossover or core. He points to Decca's partnership deals with Classic FM and HMV, which last year delivered 100 discs exclusive to the retailer under the series title The Full Works. Ten fresh Full Works titles appeared this month, adding to the list of compilations drawn from Universal's prestige classical labels, Decca, Deutsche Grammophon and Philips among them. Around 250,000 units of The Full Works have shipped to date, delivering sales of more than 200,000 discs and supplying classical music to small HMV stores that might not otherwise stock mainstream classics.

The Full Works, presently selling at over 5,000 units a week and accounting for 10% of weekly classical sales, has captured an annualised share of 6% of the classical market less than a year after its launch. "I think that's something to celebrate," says Wilkinson. "We expect to exceed over 300,000 units this year." Decca also expects to announce a new partnership deal with a nationally-known organisation in Q2, part of the company's

Classical music labels are balancing the need to be creative with their repertoire while concentrating on marketing their core artists to a wider audience

"It's about signing artists long term, musicians who we believe in and feel have a big future. I've been watching Jack's work for a long time..."

POLLYANNA GUNNING, SONY

The first of Jack Liebeck's three-album deal with Sony - Dvorak's Violin Concerto - will be released this month



Classical royalty : Kate Royal's new album is one of EMI Classics' big releases of quarter two

strategy to win fresh converts to classical music

According to Decca managing director Dickon Stainer, significant changes to the retail landscape must be managed and exploited by classical labels. Although sales of albums in the classical artist chart shrank last year by 1.5%, Stainer argues that considerable room for growth remains in the classical market. "There's a lot of life in the record business yet and consumer interest in classical music is as strong as ever. The challenge is to get that music to the consumer."

Stainer believes lessons can be learned from book publishing, where the power of endorsement and recommendations counts strongly in marketing new titles. He stresses the value of consumer reviews and record awards to the marketing process; likewise, the blogosphere's expansion and appearance of consumer reviews on selling websites are potential allies in attracting attention to classical recordings. "The internet has made informed advice a staple of the purchasing process," he says. "The impulse purchase is diminishing. Those companies and artists able to generate word-of-mouth recommendation and testimonial in traditional media or online outlets are really going to benefit."

Classical titles linked to live performances, high-profile events and important anniversaries in Q2 reflect the concerns of marketers to catch the attention of niche audiences. Universal's Deutsche Grammophon label released a "tour edition" of Fiesta, the acclaimed album from Venezuela's Simón Bolívar Youth Orchestra and its firebrand young conductor, Gustavo Dudamel, to coincide with the ensemble's stay at London's South Bank Centre from April 14-18. Sales soared following widespread media coverage, helped not least by direct selling to audience members and followers of the orchestra. More than 60,000 people attended the orchestra's five-day residency.

Meanwhile, EMI Classics has rush released a performance of Handel's Messiah, recorded live on Palm Sunday and relayed simultaneously by satellite to 26 cinemas across the UK, to maximise its potential audience.

The recording's digital version was broadcast in full by Classic FM on Easter Monday, issued for download on April 14 and hit the high street on April 20. EMI Classics UK marketing manager Lee Daniel Woollard says that the label's focus on core classical releases includes links to concerts by featured artists.

The May 4 releases of soprano Kate Royal's latest album and the world premiere recording of Sir John Tavener's multi-faith Requiem are key Q2 releases for EMI Classics. "We also have Piotr Anderszewski's Carnegie Hall debut piano recital disc out on Virgin Classics on May 4 and the June 15 release on EMI Classics of Thomas Adès's The Tempest, from the Royal Opera House. These core titles are what we are about," says Woollard.

Woollard adds that the March 2 release of Puccini's Madama Butterfly, with Angela Gheorghiu in the title-role, shows what can be achieved with a combination of star talent and

PICTURED BELOW
Star talent: Romanian soprano opera singer Angela Gheorghiu features on EMI's release of Puccini's Madama Butterfly



Features



PICTURED ABOVE
The big four: anniversaries of the births of Henry Purcell (1659) and Felix Mendelssohn (1809) and the deaths of George Frideric Handel (1759) and Joseph Haydn (1809) are concentrating the minds of classical product managers in 2009

PICTURED BELOW
Indie attraction: Angela Hewitt's second recording of Bach's The Well-Tempered Clavier is a key Q2 release for independent classical labels



bold marketing. HMV classical and specialities manager Tony Shaw, agrees. "Butterfly got off to a flyer, helped by EMI being very aggressive with the price and a great recording," he comments.

And what of the wider classical market? Statistics suggest that it is performing reasonably well, despite the contraction of high street retail and worsening recession. In January and early February, classical unit sales were down by around 5% on the same period last year. The Q1 2009 figures, however, show a sharp falling off in the last two weeks of February.

Shaw puts the decline down to the general absence of crossover classical titles from Q1 release schedules. He points to strong sales for Howard Goodall's *Enchanted Voices*, billed as an album of "21st-century chant" and released by Classic FM, together with Britain's Got Talent contestant Faryl Smith's debut disc, which reached number four in the pop albums chart following its March 9 issue on UJ. All-girl string quartet Escala's June 1 album release, Shaw adds, should also perform well at retail.

"The market for Q1 sales this year at 55,000 units is close to what it was for the same period last year, just shy of 60,000," notes Shaw who says that catalogue sales have certainly contributed strongly to HMV's classical figures, especially since the launch last May of *The Full Works*.

At Sony, classical product manager Pollyanna Gunning is looking to draw the best possible return from careful marketing investment. The company's UK classical label recently signed a three-album deal with violinist Jack Liebeck, whose debut title for the Quartz label was nominated for a Classical Brit Award in 2005.

Liebeck opens his Sony career in May with the release of Dvorak's Violin Concerto. A second disc of the Brahms violin sonatas is on the cards, with ideas for a third album of contemporary works by British composers beginning to take shape. "This is one way that Sony is aiming to market releases now," explains Gunning. "It's not just about one-off projects; it's about signing artists long term, musicians we believe in and feel have a big future. I've watched Jack's work for a long time. We see him as an artist we can support and develop."

Other high-profile Sony Q2 releases include the second volume in Murray Perahia's survey of J.S. Bach's Keyboard Partitas, a new themed album from American violinist Joshua Bell, and Haydn's *The Seasons* from Concentus Musicus Wien and Nikolaus Harnoncourt, issued to coincide with the bicentenary in May of the composer's death.

The company has placed its 2009 classical sales focus on digital downloads, a strategy aided by tracks and other content offered exclusively to market by selected service providers. Gunning lists digital-only albums devoted to the works of this year's four big anniversary composers; Purcell, Handel, Haydn and Mendelssohn, offering entry-level introductions to their music.

"We began focusing on digital-only product last year, in partnership with iTunes," she recalls. "That proved a genuine success, attracting people to accessible classical compilations created exclusively for download." She adds that new physical and digital releases will, whenever possible, be timed to coincide with live performances. Post-performance signing sessions also offer a way of turning concert ticket buyers into record consumers.

The challenge of converting radio listeners into record buyers is clearly in the mind of Giles Pearman, group enterprises director for Classic FM's parent company Global Media. He is convinced that the radio network's influence on the classical record market will continue to grow, together with sales

of recordings associated with the Classic brand. "Although there's increasing pressure on space for music in store, classical is holding its own," he observes. "The challenge now is to find other ways of working with HMV to protect and boost its offering of classical music."

Pearman observes that initial critics of Classic FM's presentation of individual movements and miniature classical compositions have been forced to reconsider their objections since the station extended its commitment to full works on air and on disc. "We're encouraging our audience of 6m to buy *The Full Works* and listen, for example, to all the movements of a favourite symphony or concerto."

The *Full Works*, says Decca's Mark Wilkinson, highlights the popular appeal of Classic's brand and the attraction of top-flight performances from the Universal catalogue. "It's important that we continue to bring creative and commercial product to market." He looks ahead to the May 4 release of *A New Heaven* from The Sixteen and a new duets album with Plácido Domingo on May 11, titles with broad potential market appeal. One of the first key releases for Decca in its new guise spotlights the Kenyan Boys Choir, signed to Decca by Universal's canny A&R man Tom Lewis during a Heathrow stopover following the group's contribution to

"Our creative juices need to be flowing quicker and faster than ever - classical labels need to find the consumer and connect with them..."

MARK WILKINSON, UJ

President Obama's inauguration celebrations in Washington. *The Spirit of Africa*, backed by a heavy-weight marketing campaign, is set for release on June 29.

"Our plans are ambitious and aggressive to keep sales of new core and catalogue classical titles on compact disc alive on the high street," he says. "Our creative juices need to be flowing quicker and faster than ever - classical labels need to find the consumer and connect with them."

The profile of independent classical releases, boosted by the February launch of the Official Chart Company's new specialist classical chart, received a further lift on April 7 with the announcement of the fourth BBC Music Magazine Awards. This year's event at King's Place reflected its growing importance, underpinned by backing from its first sponsor and a shift of venue from a Thames cruiser to central London concert venue.

The mix of 18 nominations, selected from BBC Music Magazine five star reviews, predominantly favoured indie labels. Sony led the way for the majors with two nominated discs; Universal's Deutsche Grammophon and Virgin Classics were the only other majors in the frame: each label, however, scored prizes. Veteran conductor Sir Charles Mackerras scooped the disc of the year for his acclaimed recording of Mozart's late symphonies on the Glasgow-based Linn label. Hyperion, Chandos and Soli Deo Gloria added to the list of successful UK indies.

"Our awards help sell discs at a fallow time of year for classical sales," says BBC Music Magazine editor Oliver Condy. "But they are not about targeting popular releases. Nominations are chosen simply on the strength of reviews of discs released in 2008." He adds that the BBC Music Magazine Awards' online public poll, which attracted almost 90,000 votes last year, confirms public interest in core repertoire.

"We believe the combination of our critics' judgements and the public's involvement means that award winners are uniquely chosen," Condy observes. "They are guaranteed to be attractive and to represent the best of the classical market." HMV's Tony Shaw agrees that public involvement with the BBC awards does lead to sales. "Having an award won't make Bartók's string quartets sell like Katherine Jenkins -



PICTURED ABOVE
Classic FM's release of *Enchanted Voices* by Howard Goodall has enjoyed strong sales. Goodall is also a Classical BRIT nominee

nothing will! But people are attracted to releases that win prestigious prizes like the BBC Music Magazine Awards and Gramophone Awards."

A glance at key Q2 releases from independent classical labels reveals no shortage of attractive titles. Hyperion led the way in April with Angela Hewitt's complete account of *The Well-Tempered Clavier*, her second recording of Bach's monumental keyboard work.

Chandos, meanwhile, has prefaced the celebration of its 30th birthday on May 20 with the release of a 30-disc "Milestones" set and is preparing to announce a raft of significant new signings to the label.

Naxos supplied the Easter market with an important new album of works by James MacMillan, and also offers an album of Shostakovich premiere recordings in May. Telemann's *Brookes-Passion*, Bach's *Brandenburg Concertos* and Matthias Goerne's interpretation of Schubert's *Die schöne Müllerin* are among the Q2 highlights from Harmonia Mundi.

Details of the quarter's second awards show, the Classical Brits, were announced on April 20 at the MayFair Hotel. Award nominees for the 10th show, scheduled for the Royal Albert Hall on May 14, include Sir Charles Mackerras, Alison Balsom, Gustavo Dudamel, Anna Netrebko, Elizabeth Watts and Howard Goodall. Jose Carreras, one of the original Three Tenors, will be honoured with this year's lifetime achievement award and will perform in return. Katherine Jenkins is confirmed to appear in duet with Plácido Domingo on a bill that includes performances by Faryl Smith, The Priests and the unique piano partnership of Lang Lang and Herbie Hancock.

Classical Brits chairman Dickon Stainer stresses the event's strategic importance to the classical marketplace. "These awards and their ITV1 broadcast make their full effect if they're combined with a number of other things," he notes. "The extent to which they drive sales will depend on the profile of winning artists, their retail distribution and promotions surrounding them at the time."

"I firmly believe that special performances on the show have made a serious impact on sales. That has been proven over the last nine shows and I'm sure will be the case again in 2009."

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PICTURED ABOVE
The Sixteen's *A New Heaven* is released this month by Decca

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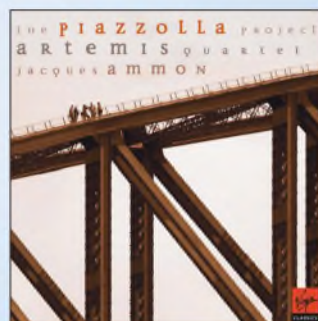


CD Cat No. 264 5362

LIVE Barbican Hall,
London (5 June)



CD Cat No. 235 1342



CD Cat No. 267 2920

LIVE Wigmore Hall,
London (26 June)



CD Cat No. 267 2912

LIVE Royal Festival Hall,
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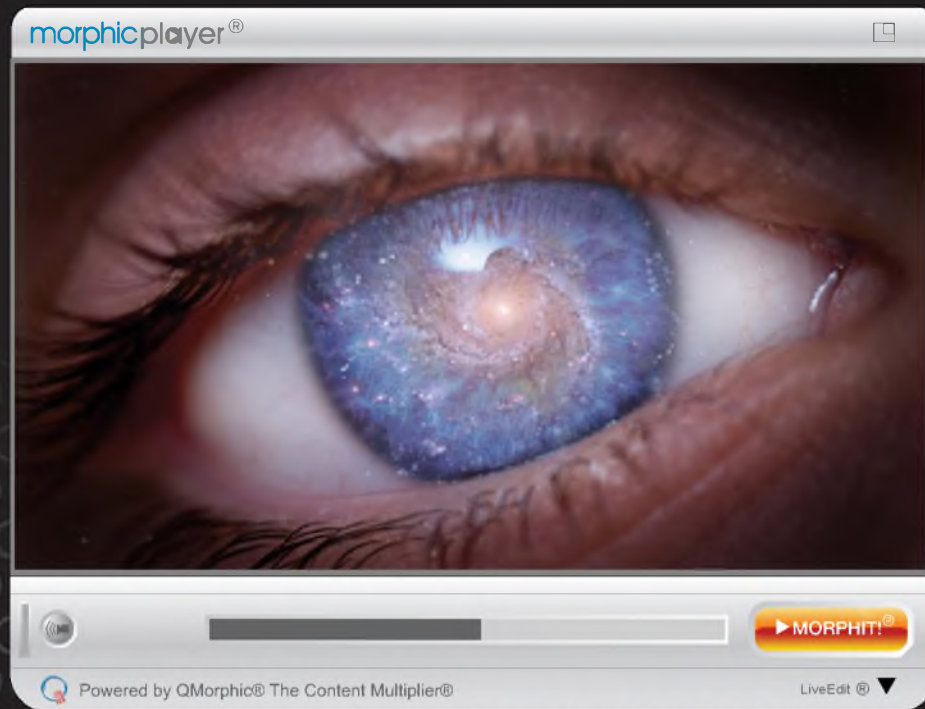
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Features

REANIMATING THE VIDEO STAR

The PRS for Music/YouTube dispute has highlighted the money issue (or rather lack of it) within the video industry and those who make a living from it are feeling the pinch. As leading directors increasingly turn to commercials in favour of cash-strapped promos, how can labels help prevent the talent drain?

Video

By David Knight

WITH THE GROWN-UP AND GREYING MTV GENERATION

giving way to the YouTube youth, music videos not only remain an important marketing tool but are arguably more popular than ever.

In 2008 YouTube enjoyed year on year page view growth of 180% with music videos representing a core element of the website's content. And, according to Entertainment Media Research's fifth Digital Music Survey, 71% of respondents said that an artist's most desirable digital content was their official music video.

On the survey's publication, EMR chief executive Russell Hart declared that the music video has become "the industry's trump card for engaging consumers and creating that long-term emotional connection required for monetisation. It is now the vital component in music marketing".

The fact that PRS for Music's dispute with Google has led to all premium music video content being removed from YouTube in the UK underlines the continued importance of music promos as a key revenue source.

Meanwhile, Universal has been busy revealing details of its new premium content video site Vevo.com, in partnership with YouTube, which will see the leading major populate the site with professionally-created music videos.

There is no doubt that the online environment provides an astonishingly effective distribution system for music videos. So why does the music video industry in the UK give a fair impression of being virtually on its knees?

Just before the YouTube/PRS dispute hit the headlines, an emergency meeting took place with members of leading London music video production companies and some labels to discuss pressing issues facing the business. For some, their very survival is at stake.

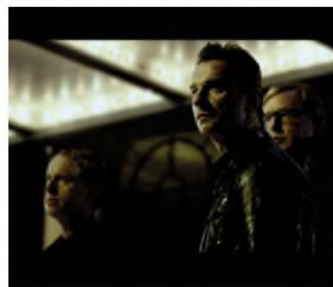
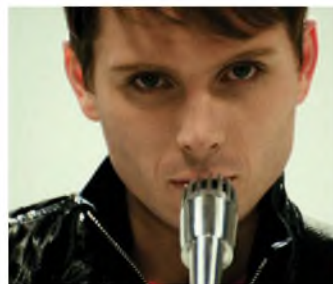
"We're allowing our industry to go, and we're not fighting for it," says Flynn Productions' managing director Mary Calderwood, a long-time supplier of videos, and one of the meeting's organisers. "We're losing talent because they're getting the stuffing kicked out of them. Production companies are on their arses financially."

The reason is that several years of declining budgets for music video production is now being compounded by the credit crunch. Cashflow is the new problem – one leading video production company, Draw Pictures, recently went under – and now London's established video industry is looking for the music industry to relax payment rules for them to be able to pay film crew promptly on lower budget productions. "We need to have 75% upfront because no crew think we're going to pay them," says Calderwood.

"Major labels are making money from videos and it is not feeding back into budgets – that should be rectified," says Partizan head of music video Sasha Nixon, who has developed some of the best young directors to emerge in music videos in the past few years, including Saam, Nima Nourizadeh and Kinga Burza.

Unsurprisingly the perspective of the record labels – which pay for music videos to be made – is quite different. With declining revenues from traditional sources, they have sought better value from their music video output, and argue that the sums shelled out for video production still far outweighs the amounts earned by streaming royalties and download sales.

Bob Brimson, consultant director of creative services at Universal Music, has implemented strict budget controls on videos at all Universal labels in recent years.



Consequently budgets have been pushed down across the whole business, but Brimson says that was necessary. "We think we've been fair," he says. "Some production companies were abusing the system, and that doesn't happen anymore."

But another argument is that music video production has been effectively subsidised for years. Most of the main promo companies are part of larger commercial-making operations, working on a business model that sees directors graduating from music videos to commercials.

Top directors include Dougal Wilson – whose talent for comic creativity has graced videos for the likes of Will Young, Bat For Lashes, and the latest Coldplay video for Life In Technicolour; and Nima Nourizadeh, hip indie-pop director of videos for Hot Chip, Lily Allen, CSS and, most recently, Franz Ferdinand's No You Girls. They and other directors are more than likely working on commercials as well as videos.

"There's probably one or two directors who make an OK wage [just making videos]," suggests Factory Films co-managing director Toby Hyde. "Five years ago there were about 20 or more. A lot of directors are disillusioned. Even on low-budget jobs, the label marketing department is all over it. Everything is so controlled."

"Everyone gets burned out after a year," says Nixon. "No-one wants to lose four weeks or longer for something that's going to earn them a couple of grand, or less. Good people are steering away from videos."

The talent drain is not limited to directors. Producers, who organise the production for a percentage of the budget, face a double whammy on low budget clips. "The lower budget jobs take more time and stress than high-budget ones – but producers get paid less," notes Phil Barnes, the experienced head of production at Bikini Films. "It's not good value for the client either."

For his part, Universal's Bob Brimson wholeheartedly agrees. "The producer is the pivotal job – and they could be earning less than the runner when you consider what they are taking home a day. If you want good people you have to pay them."

But now both indie labels and majors can turn to a new generation of filmmakers getting their start entirely outside the traditional routes. These hungry new directors generally contact bands directly, and then make their videos on negligible budgets with a video camera and editing software on their computer.

New technologies heralding cheaper production costs have helped – so videos have increasingly been shot on HD, or more recently, on the new hard drive RED camera, rather than expensive film stock.

Furthermore the UK website Radar Music Videos gives bands and record companies the chance to advertise their briefs for music videos, and have Radar's members – mostly aspiring directors – script on their tracks. Some of the results are as ordinary as their tiny budgets allow, but some are excellent – such as two animations by Manchester-based animator Kenny Frankland for London Elektric and Mistabishi.

Meanwhile, BUG is a regular music video event at the BFI Southbank which screens the most creative work in music video and often celebrates the DIY aesthetic of the YouTube generation together with more polished work, playing to sold-out audiences.

"There are professional videos, and then a whole band of videos, some dreadful, some interesting, made for £2,000 or less," says Barnes. "Music video should always encourage new talent. But a £2,000 video is not going to compete at the level that a label really wants it to."

In fact, there is some recognition on the label side that something has to be done. "There's a danger that the [video] industry is slipping too far – turning into a bit of a hobby," says Sony Music's head of video Mike O'Keefe, who helped organise the emergency forum. "And I'm concerned that the video output is getting pretty ordinary."

Calderwood is calling for greater investment in videos so that talent can be developed and the long-term health of music videos in the UK put on a more secure footing. "We need to have commercial videos. It's the future – and it will help to get advertisers involved. And it's not going to be two inches big much longer online. It's going to be high-quality images full-screen – so we need to develop talent that has a photographic eye."

Benski believes that videos are absolutely crucial in the visual mix of a marketing campaign, "It could be the shop front – a way of being more daring. Because TV won't let you do these things."

And key to the power of music videos is how they can keep working for an artist and a label. "[A music video] offers a good return, can sit in the vaults and be exploited forever – which you can't say about any other form of promotion," says Brimson. "It could be that video is gaining the status it deserves – a very good bang for your buck."

PICTURED ABOVE
Leading directors have worked on recent and current projects including (clockwise from main picture): London Elektric's All Hell Is Breaking Loose (Kenny Frankland); Franz Ferdinand's No You Girls (Nima Nourizadeh); Coldplay's Life In Technicolour (Dougal Wilson); Misty's Big Adventure's I Can't Bring The Time Back (Mark Lockett); and Depeche Mode's Wrong (Patrick Daughters)

"It could be that video is gaining the status it deserves – a very good bang for your buck..."
BOB BRIMSON, UNIVERSAL

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Features advertorial

NEW ZEAL, NEW TALENT

New Zealand's twin islands are cultivating a music scene destined to make a global splash. Here we look at the Kiwi talent on the verge of big things and set to appear at Brighton's Great Escape festival

THE INTERNATIONAL PROFILE OF NEW ZEALAND'S MUSIC continues to grow, thanks to a wealth of emerging young artists. In the US, rap sensation Savage's 2m-selling single *Swing* ranks as the top Kiwi export, while elsewhere it is Pip Brown aka Ladyhawke who has been attracting attention.

With the support of two proactive government agencies, New Zealand enjoyed a big presence at March's South by Southwest in Austin, Texas. The Kiwi barbeque was a roaring success with RSVPs outnumbering capacity tenfold, thanks to the lure of free NZ Sauvignon Blanc and the onstage presence of Ladyhawke alongside art-poppers Cut Off Your Hands.

The New Zealanders next turn their attentions to Brighton, where a handful of acts are heading to The Great Escape festival this month.

Bang Bang Eche made significant industry inroads at SxSW with their brand of carefree electro underpinned by dirty basslines. Their anthemic *Four To The Floor* is one of the most attention-grabbing songs of a genre that shows no sign of giving up its grip on those who simply want to dress up to get down.

With five years of globetrotting under their belts, Die! Die! Die! have become streamlined and increasingly impressive performers; once abrasive and often more bratty than brilliant, they are now impressively powerful. Eager to build on the inroads made with their Shayne Carter-produced second album *Promises*, the trio could well be onto something special when they head into the studio later this year.

Connan Mockasin first appeared on *Music Week's* radar a couple of years back when he and his blues-drenched trio Connan & The Mockasins arrived in the UK with a single on Regal. He is no stranger to Brighton, having contributed his seemingly helium-powered vocals to a track on Norman Cook's recent BPA album *I Think We're Gonna Need A Bigger Boat*. Recently seen on tour with *Late of the Pier* and with a European jaunt with *The Veils* on the horizon, Connan's quirky psychedelia continues to progress in ever-more wonderful directions.

Transgressive signing Liam Finn emerged from father Neil's shadow in 2007 with the acclaimed *I'll Be Lightning* album. After playing pretty much everything on the album himself, Finn has worked his material into a remarkable live show where, aided only by vocalist/percussionist Eliza-Jane Barnes, he leaps from looped guitar to frenzied drumkit-bashing and joyous howling. This eye-catching style has already won him appearances on *The Late Show* with David Letterman and *Later...* with Jools Holland.

Charlie Ash are making UK inroads on the back of support from Radio One's *Kissy Sell Out*, as well as blog buzz for their cover of Color Me Badd's *I Wanna Sex You Up*. But slow-jam they are not, of course - it is pure Eighties electro pop and synth grooves from this two-girl/two-boy line-up. Provocatively pop-tastic stuff.

Rodney Fisher arrived in London three years ago as guitarist in *Breaks Co-Op*, having previously fronted breakthrough indie poppers *Goodshirt*. This time around, Fisher will be bringing his club night the *Black Tie Event* to The Great Escape. Based in Kilburn, London, the event has recently hosted appearances from the likes of *The Crimea* and *JJ Pistolet*. His solo material proves the sharp songwriting talent that brought *Goodshirt* a string of New Zealand radio hits is still strong. An amazing talent.



The Veils' Finn Andrews returned to his teenage home of New Zealand last year to start writing songs for the band's third album *Rough Trade, Sun Gangs*; a collection many are heralding as the band's finest moment yet.

Former Salmonella Dub frontman Tiki Taane's *Always On My Mind* satiated New Zealand's love of reggae-tinged pop last year, becoming the most successful single ever in the country's charts. It spent 19 weeks in the combined airplay/sales singles Top 10 and a total of 40 weeks in the Top 40. The song went platinum, while his album *Past Present Future* spent 66 weeks in the charts, achieving double platinum sales. *Always On My Mind* was also heralded as the first locally-produced single to achieve gold status on digital sales alone, with the bulk of those sales made via the mobile sector.

But away from those impressive figures, New Zealand's physical market has suffered as much as the rest of the world in recent years. Four years ago the national success story had been *Fat Freddy's Drop*, whose Polynesian and Kiwi-saturated grooves mixed dub and dancefloor styles. They turned seven-times platinum with more 100,000 CD sales. Since then, however, just one local artist - Brooke Fraser with her second album *Albertine* - has clocked four-times platinum sales, with a further two - *Opshop's* *Secondhand Planet* and *Bic Runga's* *Birds* - turning triple platinum certification for selling more than 45,000 copies.

The last published industry sales figures in 2007 show a music industry retail sector then valued at NZ\$140m (£54m) per annum, but shrinking at an annual rate of almost 10%. Since then, one major retail chain has gone into liquidation and a number of indies have shuttered, while the Australian chain *JB HiFi* is the only new entrant with seven stores in the North Island. In 2007, the digital music market was valued at around \$NZ 10m. (£3.8m) with mobile still making up 63% of that business.



PICTURED CLOCKWISE FROM FAR LEFT

Tiki Taane, The Veils and Liam Finn are three New Zealand acts on the verge of a international breakthrough



The creative industries' anti-filsharing initiative, the proposed Section 92a amendment to the Copyright law, would have put the onus on ISPs to shut down the accounts of persistent filsharers. But in March 2009 the incoming National Party government was swayed by a high-profile campaign opposing the law change and dropped the proposal.

Despite those industry setbacks, the past few months have seen the southern summer filled with New Zealand song. On the radio, hip-hop producer P Money and vocalist Vince Harder had a massive hit with the housey *Everything*, while fellow Auckland hip-hop crew *Smashproof* employed hot new vocalist Gin Wigmore on the chorus of their hard-hitting platinum hit *Brother*, currently at number one on the New Zealand singles chart and the most-played home-grown song on New Zealand radio. *Midnight Youth* have also taken their preppy indie stylings to the top of the airplay charts with their single *The Letter*.

On the live circuit, summer festivals *Big Day Out* and *Rhythm & Vines* have done impressive business, with line-ups featuring a mixture of international and local headliners, while Wellington's *Homegrown Festival*, with its exclusively Kiwi line-up, was a sell-out. The top-selling national tours came from drum'n'bass act *Shapeshifter* and the ever-popular *Winery Tour*, which filled 17 winery paddock-styled venues in February with a bill featuring *Opshop* and Anika Moa supporting perennial favourite *Dave Dobbyn*.

It was left to Neil Finn to provide another highlight of the Kiwi musical summer with January's reprise of his *Seven Worlds Collide* charity recording project, where members of *Radiohead* and *Wilco* rubbed shoulders with Johnny Marr, KT Tunstall, Lisa Germano and local pals at Finn's *Roundhead* studio and on a three-night live series. Expect to hear the recorded results released with proceeds going to Oxfam in mid-2009.

New Zealand at The Great Escape, online at www.kiwihits.com/greatescape

Features music :) ally

VEVO THE REVOLUTION



Britain's Got Talent contestant Susan Boyle's mind-boggling YouTube success is further evidence of video-sharing sites' sway over music fans. But with the launch of Universal's HD-quality VEVO site, are we ushering in a new era of segregation between user-generated content and premium artist videos?

PICTURE ABOVE Susan Boyle's YouTube clips have been viewed more than 100m times over the past three weeks

Video-sharing

THERE IS A HEALTHY DEBATE TO BE HAD about whether Susan Boyle would have become a global YouTube star without the help of Britain's Got Talent.

Google's video-sharing site is tailor-made for making web celebs out of unremarkable-looking people with remarkable talents. Some 100m video views later – at the time of writing – it almost feels immaterial whether Boyle wins the series or not now. She is already a star on both sides of the Atlantic, following in the footsteps of Paul Potts from first last series.

Yet if one of YouTube's key selling points is the hairbrush divas who let rip into webcams without the backing of a prime-time TV talent show, they are also a problem for the site.

Mixing user-generated content (UGC) with premium videos is not considered to be the ideal sell when it comes to advertising, which has led to an increasingly popular theory: that the reason Google's YouTube revenues lag behind its licensing payments is because of the site's UGC heritage.

Music videos may be one of the most-watched forms of content on YouTube, but if Google

could have them off into a separate site uncluttered by the general population's home videos, it could charge top dollar and maybe – just maybe – pay its bills to the rights owners.

As we said, it is just a theory. But it will soon be put into practice in the form of VEVO, YouTube's new venture with Universal Music Group (UMG). Except the most intriguing thing about it is that it is not actually a Google venture. Instead, the site and its business relationships will belong to UMG, while Google will simply run the technical side for the major. It is at this point that uncharitable industry types with long memories may start muttering darkly about PressPlay and MusicNet.

VEVO's most immediate comparison, though, is with a much newer site launched by UMG rival EMI. Its relaunched EMI.com website is just as much of a direct-to-consumer play as VEVO, and both sites will share the goals of taking more control over how music is served up to fans, learning how they interact with it, and (hopefully) making lots of money. Admittedly, VEVO is more

about the control and making money parts, and EMI.com is more about the learnings.

Even so, VEVO poses several questions. The first is whether UMG's rivals will sign up to add their music videos to the site and, if so, what guarantees they will seek and receive regarding access to data on who is watching those videos. VEVO has the potential to be the music industry's equivalent of online TV site Hulu, which aggregates TV shows from several big US broadcasters and charges a premium for advertising as a result. As an aside, Google is trying to take on Hulu with a new section on YouTube dedicated to full-length TV shows.

of Google's disputes with collecting societies PRS for Music in the UK and GEMA in Germany. When Google first announced that it was removing all premium music videos from the UK YouTube site earlier this year due to its failure to reach a deal with PRS on licensing payments, PRS announced that it had the solid backing of the labels in its negotiating stance. Yet just a couple of months later, here is the biggest major announcing a new music videos site with YouTube.

You don't have to be a mischievous type to wonder what the VEVO announcement reveals about just how solid that backing is. With songwriters accusing Google of being a faceless corporation intent on doing creators out of their rightfully earned royalties, Google can now fight back by pointing out that it is working closely with the largest record company in the world, with a deal that demonstrates its commitment to the music industry.

Meanwhile, VEVO is set to launch in the US first, but the UK would normally be a prime candidate for getting it shortly afterwards. The ongoing failure to reach a deal between Google and PRS for Music surely stymies any such launch for VEVO on this side of the Atlantic. Could that result in UMG leaning on PRS for Music to lower its demands in order to reach a deal? Another question that is yet to be answered.

In itself, VEVO is a great idea. A slick site focused on HD-quality music videos, with the active co-operation of rights-owners and Google's advertising sales and analytics technology, would be a big step forward for the music industry. But to truly succeed, it needs more labels than UMG,

and not just majors, and it needs all the requisite publishing and licensing rights locked down from the start. It needs the openness and sharing that characterise Web 2.0, including the ability to embed videos on other sites – something you cannot do with the Susan Boyle clips on YouTube, by the way.

In short, VEVO could deliver on the promises made by Google and UMG and prove that there is a profitable business model for streaming music videos online, or it could be an unpopular silo that opens up more divisions between the label(s) and other elements of the music industry chain.

If you believe the conspiracy theories, that would not entirely be a disappointment to Google. Still, the power and potential of the company's technology should be reason for optimism that VEVO could match Hulu's success and be as important to the music industry as MTV was back in the day.

● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see www.MusicAlly.com



The second question is, if the labels decide they do not want to join UMG's bandwagon, whether they will seek to launch their own VEVOs. Google has already said it is happy to consider signing these kinds of deals with other labels or media companies. So, in theory, this time next year every major label could have their own mini-YouTube for their own music videos. Warner already runs Rhino TV while Sony has been focusing on making official video content available on artist sites.

Is this what music fans want? Web 2.0 is about aggregating content from different sources, and making it as easy to share and/or embed elsewhere as possible – often admittedly with scant regard for copyright or licensing payments. Will label-owned music video sites really deliver on these features? And would it not make sense for labels to get behind independent premium music video sites like Muzu.tv or Audiotube? The jury is out on all of these questions, and will be for some time yet.

The other interesting thing about VEVO, of course, is the timing of its announcement, slap bang in the middle

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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

- **Alessi's Ark** Over The Hill (Virgin)
Previous single: The Horse (did not chart)
- **Esser** Headlock (Transgressive)
Previous single: Satisfied (did not chart)
- **Girls Aloud** Untouchable (Fascination)
Previous single (chart peak): The Loving Kind (10)
- **Ironik** Tiny Dancer (Asylum)
Previous single: I Wanna Be Your Man (35)
- **The King Blues** I Got Love (Island)
Previous single: Save The World, Get The Girl (68)
- **King Creosote** Coast On By (Domino)
Previous single: Admirer (did not chart)
- **Morrissey** Something Is Squeezing My Skull (Polydor)
Previous single: I'm Throwing My Arms Around Paris (21)
- **Asher Roth** I Love College (Island)
Debut single
- **T-Pain** Feat. **Chris Brown** Freeze (RCA)
Previous single: Hustler's Anthem '09 (did not chart)
- **Kanye West** Paranoid (Roc-A-Fella)
Previous single: Heartless (10)

Albums

- **Blue Roses** Blue Roses (SelviaXL)
Debut album
- 

- **Bob Dylan** Together Through Life (Columbia)
Previous album (first-week sales/total sales): Modern Times (55,241/21,481)
- **The Enemy** Music For The People (Warner Brothers)
Previous album: We'll Live And Die In These Towns (39,192/398,374)
- **The Lost Set** The Tone (Island)
Debut album

Out next week

Singles

- **The Days** Never Give Up (Atlantic)
 - **Empire Of The Sun** We Are The People (Virgin)
- “Empire Of The Sun seem to have captured the UK public's imagination in a way the two members' previous bands – The Sleepy Jackson and Pnau – never did. We Are The People, the second single from debut album *Walking On A Dream*, is the track that perhaps best captures the duo's mix of electronic disco and sweet Seventies rock, with a brilliantly balanced chorus of melancholic-yet-danceable resignation. It's the kind of track that would doubtless sound perfect blaring from radios this summer, with Xfm and Radio One's Zane Lowe already on board. The video, too, is a source of psychedelic wonder.”
- www.musicweek.com/reviews
- **Jade Ewen** It's My Time (Geffen)
 - **Gary Go** Open Arms (UCCA)
 - **Hockey** Song Away (Virgin)
 - **The Jessie Rose Trip** Forever & A

Day (New Music (Live))

- **Kleerup** Longing For Lullabies (Positiva)
 - **Caroline Liar** Show Me What I'm Looking For (Atlantic)
 - **Mastodon** Oblivion (Reprise)
 - **Daniel Merriweather** Red (1)
- “Maybe it's just a reaction to the title, but everything about this single screams (Coldplay's) Yellow. Yes, there is the colour reference, but the tone of the two songs – broadly, big tear-jerking ballad choking on their own sincerity – is also similar. But this never did Coldplay any harm; indeed, from its shuffling Ronson drums to soaring Duffy-esque strings, everything about this song says hit, which should help Merriweather escape Ronson's shadow.”
- www.musicweek.com/reviews
- **Tommy Sparks** She's Got Me Dancing (Island)
 - **Britney Spears** If U Seek Amy (Live)
 - **U2** Magnificent (Vertigo)

Albums

- **Akron/Family** Set Em Wild, Set Em Free (Crammed)
 - **Alessi's Ark** Notes From The Treehouse (Virgin)
 - **Ciara** Fantasy Ride (LaFace)
 - **The Do** A Mouthful (Get Down!)
 - **Esser** Braveface (Transgressive)
- 

- **Gallows** Grey Britain (Warner Brothers)
- **Keri Hilson** In A Perfect World... (Interscope)
- **The Horrors** Primary Colours (XL)
- **Hanne Hukkelberg** Blood From A Stone (Netwerk)
- **The Maccabees** Wall Of Arms (Fiction)
- **Conor Oberst & The Mystic Valley Band** Outer South (Wichita)
- **Peaches** I Feel Cream (XL)
- **St Vincent** Actor (Beggars Banquet)
- **Richard Swift** Atlantic Ocean (Secretly Canadian)
- **Various** A Bugged Out Mix By Hot Chip (New State)
- **The Von Bondies** Love, Hate & Then There's You (Fierce Panda)

May 11

Singles

- **Lily Allen** Not Fair (Regal)
- The follow-up to number one – and Q1's biggest airplay hit – The Fear, Not Fair may find life at radio a little tougher due to lyrics including, “I lie here in the wet patch in the middle of the bed feeling pretty damn hard done by/I spent ages giving head.” Nevertheless, this jaunty ode set to a slapstick country-style melody will keep Allen's profile high prior to her string of summer festival appearances. Already in the Top 10 on download sales, Regal is issuing the track across a range of formats including CD, seven-inch vinyl and in a six-track iTunes version.

- **Alesha Dixon** Let's Get Excited (Asylum)
- **God Help The Girl** Come Monday Night (Rough Trade)
- **Laura Izibor** Don't Stay (Atlantic)
- **The Killers** The World We Live In (Vertigo)
- **Passion Pit** The Reeling (Columbia)
- **The Soft Pack** Extinction EP (Mojib)
- **T.I** Whatever You Like (Atlantic)

Albums

- **50 Cent** Before I Self-Destruct (Interscope)
- **David Archuleta** David Archuleta (RCA)



- **Bloc Party** Intimacy – Remixed (Wichita)
- **Nathan Fake** Hard Islands (Border Community)
- **Gary Go** Gary Go (Polydor)
- **Green Day** 21st Century Breakdown (Reprise)
- **Junior Boys** Begone Dull Care (Domino)
- **Maximo Park** Quicken The Heart (Warp)
- **Daniel Merriweather** Love And War (Columbia)
- **Leona Naess** Thirteens (Polydor)

May 18

Singles

- **Eg Broken** (Parlophone)
- **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)
- **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)
- **Kleerup** Kleerup (Positiva)



- **The Lightning Seeds** Four Winds (UMTV)
- **Magic Arm** Make Lists Do Something (Switchflicked/Peacefrog)
- **Manic Street Preachers** Journal For Plague Lovers (Columbia)
- **Scott Matthews** Elsewhere (Island)
- **Passion Pit** Manners (Columbia)
- **Iggy Pop** Preliminaires (Virgin)
- **Lil' Wayne** Rebirth (Island)
- **Yppah** They Know What Ghost Know (Ninja Tune)

May 25

Singles

- **Black Eyed Peas** Boom Boom Pow (A&M)
 - **Dan Black** Hypntz (A&M)
- The song that kicked it all off for Dan Black. Hypntz is finally ready for its full commercial

release as A&M prepares his debut album. This song has been Zane Lowe's single of the week on Radio One and has also enjoyed spins from Jo Wiley among others. It is the follow-up to Alone which was released earlier this year. Black performed twice at Camden (crawl over the weekend).

- **Kelly Clarkson** I Do Not Hook Up (RCA)
- **Jamie Foxx** Blame It (1)
- **Dani Harmer** Free (UMTV)



- **Lindström & Prins Thomas** II (Estrimo)

“Scandinavian producers Hans-Peter Lindström and Prins Thomas have been busy in the three years since their first collaborative efforts, both being instrumental in popularising the so-called cosmic disco genre to national broadcast status. This follow-up is a slick, natural set of spaced-out Italo disco grooves mixed with organic guitars and guitars and sealed by a polished production sheen. A beautiful, loose album from two artists on top of their game, II perfectly coincides with the break of summer.”

www.musicweek.com/reviews

- **Little Boots** New In Town (579/Atlantic)
 - **Paolo Nutini** Candy (Atlantic)
- The glorious lead single from Paolo Nutini's second album is a timeless slice of country-tinged pop that should lead this Scottish talent deep into the heart of radio both in the UK and internationally. Nutini is currently in the midst of a global promotional tour that has seen him visiting seven countries over the past three weeks. The hard work begins here.
- **Pet Shop Boys** Did You See Me Coming (Parlophone)

THE PANEL

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



STEFAN BAUMSCHLAGER (LAST FM)
The Big Pink: Velvet (4AD)
The Big Pink are one of those bands you love from the moment you discover them. They epitomise everything that is beautiful about music: a fresh and unique-sounding approach you wish you had found first, care for detail, and soundscapes you can lose yourself in for hours.



CHRIS PARKIN (NME)
Kish Mauve: Black Heart (Sunday Best)
Fantastic, silver-plated electro-pop from the husband-and-wife duo Jim and Mima, who should now finally step clear of the shadow cast by Kylie's 2 Hearts, which they wrote. At their best, Kish Mauve brood icily like early Nineties Depeche Mode.



BEN PATASHNIK (NME)
Sonic Boom Six: City Of Thieves (Rebel Alliance)
It might have taken until their third album for SB6 to break the UK underground's glass ceiling, but their massive grassroots following practically guarantees success for City Of Thieves. The fact it's a fantastic stew of punk, ska and hip-hop helps too; finally, their time has come.



CHRIS COCO (DJ)
Kris Menace: Metropolis (Compuphonic)
Far from the world of pop, dance music is happily doing its euphoric thing. I defy you not to get lost in some kind of bliss in this lovely, pure house track from one of the current masters of the genre. Comes with dark and light versions and good remixes too.

- **Kevin Rudolf** Welcome To The World (Island)
- **Snow Patrol** The Planets Bend Between Us (Fiction)
- **The Veronicas** Untouched (Warner Bros.)

“Untouched is three minutes of the most dramatic, heavily-compressed power-pop to emerge from twin Australian sisters in the history of modern music. This is Avril Lavigne with the tempo nudged up to ‘super upbeat’, capped by a catchy lyrical tale about that old favourite, falling in love. Untouched leads the campaign for The Veronicas second album in the UK.”

www.musicweek.com/reviews

Albums

- **Dub Pistols** Rum And Coke (Sunday Best)
- **Escala** Escala (Syco)
- **Fanfarlo** Reservoir (Raffle Bat)
- **Grizzly Bear** Veckatimest (Warp)
- **Madness** Liberty Of Norton Folgate (Lucky Seven)
- **Marilyn Manson** The High End Of Low (Interscope)
- **Missy Elliott** Block Party (Atlantic)



- **Iggy Pop** Prelinaires (Virgin)
- **Simple Minds** Graffiti Soul (Sanctuary)
- **Sonic Youth** Eternal (Matador)
- **Toddla T** Skanky Skanky (1965)
- **Various** Moondust (Heavenly/Virgin)

“Journalist Andrew Smith was struck with the idea for Moondust when researching his book of the same name in which he tracks down all 12 men who have walked on the moon. Music, he realised, intersected the story

at every turn, from the politics behind the Space Centre to the astronauts themselves. The resulting tracklisting includes many of the psychedelic classics you might expect of the era, such as The Byrds' Eight Miles High and Strawberry Alarm Clock's Incense And Peppermints, but also casts its net wide in terms of inspiration, taking in everything from Brian Eno's ambient classic An Ending (Ascend) to AR Kane's thematically linked A Love From Outer Space. It is an album, in short, that does exactly what a very good compilation should do. More of this, please.”

www.musicweek.com/reviews

June 1

Singles

- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)
- **Demi Lovato** La La Land (Polydor)
- **Papa Roach** Lifeline (Interscope)
- **The Yeah You's** 15 Minutes (Island)

Albums

- **Beck** One Foot In The Grave (XL)
- This reissue of Beck's 1994 album – originally released a few months after his breakthrough Mellow Gold set – will come in a deluxe format featuring 13 previously unreleased tracks and will be available on CD, vinyl and download.
- **Dan Black Un** (Polydor)



- **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)

- **Iron & Wine** Around The Well (Sub Pop)
- **Mstrkrft** Fist Of God (Geffen)
- **Paolo Nutini** Sunny Side Up (Atlantic)
- **Paul Potts** Passione (Syco)
- **Spinnerette** Spinnerette (Hassle)
- **Taking Back Sunday** New Again (Warner Brothers)
- **Julian Velard** The Planeteer (Virgin)



- **Patrick Wolf** The Bachelor (Bloody Hamber)

“Mystical multi-instrumentalist Patrick Wolf sounds as liberated as ever with this blend of pop aesthetics, folk fiddles, mild electronica and grandiose orchestration. It's a strong follow-up to 2007's acclaimed concept album The Magic Position, rumoured to be heard afresh on a live DVD of two Shepherd's Bush Empire gigs soon. Unlike first single Who Will, an organ laden slow-burner, The Bachelor sees Wolf moving further into experiments with R&B beats, guitars and electro synths.”

www.musicweek.com/reviews

June 8

Singles

- **All-American Rejects** I Wanna (Geffen)
- **Animal Kingdom** Tin Man (Warner Brothers)
- **La Roux** Bulletproof (Polydor)
- **Pixie Lott** Mama Do (Mercury)
- **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)
- **Elvis Costello** Secret, Profane And Sugarane (Concord)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia)
- **Little Boots** Hands (679/Atlantic)
- **Courtney Love** Nobody's Daughter (UMC)
- **Maxwell** Black Summers Night (RCA)
- **Placebo** Battle For The Sun (PIAS)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout)
- **The Veronicas** Hook Me Up (Warner Brothers)

June 15 and beyond

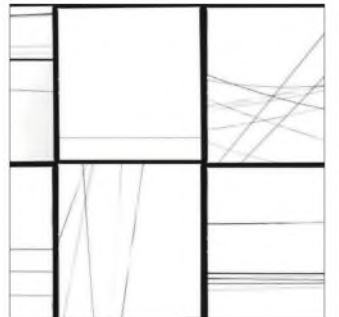
Albums

- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island) (22/06)
- **W Brown** Travelling Like The Light (Island) (15/06)
- **Circulus** Thought Becomes Reality (Mythical Cake) (15/06)
- **Gloria Cycles** Campsite Discoteque (A&G) (15/06)
- **The Dream Love** Vs Money (Def Jam) (13/07)



- **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)
- **Hockey** Mind Chaos (Virgin) (15/06)

- **Chris Isaak** Mr Lucky (Reprise) (22/06)
- **Kid British** It Was This Or Football (Mercury) (29/06)
- **Caroline Liars** Coming To Terms (Atlantic) (27/07)
- **Lenka** Lenka (Columbia) (22/05)
- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Pixie Lott** Pixie (Mercury) (07/09)
- **Mars Volta** Octahedron (Mercury) (22/06)
- **Master Shortie** A3HD (Odd One Out) (31/08)
- **Jack Savoretti** Harder Than Easy (De Angelis) (15/06)
- **Shinedown** The Sound Of Madness (Atlantic) (22/06)
- **Soulja Boy Tellem** Souljaboytellem (Interscope) (22/06)
- **Rob Thomas** Cradlesong (Atlantic) (29/05)
- **Tiny Masters Of Today** Skeletons (Mute) (15/06)



- **Tortoise** Beacons Of Ancestralship (Tribill Jockey) (22/06)

“Their first full-length outing in five years, Beacons Of Ancestralship sees Chicago instrumental outfit Tortoise still bending and fusing genres until it hurts. Having remained musically active during their hiatus, the ensemble are still tight and balanced. However, while guitar-led tracks such as Gigantes and Charterbook Foundation stand out of the jumble, the band's meanderings and fuzzy synths do sound indulgent in places.”

www.musicweek.com/reviews

- **We Were Promised Jetpacks** These Four Walls (FatCat) (15/06)
- **White Denim** Fits (Full Time Hobby) (22/06)
- **Wilco** Ashes Of American Flags (Wolverine) (20/07)

SINGLE OF THE WEEK

The King Blues I Got Love (Island)



Fresh from concluding a publishing deal with Notting Hill Music, The King Blues return to retail with the fourth single from their major label debut Save The World – Get The Girl. With its feelgood poppy hooks, I Got Love is an obvious commercial hit and, ahead of what is set to be a very active festival season for the group, just the ticket to set them up for the next six months. Already climbing the UK radio airplay pre-release top 20, this will attract a healthy amount of further interest from the nation's broadcasters over the coming weeks. The single will receive a further boost when the band appear on the In New Music We Trust stage at Radio One's Big Weekend in Swindon on May 20.

ALBUM OF THE WEEK

The Enemy Music For The People (Warner Bros)



After topping UK album charts with 2007's We'll Live And Die In These Towns, Coventry trio The Enemy remain on confident form. Anthemic new single No Time For Tears broke the top 20 earlier this month, which followed a February tour of intimate secret gigs. Music For The People features more Kasabian-esque epics alongside gritty blasts from the past – Don't Break The Red Tape is a dramatic nod towards early Clash. Revealing unexpected tenderness and experimentation with Last Goodbye and Elephant Song respectively, the Enemy are deft at producing glossy morsels of punk-pop, while 51st State is as radio-friendly as anything they have produced until now.

Key releases

First a Relapse, now a Breakdown



AFTER TOPPING PLAY'S PRE-RELEASE CHART for seven weeks in a row, Eminem's Relapse finally cedes leadership to Green Day's upcoming release, 21st Century Breakdown. With first single Know Your Enemy getting a lot of exposure, demand for the Green Day album – the band's first since the sextuple platinum 2004 release American Idiot – has increased rapidly. It also climbs to the top of

the Amazon chart and holds second place on HMV's pre-release list, where Relapse holds on for a fourth week. Despite being dethroned, the Eminem album remains strong, finishing third at Amazon and second at Play.

Meanwhile, his pal and protégé 50 Cent continues to climb all three of the top e-tailers' charts, moving to number three at HMV, five at Play and 11 at Amazon with Before

I Self Destruct. The album has been put back several times – most recently in order not to upstage Eminem's album – and is more than a year overdue at this point. It is currently being listed for release in June, and there is speculation that he will release another album before the end of the year.

It is 10 months since Dizzee Rascal topped the chart with Dance Wiv Me, alongside Chrome and

Calvin Harris. He has finally come up with a follow-up, and it gets a major thumbs-up from users of both Shazam and Last.fm. A collaboration with Armand Van Helden, the track is called Bonkers, and it simultaneously finds its way to the top of Shazam's most-tagged new tracks list and Last.fm's Hype chart – a double no track has achieved before.

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	50 CENT	Before I Self-Destruct	Interscope
6	ESCALA	Escala	Syco
7	MAXIMO PARK	Quicken The Heart	Warp
8	THE MACCABEES	Wall Of Arms	Polydor
9	PLACEBO	Battle For The Sun	PIAS
10	GALLOWS	Grey Britain	Warner Music
11	DANIEL MERRIWETHER	Love & War	Columbia
12	FLORENCE & THE MACHINE	Lungs	Island
13	TORI AMOS	Abnormally...	Republic
14	IRON MAIDEN	Flight 666	EMI
15	SIMPLE MINDS	Graffiti Soul	UMTV
16	CHICKENFOOT	Chickenfoot	Universal
17	MADINA LAKE	Attics To Eden	Roadrunner
18	SARAH MCLACHLAN	Closer	RCA
19	PAOLO NUTINI	Sunny Side Up	Atlantic
20	MARMADUKE DUKE	Duke...	14th Floor



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	GREEN DAY	21st Century Breakdown	Reprise
2	MY BLOODY VALENTINE	Loveless	Sony
3	EMINEM	Relapse	Interscope
4	ESCALA	Escala	Syco
5	FLORENCE & THE MACHINE	Lungs	Island
6	MANIC STREET PREACHERS	Journal...	Columbia
7	VARIOUS	Eurovision Song Contest 09	EMI
8	DIANA KRALL	Quiet Nights	Verve
9	W BROWN	Travelling Like The Light	Island
10	SPANDAU BALLET	The Best Of	Chrysalis
11	50 CENT	Before I Self Destruct	Interscope
12	MY BLOODY VALENTINE	Isn't Anything	Sony
13	YUSUF	Roadsinger	Island
14	SARAH MCLACHLAN	Closer	RCA
15	SILOUSIE/BANSHEES	At The BBC	Universal
16	MAXIMO PARK	Quicken The Heart	Warp
17	SIMPLE MINDS	Graffiti Soul	UMTV
18	STEVE EARLE	Townes	New West
19	THE MACCABEES	Wall Of Arms	Fiction
20	INDIGO GIRLS	Poseidon...	Vanguard



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	SOUJIA BOY	Kiss Me Thru The Phone	Interscope
6	ALESJA 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	Hard2beat
11	AGNES	Release Me 3	Beat Blue
12	SERANI	No Games	11 876
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



Top 20 Last.fm hype chart

Pos	ARTIST	Title	Label
1	DIZZEE RASCAL	Bonkers	Dirtee Stank
2	ROBINSON/MIRACLES	Ooo Baby Baby	Motown
3	THE MCCOYS	Hang On Sloopy	Legacy
4	LA ROUX	In For The Kill	Polydor
5	THE TURTLES	Elenore	Flo & Eddie
6	TIGA	Shoes	PIAS
7	THE MACCABEES	No Kind Words	Fiction
8	AND SO I WATCH...	Set...	Smalltown America
9	THE VEILS	Sit Down By The Fire	Rough Trade
10	THE TROGGS	With A Girl Like You	K-Tel
11	THE HOLLIES	I'm Alive	EMI
12	ALESTORM	Keelhauled	Napalm
13	THE TURTLES	She'd Rather Be With Me	Hoodoo
14	AND SO I WATCH...	A Little...	Smalltown America
15	BLOC PARTY	Mercury	Wichita
16	MARMADUKE DUKE	Rubber Lover	14th Floor
17	TOMMY JAMES	Crimson And Clover	EMI
18	THE TREMELOES	Silence Is Golden	K-Tel
19	HEAVEN & HELL	Bible Black	Steamhammer
20	AND SO I WATCH...	Don't...	Smalltown America



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	JAY-Z	Blueprint III	Def Jam
5	MAXIMO PARK	Quicken The Heart	Warp
6	BUSTA RHYMES	Back On My Bs	Interscope
7	CIARA	Fantasy Ride	Lafayette
8	MANIC STREET PREACHERS	Journal...	Columbia
9	DIANA KRALL	Quiet Nights	Island
10	KASABIAN	West Rider Pauper...	Columbia
11	PLACEBO	Battle For The Sun	PIAS
12	TORI AMOS	Abnormally...	Republic
13	D MERRIWETHER	Love And War	Columbia
14	LIL' WAYNE	Rebirth	Island
15	DIANA KRALL	Quiet Nights	Verve
16	BASEMENT JAXX	Scars	XL
17	THE MACCABEES	Wall Of Arms	Fiction
18	MADNESS	Liberty Of Norton...	Lucky Seven
19	IRON MAIDEN	Flight 666	EMI
20	PAOLO NUTINI	Sunny Side Up	Atlantic



CATALOGUE REVIEWS

LOVE
The Forever Changes Concert (Snapper SMACD 950)



Love's Forever Changes album was released in 1967, and it has become widely regarded as a classic – despite achieving little success at the time – thanks to its heady mix of psychedelia and folk rock. While the original album on Elektra is an essential purchase, this 2003 live version – recorded by main man Arthur Lee and his cohorts at London's Royal Festival Hall – runs it a close second. The band is on dazzling form, with excellent recreations of their masterpieces, including A House Is Not A Motel and the haunting beauty of Alone Again Or. Comprising CD and DVD recordings of the gig, housed in a sturdy cardboard case, this set also includes a plethora of bonus tracks, a tour documentary and an Arthur Lee interview. Excellent.

VARIOUS
100 Hits: 50s/100 Hits: Wartime Memories/100 Hits: Musicals (DMG 100031/032/033)



The 30 previous releases on DMG's 100 Hits label have amassed sales of 1.47m since the series was launched 18 months ago, with 24 titles making the Top 50 of the compilation chart, and top title 100 Hits: 80s selling more than 186,000 copies. The latest releases, though more specialised, follow the familiar pattern, with each set including 100 iconic recordings spread across five CDs. The musicals set is likely to be the big attraction here, with an array of talent including Elaine Paige, Tommy Steele, John Barrowman, Michael Ball, Petula Clark and even Hugh Jackman tackling hits of stage and screen. There's even a current hit single, in the form of Patti LuPone's recording of I Dreamed A Dream from the

original London stage production of Les Miserables.

BELOUIS SOME
Some People (Cherry Pop CRPOP 15)



In truth a bit-part player in the synth pop/new wave revolution, Belouis Some scored just one Top 20 hit, reaching number 17 with Imagination at the second attempt in 1986 – but time has leant a certain charm to this, his debut album, which includes the aforementioned Imagination, as well as the similarly-styled Some People – which was used to great effect in the movie Pretty In Pink. Tracks like Have You Ever Been In Love and Walk Away suggest Some had greater depths and help to make this an unexpectedly enjoyable album, which is fleshed out for reissue by the inclusion of half a dozen bonus tracks, including some rare 12-inch mixes.

VARIOUS
The Pop Years 1970–1971/The Pop Years 1972–1973/The Pop Years 1974–1975/The Pop Years 1976–1977/The Pop Years 1978–1979 (Crimson CRIMPOP 701/702/703/704/705)



The 1970s is the first of three decades covered in a new series of low priced two-CD releases from Crimson, with each album covering two years. The 1970s sets are diverse and include obvious major hits along with some harder-to-get items. The 1970 selection, for example, includes chart-toppers from Simon & Garfunkel, Christie, Elvis Presley, Edison Lighthouse and Freda Payne, as well as Butterscotch summer harmony hit Don't You Know (a number 17 hit), and pop-jazz trio The Peddlers' unusual organ-led Girlie (number 34).

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	2	ABBA	Gold – Greatest Hits / Polydor (ARV)
2	1	LONEL RICHIE & THE COMMODORES	The Definitive Collection / Island (ARV)
3	3	U2	U2 18 Singles / Mercury (ARV)
4	4	GIRLS ALoud	The Sound Of – Greatest Hits / Fascination (ARV)
5	5	TAKE THAT	Never Forget – The Ultimate Collection / RCA (ARV)
6	6	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
7	8	THE WHO	Then And Now / Polydor (ARV)
8	9	THE PRODIGY	Their Law – The Singles 1990–2005 / XL (PIAS)
9	7	DEPECHE MODE	The Best Of – Vol 1 / Mute (E)
10	12	BLONDIE	Greatest Hits / EMI (E)
11	10	THE BEATLES	LOVE / Apple (E)
12	11	EURHYTHMICS	Ultimate Collection / RCA (ARV)
13	15	THE CURE	Greatest Hits / Fiction (ARV)
14	19	THE KINKS	The Singles Collection / Sanctuary (ARV)
15	NEW	NEIL YOUNG	Greatest Hits / Reprise (CIN)
16	RE	BILLY JOEL	Piano Man – The Very Best Of / Columbia (ARV)
17	14	NOTORIOUS BIG	Greatest Hits / Bad Boy (CIN)
18	NEW	CAT STEVENS	The Very Best Of / Universal TV (ARV)
19	13	OASIS	Stop The Clocks / Big Brother (PIAS)
20	16	BRUCE SPRINGSTEEN	Greatest Hits / Columbia (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	1	3	AGNES Release Me / Beat Blue
2	13	3	THE OUTHERE BROTHERS Enjoy / Time
3	23	2	U2 Magnificent / Vertigo
4	3	5	TIGA Shoes / P AS
5	4	6	DJ ANTOINE This Time / AATW
6	5	3	E-TYPE Rain / AATW
7	14	5	DAMIEN S & MARCIE Love Me & Leave Me / Loverush Digital
8	NEW		DANIEL MERRIWEATHER Red / J
9	40	2	DEADMAU5 & KASKADE I Remember / Ministry
10	19	2	VARIOUS Mofohifi Records Spring '09 (Sampler) / Mofa Hifi
11	9	8	LAURENT WOLF No Stress / AATW
12	8	6	ZARIF Let Me Back / RCA
13	NEW		FUNK FANATICS Love Is The Answer / Freemason
14	7	7	SYLVIA TOSUN & LOVERUSH UK 5 Reasons / Sea To Sun
15	2	4	WILL AND THE PEOPLE Knocking / RCA
16	15	7	SIRENS Dreams / Kitchenware
17	16	6	ROCHELLE Chin Up / Planet Clique
18	10	5	KLEERUP Longing For Lullabies / Positiva
19	NEW		SIMPLY RED (Money's Too Tight) To Mention / Simplyred.com
20	11	6	BEYONCE Halo / Columbia
21	12	5	FRAGMA Memory / Harc2beat
22	6	4	3BE FEAT. KELLY BARNES Rewind / Sea To Sun
23	NEW		AVIV GEFFEN It's Alright / Mars
24	NEW		LITTLE BOOTS New In Town / sixsevenine
25	17	5	KID BASS FEAT. SINCERE Goodgirls Love Rudeboys / Relentless
26	18	4	CALVIN HARRIS I'm Not Alone / Columbia
27	NEW		THE SCORE We Got You / Coast
28	24	11	WHEELS & DISCO FEAT. MIGHTY MARVIN Good Times / Beat Blue
29	20	12	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data
30	30	3	MACK Return Of The Mack 2009 / AATW
31	39	2	GATHANIA Blame It On You / Harc2beat
32	21	7	NOISETTES Don't Upset The Rhythm / Mercury
33	NEW		LADYHAWKE Back Of The Van / Modular
34	22	7	THE FULL TIME SUPER STARS Waiting For The Night / Can You Feel It Media.Com
35	36	2	ALINA When You Leave (Numa Numa) / Feverpitch
36	NEW		BAD BOY BILL FEAT. AIYSSA PALMER Falling Anthem / Nettwerk
37	26	9	CLEARCUT Breathless / typecast
38	34	11	KATE RYAN Ella Elle La / AATW
39	25	8	KEANE Better Than This / Island
40	NEW		DIZZEE RASCAL Bonkers / Ditee Stank

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	2	4	ALINA When You Leave (Numa Numa) / Feverpitch
2	11	2	AGNES Release Me / Beat Blue
3	3	3	MACK Return Of The Mack 2009 / AATW
4	15	3	STEVE APPLETON Dirty Funk / RCA
5	14	2	GATHANIA Blame It On You / Harc2beat
6	NEW		CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / LaFace
7	17	3	KERI HILSON Return The Favor / Interscope
8	21	2	LIVVI FRANC Free / RCA
9	19	3	BRICK & LACE Bad To Di Bone / Kon Live/Geffen/Polydor
10	1	3	BRITNEY SPEARS If U Seek Amy / Jive
11	27	2	KID BRITISH Sunny Days / Mercury
12	18	7	FE-NIX Lady Baby (My Boo) / Genetic
13	22	2	AUDIOLUSH Take Me Away / Turbulence
14	NEW		DANIEL MERRIWEATHER Red / J
15	NEW		BLACK EYED PEAS Boom Boom Pow / Interscope
16	NEW		CHRIS CORNELL Part Of Me / Interscope
17	25	2	CHAKA KHAN FEAT. MARY J. BLIGE Disrespectful / Megafon
18	6	4	A R RAHMAN/PUSSYCAT DOLLS/N SCHERZINGER Jai Ho! / Interscope
19	NEW		VARIOUS Dance Nation Part 2 (Sampler) / Harc2beat
20	10	5	FRAGMA Memory / Harc2beat
21	12	4	KELLY CLARKSON My Life Would Suck Without You / RCA
22	NEW		ROCHELLE Chin Up / Planet Clique
23	NEW		ELIN LANTO Discotheque / AATW
24	NEW		THE VERONICAS Untouched / Sire
25	8	4	DJ ANTOINE This Time / AATW
26	16	4	EOGHAN QUIGG 28,000 Friends / RCA
27	24	2	CALVIN HARRIS I'm Not Alone / Columbia
28	7	4	DJ GOLLUM All The Things She Said / AATW
29	4	5	JADE EWEN It's My Time / Geffen
30	20	5	GIRLS ALoud Untouchable / Fascination

Agnes refuses to release grip on number one



Agnes

WHEN A RECORD SPENDS a second week atop the ultra-competitive Upfront club chart it is usually clinging on by its fingertips, but Release Me by Swedish star Agnes, which opened up a 18.8% lead last week, is now an even more impressive 26.7% ahead of its closest competitor, The Outthere Brothers' Enjoy. Release Me is the first track to spend two weeks at number one on the Upfront chart since another Swedish act - Christian Falk feat. Robyn - spent a fortnight at the top last November with Dream On.

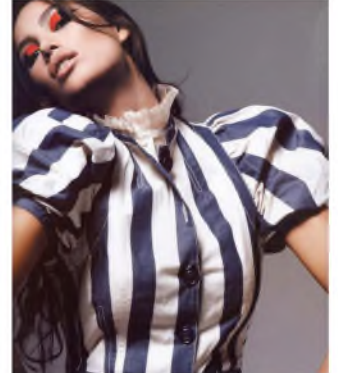
Agnes very nearly added the Commercial Pop chart crown to her collection this week, ending up just 1% behind Alina, whose When You Leave (Numa Numa) steps up to number one after settling for

the runner up position last week. Romanian Alina's song is an adaptation of Moldovan act O-Zona's Dragonstea Din Tei (Mi Ya Hi), which reached number three in the UK in 2004 and more recently formed the basis of T.I and Rihanna's hit Live Your Life.

The Black Eyed Peas' Boom Boom Pow is top of the Urban chart for the third week in a row but its lead is melting away, with three potential conquerors in hot pursuit; Keri Hilson's Return The Favor holds at number two and draws 10% closer, while Ciara & Justin Timberlake's Love Sex Magic (up 7-3) and Eminem's We Made You (19-4) make huge gains.

UPFRONT CLUB CHART BREAKERS: 1 HOLD ON - Lazee, 2 DJ - Benny Benassi Vs. David Bowie, 3 DIRTY FUNK - Steve Appleton, 4 IN FOR THE KILL - La Roux, 5 DISRESPECTFUL - Chaka Khan feat. Mary J. Blige, 6 LEAVE THE WORLD - Axwell Ingrosso Angello Laidback Luke feat. Deborah Cox, 7 FREE - Livvi Franc, 8 LOVE SEX MAGIC - Ciara feat. Justin Timberlake, 9 TAKE ME AWAY - Audiolush, 10 MAN ON THE RUN - Dash Berlin with Cerf Mitiska & Jaren.

Alan Jones



Numa one: Alina tops Commercial Pop



Three-week Peas: Boom Boom Pow remains at one in Urban

Urban Top 30

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

Cool cuts Top 20

Pos	ARTIST Title
1	FREEMANSONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer)
2	LUKE, INGROSSO, AXWELL & ANGELLO Leave The World Behind
3	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over
4	U2 Magnificent
5	LADYHAWKE Back Of The Van
6	JEAN CLAUDE ADES & VINCENT THOMAS Shingaling
7	THE JUAN MACLEAN One Day
8	YUKSEK Extraball
9	EMPIRE OF THE SUN We Are The People
10	LITTLE BOOTS New In Town
11	E-TYPE Rain
12	SHARAM Get Wild
13	KISSY SELL OUT The Kiss
14	PRYDA Lift/Melo
15	KRYSTINE W Feel What You Want
16	MBOX/SUZIE LEDGES When You're Gone
17	NUFREQUENCY SNAX Passage Of Time
18	DAMIEN CARTER You Talk About Yourself
19	KICKS LIKE A MULE VS NINJASONIC It's Okay
20	ALL THIEVES Only Of You



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



Tinchy Stryder

Stryder backs up his bold claim

THE CHART'S SMALLEST STAR supplies its biggest hit single this week, with 5'1" **Tinchy Stryder** walking tall in collaboration with N-Dubz, and the aptly-titled Number 1.

It is the first number one for all concerned, and also the first number one for the 4th & Broadway label. Established 26 years ago as a dance imprint of the then independent Island label, 4th & Broadway was mothballed in 1997 after its last single, Tinted Eyes by Sprinkler, sold fewer than 500 copies. It was revived a decade later by Universal, which by now owned Island.

Number 1 is Stryder's follow-up to Take Me Back - a collaboration with fellow 4th & Broadway star Taio Cruz - which peaked at number three in February. Surprisingly, it is the first number one to include its position in its title - The Tremeloes' Call Me Number One and S Club 7's You're My Number One - came closest, reaching number two.

Number 1 sold 72,257 copies last week to deny **La Roux's** In For The Kill a turn at the top. In For The Kill, which holds at number two, sold 55,164 copies, increasing its sales for the fifth week in a row. With these two fighting it out for chart supremacy, **Calvin Harris' I'm Not Alone** dips to number three (49,061 sales) after two weeks in pole position.

Recorded to mark the 20th anniversary of the Hillsborough

football disaster, The Fields Of Anfield Road debuted at number 16 a fortnight ago for **The Liverpool Collective & The Kop Choir**, an alliance of Liverpool players, musicians and supporters. It climbed to number 14 last week and now falls to number 17 (11,868 sales). It continues to sell largely in physical form, and tops the CD singles chart for the third straight week, with nearly four times as many sales as physical runner-up, **Poker Face** by Lady GaGa.

The Interscope label never had more than three concurrent top 20 hits before 2009, but this week it increases its current tally to six. Existing hits from Lady GaGa (two), AR Rahman & Pussycat Dolls and Nicole Scherzinger, Eminem and Enrique Iglesias feat. Ciara being joined by **Keri Hilson feat. Timbaland's** Return The Favour, which debuts at number 20 (11,804 sales) this week. Its title is appropriate because Hilson has lent her vocals to two previous Timbaland hits, The Way I Are and Scream. It is Hilson's sixth hit credit as an artist and Timbaland's 14th. The pair and five others share writing credits on the song - and it is here (and in production) that Timbaland excels - it is the 67th hit he has written or co-written since Aaliyah charted with If Your Girl Only Knew in 1996 to get him off the mark.

Britain's Got Talent triggers its second new hit in as many weeks, with **The Jackson 5's** Who's Lovin'

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,380,620	1,286,378
prev week	2,452,341	1,253,604
% change	-2.9%	+2.6%

Last week	Compilations	Total albums
Sales	398,817	1,685,195
prev week	426,940	1,680,544
% change	-6.6%	+0.3%

Year to date	Singles	Artist albums
Sales	44,992,898	27,493,039
vs prev year	32,558,822	28,771,282
% change	+38.2%	-4.4%

Year to date	Compilations	Total albums
Sales	7,214,808	34,707,847
vs prev year	8,575,211	37,346,493
% change	-15.9%	-7.1%

Compiled from sales data by Music Week

You arriving on the chart at number 54 (3,499 sales) after being performed by the show's new sensation, 12-year-old Shaheen Jafargholi. It is the 35th chart hit penned by Smokey Robinson, and was recorded by several Motown acts before The Jackson 5, whose version was the flipside of their debut hit I Want You Back in 1969. **Patti LaPone** made her chart debut last week via her 1985 recording of I Dreamed A Dream, from the original theatrical production of Les Miserables, which debuted at number 45 following Britain's Got Talent sensation Susan Boyle's rendition of the song on the show 16 days ago. It remains in the chart, dipping to number 62 (3,086 sales).

Meanwhile, BBC3's screening of I Dream Of Jesus - a 2008 episode of The Family Guy - nine days ago provided the stimulus for **The Trashmen's** Surfin' Bird to make its UK chart debut some 46 years after it reached number four in America. The track is featured heavily in the episode in which Jesus works as a record shop assistant, and debuts at number 50 (4,192 sales).

Surfin' Bird is the oldest recording in the singles chart but not the shortest - that honour falls to **Marmaduke Duke**, whose Rubber Lover debuts at number 12 (16,081 sales). It is the debut hit for the Ayrshire duo, and runs a compact 1m 58s.

No change at the top of the artist albums chart, where **Lady Gaga's** The Fame spends a fourth week at the summit (33,828 sales). She fought off a challenge from **Depeche Mode**, who seemed to be on course for their third number one with Sounds Of The Universe leading the midweek sales flashes. But Depeche Mode's challenge faded, and the album debuts at number two on sales of 30,537 copies. It would have been their first number one album since 1997, when Ultra topped the chart. Depeche Mode's last studio

ARTIST ALBUMS



Universal	46.3%
Sony	24.1%
EMI	15.8%
Warner	3.9%
Others	9.9%

SINGLES



Universal	52.4%
Sony	24.4%
Warner	9.6%
EMI	5.6%
Others	8.0%

Ladies (Put A Ring On It) and Halo, which have accumulated sales of more than 1m copies between them.

With a tour starting next month and upcoming single Back Of The Van attracting club and radio support, **Ladyhawke's** self-titled debut album reaches a new peak, 31 weeks after its release. The album, which debuted at number 47 last October, previously peaked at number 24 three weeks ago but bounces 30-17 this week (8,688 sales). Although the album's only charted singles thus far are My Delirium (number 33) and Paris Is Burning (47), it had sold 91,936 copies for the 28-year-old New Zealander Phillipa Brown before this latest leap.

The Noisettes' debut album What's The Time Mr. Wolf barely charted in 2007, peaking at number 75 and selling fewer than 10,000 copies. But with their current single Don't Upset The Rhythm (Go Baby Go) proving to be a smash hit, their second album, Wild Young Hearts, makes a much better showing, debuting at number seven this week (12,607 sales).

Former Busted star Charlie Simpson's band **Fightstar** are also on the up, debuting at number 20 (7,718 sales) with their third regular album Be Human. The band's debut album Grand Unification reached number 28 in 2006, while 2007's One Day Son, All This Will Be Yours went one better, reaching number 27.

Italian gothic metal is something of a niche, and the finest exponents of it are **Lacuna Coil**. They gained a foothold on the album chart for the first time with their fourth album Karmacode, which reached number 47 in 2006, and sold 40,021 copies. Follow-up **Shallow Life** debuts this week at number 42 on sales of 3,756 copies.

Album sales climb marginally this week, improving 0.3% week-on-week to 1,685,195, but were 7.68% below same-week 2008 sales of 1,825,428. Meanwhile, singles sales dipped 2.9% week-on-week to 2,380,620, 33.7% above same-week 2008 sales of 1,780,509.

International charts coverage Alan

Wrong gets it right away from U

WITH DEPECHE MODE'S Sounds Of The Universe album entering the UK chart at number two this week, **Wrong** - the first single from the album - was performing spectacularly across the continent. It debuted at number two in Germany, five in Sweden, six in Finland, seven in Denmark, eight in Italy and Walloon, 10 in France, 12 in Austria, 14 in Norway, 16 in Switzerland and 17 in Flanders. What makes its mass invasion of European

Top 20s all the more impressive is the fact that it failed to make the Top 20 here. Despite simultaneous release on two CD variants, seven-inch and download, it debuted at number 24 in the UK, crashing to number 78 just one week later. The warm welcome accorded to Wrong elsewhere suggests Sounds Of The Universe will be a major success internationally for Depeche Mode, more than 27 years after the release of their first album Speak And Spell.

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 LADY GAGA The Fame	£8.99	£8.95	£8.93	£8.98
2 DEPECHE MODE Sounds Of The...	£8.99	£8.95	£8.93	£8.98
3 BEYONCE I Am... Sasha Fierce	£6.99	£8.95	£8.93	£6.98
4 KINGS OF LEON Only By The Night	£8.99	£8.95	£8.93	£8.98
5 LILY ALLEN It's Not Me, It's You	£8.99	£8.95	£8.93	£8.98

Charts sales

Hit 40 UK

This	Last	Artist Title / Label
1	NEW	TINCHY STRYDER FEAT. N-DUBZ Number 1 / <i>4th & Broadway</i>
2	2	LA ROUX In For The Kill / <i>Polydor</i>
3	1	CAVIN HARRIS I'm Not Alone / <i>Columbia</i>
4	3	LADY GAGA Poker Face / <i>Interscope</i>
5	4	EMINEM We Made You / <i>Interscope</i>
6	4	A R RAHMAN & P DOLLS/S SCHERZINGER <i>Jai Ho! (You Are My Destiny)</i> / <i>Interscope</i>
7	5	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / <i>LaFace</i>
8	6	BEYONCE Halo / <i>Columbia</i>
9	10	LILY ALLEN Not Fair / <i>Regal</i>
10	7	NOISETTES Don't Upset The Rhythm / <i>Mercury</i>
11	17	PINK Please Don't Leave Me / <i>RCA</i>
12	11	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / <i>Interscope</i>
13	9	METRO STATION Shake It / <i>Columbia</i>
14	13	LILY ALLEN The Fear / <i>Regal</i>
15	12	TAYLOR SWIFT Love Story / <i>Mercury</i>
16	15	LADY GAGA Just Dance / <i>Interscope</i>
17	20	JAMES MORRISON Please Don't Stop The Rain / <i>Polydor</i>
18	14	FLO-RIDA Right Round / <i>Atlantic</i>
19	16	KELLY CLARKSON My Life Would Suck Without You / <i>RCA</i>
20	18	JAMES MORRISON Broken Strings / <i>Polydor</i>
21	19	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful / <i>Universal</i>
22	21	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / <i>Atlantic</i>
23	27	BRITNEY SPEARS If U Seek Amy / <i>Live</i>
24	23	ALESHA DIXON Breathe Slow / <i>Asylum</i>
25	22	KINGS OF LEON Use Somebody / <i>Hand Me Down</i>
26	26	JASON MRAZ I'm Yours / <i>Elektra</i>
27	NEW	MARMADUKE DUKE Rubber Lover / <i>14th Floor</i>
28	24	TAKE THAT Up All Night / <i>Polydor</i>
29	25	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / <i>Data</i>
30	29	BEYONCE Single Ladies (Put A Ring On It) / <i>Columbia</i>
31	NEW	GIRLS ALOUD Untouchable / <i>Fascination</i>
32	NEW	KERI HILSON FEAT. TIMBALAND Return The Favour / <i>Interscope</i>
33	35	THE SATURDAYS Up / <i>Fascination</i>
34	32	JENNIFER HUDSON Spotlight / <i>RCA</i>
35	NEW	MILEY CYRUS The Climb / <i>Polydor</i>
36	30	TAKE THAT Greatest Day / <i>Polydor</i>
37	28	SHONTELLE T-Shirt / <i>Universal</i>
38	33	MADCON Beggin' / <i>RCA</i>
39	34	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back / <i>4th & Broadway</i>
40	NEW	THE PRODIGY Warrior's Dance / <i>Take Me To The Hospital</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	3	KATHERINE JENKINS Premiere / <i>UICI (ARV)</i>
3	2	THE PRIESTS The Priests / <i>Epic (ARV)</i>
4	4	ENCHANTED VOICES Howard Goodall's Enchanted Voices / <i>Classic FM (ARV)</i>
5	6	HAYLEY WESTENRA Pure / <i>Decca (ARV)</i>
6	7	RUSSELL WATSON The Voice / <i>Decca (ARV)</i>
7	5	SIMON BOLIVAR YOUTH OR/DUDAMEL Fiesta / <i>Deutsche Grammophon (ARV)</i>
8	NEW	AAM/KING'S CC/CLEOBURY Handel/Messiah / <i>EMI Classics (E)</i>
9	9	KATHERINE JENKINS Living A Dream / <i>UICI (ARV)</i>
10	8	KATHERINE JENKINS Sacred Arias / <i>UICI (ARV)</i>

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

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 Floorfillers - 80s Club Classics / <i>AATW/UMTV (ARV)</i>
3	2	OST The Boat That Rocked / <i>Mercury (ARV)</i>
4	NEW	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / <i>EMI TV/Sony Music</i>
5	4	VARIOUS Hallelujah / <i>Sony Music/UCI (ARV)</i>
6	NEW	VARIOUS Uncovered / <i>Ministry (E)</i>
7	3	VARIOUS Pop Princesses 2009 / <i>Sony Music/UMTV (ARV)</i>
8	6	VARIOUS Dave Pearce - Trance Anthems 2009 / <i>Ministry (E)</i>
9	5	VARIOUS Clubland Classic 2 / <i>AATW/UMTV (ARV)</i>
10	10	VARIOUS Motown 50th Anniversary / <i>Universal TV (ARV)</i>
11	7	VARIOUS Street Nation / <i>AATW/UMTV (ARV)</i>
12	8	OST Hannah Montana - The Movie / <i>Walt Disney (E)</i>
13	NEW	VARIOUS Adagio - Let The World Be Still / <i>UICI (ARV)</i>
14	9	OST Twilight / <i>Atlantic (EIN)</i>
15	13	OST Mamma Mia! / <i>Polydor (ARV)</i>
16	11	VARIOUS 101 Housework Songs / <i>EMI Virgin (E)</i>
17	16	VARIOUS Pure Urban Essentials Spring 2009 / <i>Rhino/Sony BMG (ARV)</i>
18	12	VARIOUS 101 Pirate Radio Hits / <i>EMI Virgin (E)</i>
19	14	VARIOUS Addicted To Bass 2009 / <i>Ministry (E)</i>
20	17	VARIOUS The Very Best Of Euphoric Dance 2009 / <i>Ministry (E)</i>

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FIGHTSTAR Be Human / <i>Search & Destroy (PIAS)</i>
2	NEW	CAMERA OBSCURA My Maudlin Career / <i>4AD (PIAS)</i>
3	1	SUPER FURRY ANIMALS Dark Days/Light Years / <i>Rough Trade (PIAS)</i>
4	3	VAMPIRE WEEKEND Vampire Weekend / <i>XL (PIAS)</i>
5	5	OASIS Dig Out Your Soul / <i>Big Brother (PIAS)</i>
6	4	FRANZ FERDINAND Tonight: Franz Ferdinand / <i>Domino (PIAS)</i>
7	NEW	KING CREOSOTE Flick The Vs / <i>Domino (PIAS)</i>
8	NEW	HANDSOME FAMILY Honey Moon / <i>Loose (PIAS)</i>
9	9	BON IVER For Emma, Forever Ago / <i>4AD (PIAS)</i>
10	8	THE PRODIGY Their Law - The Singles 1990-2005 / <i>XL (PIAS)</i>

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

Jazz/blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	MADELEINE PEYROUX Bare Bones / <i>Decca/Rounder (ARV)</i>
2	2	MELODY GARDOT My One And Only Thrill / <i>UICI (ARV)</i>
3	6	JOE BONAMASSA The Ballad Of John Henry / <i>Protonog 2 (PIA)</i>
4	3	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / <i>Warner Brothers (EIN)</i>
5	4	SEASICK STEVE Dog House Music / <i>Bronzerat (PIAS)</i>
6	5	IMELDA MAY Love Tattoo / <i>Blue Thumb (ARV)</i>
7	9	MICHAEL BUBLE Call Me Irresponsible - Special Edition / <i>Real Gone (EIN)</i>
8	7	MILES DAVIS Kind Of Blue / <i>Columbia (ARV)</i>
9	8	AMY WINEHOUSE Frank / <i>Island (ARV)</i>
10	RE	SEASICK STEVE & LEVEL DEVILS Cheap / <i>Bronzerat (PIAS)</i>

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

Key
■ Highest new entry ■ Highest climber

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n Jones

UK



Another British artist making an impression on European singles charts is **James Blunt**, who has teamed up with Italian star Laura Pausini for a new version of the title track of her latest album *Primavera in Anticipo* (It Is My Song). The track - sung in Italian and English - is a new entry at number five in Italy, 19 in Germany, 22 in Austria and 23 in Wallonia. The pair have also recorded the song in Spanish and English - as *Primavera Anticipada* (It Is My Song) - in which version it debuts at number 21 in Spain. Confusingly, *Primavera in Anticipo* does not mean It Is My Song - it actually means In Early Spring.

After enjoying a bright start, **Lily Allen**'s second album *It's Not Me, It's You* is fading in most territories. In Germany, for example, it drifts to number 99 as *The Fear* slips down the singles chart - but it climbs 95-72 in the US and returns to number one in Australia, thanks to the arrival of latest single *Not Fair*, which climbs 36-22 this week. Allen's debut album *Alright, Still*, which reached number seven in 2006, is also resurgent down under, climbing 43-34.

Amy Macdonald's debut album *This Is Your Life* continues to command a place in the chart over much of the continent nearly two

years after its domestic release. In Germany, for example, it climbs 16-13 this week. Spain was one of the last countries to embrace the album, and the title track has recently been a big hit there. It still is, remaining at number three - its highest placing to date - this week. The album rose to number two last week and looked to be in line to dethrone **U2**, but instead it has tumbled spectacularly to number 46. The reason for this sudden and massive slump is not clear; the album is still number 11 on the iTunes download chart there, so there must have been some hiatus in physical sales of the set.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer/Publisher/Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
1	New		TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fsmith) Sony ATVEMI/Chrisalis (Fsmith/Danquah/Contostavlos) / 4th & Broadway 2701362 (ARV)	HIGHEST NEW ENTRY
2	2	6	LA ROUX In For The Kill (Lengmaid/Jackson) C (Lengmaid/Jackson) / Fullflour 2800574 (ARV)	SALES INCREASE
3	1	3	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697515252 (ARV)	
4	3	15	LADY GAGA Poker Face (Requiere) Sony AIV (Gemma/Huttel/Khayat) / Interscope 2779459 (ARV)	
5	8	2	EMINEM We Made You (Dr Dre) Universal/CC (Mathers/Ecton/Young/Parker/Lawrence/Fran) / Interscope ATC1049094339 (ARV)	SALES INCREASE
6	4	6	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) C (Rahman/Gowari/Shah) / Interscope ATC1048449894 (ARV)	
7	5	3	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The Y's) EMI/Image-music (Tadross/Hill/Fordou/Timberlake/Kauntner) / LaFace 88697527692 (ARV)	
8	6	8	BEYONCE Halo (Knowles/Tedder) Sony ATVEMI/Kubart (Bugart/Tedder/Knowles) / Columbia 88697519782 (ARV)	
9	10	5	LILY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal CAT1048375395 (€)	SALES INCREASE
10	7	5	NOISSETTES Don't Upset The Rhythm (Abbiss) Universal/Warner Chappell (Shoniwa/Smith/Morrison/Astasio/Padworth) / Mercury 1798000 (ARV)	
11	9	8	METRO STATION Shake It (Sam & Stiggall) EMI (Musall/Gyusa/Healy) / Columbia 88697481722 (ARV)	
12	New		MARMADUKE DUKE Rubber Lover (Reid/Neil/Lustey) Universal/Decca (Sutcliffe/EMILL (Neil/Lustey/Reid) / 4th Flour CAT1048867046 (LIN)	
13	23	5	PINK Please Don't Leave Me (Martini) EMI/Pink (Inch/Markstone/Kubart (Pink/Martini) / RCA 88697471622 (ARV)	SALES INCREASE
14	11	8	FLO-RIDA Right Round (Di Luke/Limbaleho) Sony AIV/Warner Chappell/CCIW/Sony/Kubart (Eamus/Cuy/Flanks/Humphrey/Dillard/Flared/Presley/Gut) / Atlantic (LIN)	
15	12	8	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Requiere) Sony AIV (Khayat/Stum/Iglesias) / Interscope ATC1048449986 (ARV)	
16	24	5	MILEY CYRUS The Climb (Shanks) Universal/VEU (Lisell/Hopkins/Ruse/Stage/Thres/Alexander/Mabe) / Polydor ATC1048518455 (ARV)	+50% SALES INCREASE
17	14	3	LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road (Tob) C (St. John/Powers/Thomas/Quibb/Deary) / Robot RDAD012	
18	56	2	THE PRODIGY Warrior's Dance (Howlett) EMI/Shirley Holmes/Hesse/Ince/Dive/Becks (Howlett/Greaves/Mills/Stuck) / Take Me To The Hospital (ESS/AUA)	HIGHEST NUMBER
19	18	17	LADY GAGA Just Dance (Requiere/Akun) Sony AIV (Gemma/Huttel/Khayat) / Interscope 1798062 (ARV)	
20	New		KERI HILSON FEAT. TIMBALAND Return The Favour (Timbaland/E. Knock) Universal/Warner Chappell/P&P Songs (Hilson/Neboan/Lewis/Muhammad/Mosley/Smith/Milbap) / Interscope (ARV)	
21	13	10	TAYLOR SWIFT Love Story (Swift) Sony AIV (Swift) / Mercury CAT1048449471 (ARV)	
22	30	2	GREEN DAY Know Your Enemy (Vig) Warner Chappell (Armstrong) / Reprise WRM664U (LIN)	+50% SALES INCREASE
23	15	8	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Baylor/2100) Sony AIV/Regime/Dre/Matt/Chrisalis (Liam/Wesley/O'Donis/Harlow/Smith) / Universal 2779494 (ARV)	
24	25	4	BRITNEY SPEARS If U Seek Amy (Martini) EMI/Warner Chappell/Kubart (Kutcher/Kuriant/Max/Schuster) / Live 88697487822 (ARV)	SALES INCREASE
25	17	11	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Image (Harris/Timberlake/Fordus) / Atlantic AT7333CU (LIN)	
26	42	6	ASHER ROTH Love College (Green/Allen) Serious Scripts/Tues/Kubart/Ruby/Jana/A Ruth (Green/Ruth/Allen/Rodinson/Rodinson/Moore) / Island (ARV)	+50% SALES INCREASE
27	36	5	GIRLS ALoud Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Coope/Higgins/Powers/Gray) / Fascination GBUM78781333 (ARV)	SALES INCREASE
28	19	13	LILY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG157CU (€)	
29	20	9	KELLY CLARKSON My Life Would Suck Without You (Martini/Luke) Warner Chappell/Kubart (Kelly/Max/Gottwald) / RCA 88697463372 (ARV)	
30	22	31	KINGS OF LEON Use Somebody (Pete/Dag/Kit) P&P Songs/Eug. Music (Futuwili/Futuwili/Futuwili/Futuwili) / Hard Me Down 88697471822 (ARV)	
31	21	22	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Loyal) Sony AIV/Chrisalis (Morrison/Smith/Woodford) / Fullflour 1979252 (ARV)	
32	28	20	JASON MRAZ I'm Yours (Hertz) Fingert/Maez / Elektra A10508CU (LIN)	
33	27	5	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Maddack) EMI/Universal/Champion (Georg/M/Garofalo/Angello/Van Snep/Lugan) / U2a UAIAT212US (ARV)	
34	33	5	JAMES MORRISON Please Don't Stop The Rain (Stevens) Sony AIV/Kubart (Morrison/0034) / Fullflour CAT104777579 (ARV)	
35	16	2	THE ENEMY No Time For Tears (Crosby) EMI (Crosby) / Warner Brothers WEA455CU (LIN)	
36	31	11	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kubart (Howlett/Hutton/Palmer) / Take Me To The Hospital HOEPCUS72 (ESS/AUA)	
37	29	33	KINGS OF LEON Sex On Fire (Pete/Dag/Kit) P&P Songs/Eug. Music (Futuwili/Futuwili/Futuwili/Futuwili) / Hard Me Down 88697352022 (ARV)	
38	48	4	FLO-RIDA Sugə (Di Marney) CBSony AIV (Dillard/Humphrey/Garner/Bacry/Betty/Cabault/Lubin) / Atlantic CAT104883378 (LIN)	SALES INCREASE

39	64	2	DEADMAU5 & KASKADE I Remember (Produce) Publisher/Writer) / Label / Catalogue number (Distributor)	+50% SALES INCREASE
40	38	4	BAT FOR LASHES Daniel (Kieran/Mossm) Chrisalis (Kieran) / Parlophone 8676R (€)	
41	35	16	TINCHY STRYDER FEAT. TAO CRUZ Take Me Back (Fsmith) Chrisalis (Fsmith/Cruz) / 4th & Broadway 1798027 (ARV)	
42	26	2	FRANKMUSIK Better Off As Two (Turner) EMI (Turner) / Island 1739614 (ARV)	
43	55	3	MILEY CYRUS Hoedown Throwdown (Anders/292) Warner Chappell/CC (Anders/Husmann) / Hollywood 1 USMU010935873 (ARV)	SALES INCREASE
44	44	23	BEYONCE Single Ladies (Put A Ring On It) (Stevenson/Dream) Sony AIV/EMI/Perfect Music (Harris/Nease/Seward/Knowles) / Columbia 88697475032 (ARV)	
45	34	16	ALESHA DIXON Breathe Slow (Swainstock & Karlin) EMI/Sony AIV (Swainstock/Karlin/Ally/Walton) / Asylum ASYLUMRUCU (LIN)	
46	32	7	FRANZ FERDINAND No You Girls (Leary) Universal (Kopman/Harby/Hums/Mccarty) / Domino RUG325CU (PIAS)	
47	37	6	KIG Heads Shoulders Kneez And Toez (Hilly) COEMI (O'Shaughnessy/Roberts/Fleming) / AATW/Island 2701380 (AMU/ARV)	
48	New		ALESHA DIXON Let's Get Excited (Xenomania) Sony AIV (Dixon/Harell) / Asylum CAT104921662 (€IN)	
49	41	15	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) C (Maxcut/Domshore) / Data DATA212CUS (ARV)	
50	New		TRASHMEN Surfin Bird (Tob) Ardmore & Beechwood (Frazier/Walter/Harris/Wilson Jr) / Charly 34K3902168 (P)	
51	62	17	PINK Sober (Daniel/Kanal/Harry) EMI/Warner Chappell/Bug/CC (Moore/Doguard/Hills/Aralca) / LaFace 88697425722 (ARV)	SALES INCREASE
52	53	9	JENNIFER HUDSON If This Isn't Love (Kennedy) Universal/EMI (Seals/Thomas/Thomas) / RCA CAT1048447563 (ARV)	
53	47	24	THE KILLERS Human (Price) Universal (Flowers/Keuning/Stoermer/Vanucci) / Vertigo 1789793 (ARV)	
54	New		THE JACKSON 5 Who's Lovin You (Robinson/Gordy) EMI (Robinson) / Motown USMD16982624 (ARV)	
55	39	8	THE SATURDAYS Just Can't Get Enough (Erickson) Sony AIV (Lester) / Poly Star 1799707 (ARV)	
56	57	14	ALL-AMERICAN REJECTS Gives You Hell (Vermilion) Universal (Ribeiro/Atkinson) / Geffen 1797778 (ARV)	
57	50	11	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony AIV/Various (Mathers/Young/Jackson/Batson/Combes/Various) / Interscope CAT104771932 (ARV)	
58	61	31	MGMT Kids (Filipponi) Universal (Goldwasser/Walkey/Johnson) / Columbia 88697387482 (ARV)	
59	59	30	MADONN Beggin' (Lover) EMI (Gaudin/Farina) / RCA 88697332512 (ARV)	
60	43	14	SHONTELLE T-Shirt (Wilkins) EMI/Sage (Ince/Kusner/Sony AIV (Wilkins/Frampson/Kobierski) / Universal 1797835 (ARV)	
61	New		DEMI LOVATO La La Land (Dre) Sony AIV (Lomas/Lomas/Lomas) / Polydor USHR10R24093 (ARV)	
62	45	2	PATTI LUPONE I Dreamed A Dream (Dre) Columbia (Lupone/DeVoss (Shanley/DeVoss/Burke/Kretzmer/Nazari) / First Night 533838520045 (AUA)	
63	63	18	N-DUBZ Strong Again (Fleming/Rubinson) Sony AIV (Fleming/Rubinson/Combes/Sevens/Cantus/Smith/Bowson) / AATW CAT104760921 (ARV)	
64	49	3	YEAH YEAH YEAHS Zero (Yeah Yeah Yeahs) Chrisalis (Dunbar/KZ/James/Cass) / Polydor 2702826 (ARV)	
65	69	3	FIGHTSTAR Mercury Summer (Basson/Higgins) Nudging Hill (Higgins) / Search & Destroy SAUCU004 (PIAS)	
66	54	4	DOVES Kingdom Of Rust (Doves/Austin) EMI (Wilkins/Walton/Gardner) / Heavenly HMW18YCD (€)	
67	58	31	KATY PERRY Hot N Cold (D. Luke) Warner Chappell/Kubart (Gottwald/Mox/Leary) / Virgin VSCU198A (€)	
68	75	32	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wit Me ★ (Mills/Harris/Dorian) EMI/Decca Music/Kitling Hill/Universal (Mills/Wiles/Dorian/Pain) / Dineco Stanik STAK002CUS (PIAS)	SALES INCREASE
69	52	5	WHITE LIES Farewell To The Fairground (Bulmer/Dugan) Chrisalis (Wylie/Tes) / Fiction 2700376 (ARV)	
70	46	4	LADY SOVEREIGN So Human (Blanco/D. Luke) Big Life/Universal/Red Money (Blanco/D. Luke/Smith/Dugan/Brown) / Midst MID05CD (€)	
71	Re-entry		LADYHAWKE My Delirium (Kurstin/Garbit) EMI/Kubart (Burton/Gray) / Muzik M00CU066 (ARV)	
72	40	4	JUST JACK Embers (Allsopp/Reynolds) Universal (Allsopp) / Mercury CAT104739191 (ARV)	
73	70	26	MIA Paper Planes (Diplo) Universal/Dunhill/Image (Summers/Jones/Simmons/Hudson/Arup/Saggs/McPhee) / XL XLS396CU (PIAS)	
74	65	25	BEYONCE If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / Columbia 8869747512 (ARV)	
75	67	21	LEONA LEWIS Run (Robson) Universal/Kubart (Bligh/Robson/Conroy/Quinn/McCormick/Ackles) / Syco 68HMM0800023 (ARV)	

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Beautiful 23	Farewell to the Fairground 69	I'm Not Alone 3	La La Land 61	Paper Planes 73	So Human 70	We Made You 5	Key	As used by Radio One
Beggin' 19	Fields Of Anfield Road 7	I'm Yours 32	Let's Get Excited 48	Please Don't Leave Me 13	Sober 51	Who's Lovin' You 54	★ Platinum (600,000+)	30th Anniversary
Better Off As Two 42	Give You Hell 56	If I Were A Boy 74	Love Sex Magic 7	Please Don't Stop The Rain 34	Strong Again 63	Zero 64	● Gold (400,000+)	Kelly Clarkson: My Life
Breathe The Slow 45	Halo 8	If This Isn't Love 52	Love Story 21	Rubber Lover 12	Suga 38		● Silver (200,000+)	Would I Suck Without You (Silver)
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Crack A Bottle 57	Hoedown Throwdown 42	In For The Kill 2	My Delirium 71	Sex On Fire 37	Take Me Back 41			
Dance Wit Me 68	Hut N Cold 67	Jai Ho! (You Are My Destiny) 6	My Life Would Suck Without You 29	Shake It 11	Takin' Back My Love 15			
Daniel 40	I Dreamed A Dream 62	Just Can't Get Enough 95	No Time For Tears 35	Single Ladies 44	The Climb 16			
Day 'N' Nite 49	I Love College 26	Just Dance 19	No You Girls 46		The Fear 28			
Deez & Gone 25	I Remember 39	Kids 58	Not Fair 9		Untouchable 27			
Don't Upset The Rhythm 40		Kingdom Of Rust 66	Number 11		Use Somebody 30			
Embers 72		Know Your Enemy 22	Omen 36		Warrior's Dance 18			

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)	SALES INCREASE
1	1	15	LADY GAGA <i>The Fame</i> (Reconer/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Is) / Interscope 1789138 (ARV)	SALES INCREASE
2	New		DEPECHE MODE <i>Sounds Of The Universe</i> (Hollie) / Mute BXSTLUMM300 (E)	HIGHEST NEW ENTRY
3	7	23	BEYONCÉ <i>I Am Sasha Fierce</i> ★ (Ged/Ted/Jeri/The Dream/Stargate/Stewart/Variou) / RCA RR697194922 (ARV)	SALES INCREASE
4	2	31	KINGS OF LEON <i>Only By The Night</i> 5★★ (Petraglia/King) / Hand Me Down BR697327121 (ARV)	
5	5	11	LILY ALLEN <i>It's Not Me It's You</i> ★ (Kersting) / Regal 6942752 (E)	SALES INCREASE
6	10	9	THE PRODIGY <i>Invasions Must Die</i> ★ (Hawlett) / Take Me To The Hospital HOSPBX001 (ESSIADA)	SALES INCREASE
7	New		NOISSETTES <i>Wild Young Hearts</i> (Abbiss) / Vertigo 1792832 (ARV)	
8	6	21	AKON <i>Freedom</i> ★ (Akon/Melnicus) / Universal 1792339 (ARV)	
9	8	7	ANNIE LENNOX <i>The Collection</i> ● (Various) / RCA 88697368051 (ARV)	
10	21	26	PINK <i>Funhouse 2</i> ★ (Various) / Laface 88697406492 (ARV)	SALES INCREASE
11	4	2	CHRIS DE BURGH <i>Footsteps</i> (Ibc) / UMTV 1792495 (ARV)	
12	3	3	DOVES <i>Kingdom Of Rust</i> ● (Doves/Austimiteckie) / Heavenly HVNLP67 (E)	
13	15	3	CAROLE KING <i>Tapestry</i> (Aclien) / Epic 04931802 (ARV)	SALES INCREASE
14	9	30	JAMES MORRISON <i>Songs For You, Truths For Me</i> ★ (Terefe/Rubenstein/Layton/Hedder/Steinberg/Variou) / Polydor 17792157 (ARV)	
15	12	2	MADELEINE PEYROUX <i>Bare Bones</i> (Klein) / Decca/Rounder 6132732 (ARV)	
16	11	3	BAT FOR LASHES <i>Two Suns</i> (Kostner/Khan) / Parlophone 6930191 (E)	
17	30	11	LADYHAWKE <i>Ladyhawke</i> ● (Gabriel/Ladyhawke) / Modular MDDCD798 (ARV)	SALES INCREASE
18	14	21	TAKE THAT <i>The Circus</i> 6★2★ (Stevens) / Polydor 1787444 (ARV)	
19	13	7	TAYLOR SWIFT <i>Fearless</i> ● (Chapman/Swift) / Mercury 1795298 (ARV)	
20	New		FIGHTSTAR <i>Be Human</i> (Bawn/Fightstar) / Search & Destroy SADCDA002 (PIAS)	
21	17	52	ELBOW <i>The Seldom Seen Kid</i> 2★ (Petter) / Fiction 1764098 (ARV)	
22	16	27	FLEET FOXES <i>Fleet Foxes</i> ★ (EK) / Bella Union BELLA2CD167 (ARV)	
23	18	2	DUSTY SPRINGFIELD <i>Just Dusty</i> (Nelicus) / Universal TV 5317738 (ARV)	
24	20	3	YEAH YEAH YEAHS <i>It's Blitz</i> (Lamney/Sitek) / Polydor 1755171 (ARV)	
25	19	6	RONAN KEATING <i>Songs For My Mother</i> (Lipson) / Polydor 1799622 (ARV)	
26	22	7	KELLY CLARKSON <i>All I Ever Wanted</i> ● (Clarkson/Tedder/Benson/Martini/Gottwalk/Die/Watters) / RCA 88697476722 (ARV)	
27	24	4	FLO-RIDA <i>Routes Of Overcoming The Struggle</i> ● (Bensini/Dr. Luke/Drumma Boy/DJ Montay/Danjaz/Beciz/W) / Atlantic 7567896688 (CIN)	
28	32	25	ENRIQUE IGLESÍAS <i>Greatest Hits</i> ★ (Various) / Interscope 1788453 (ARV)	
29	37	15	NICKELBACK <i>Dark Horse</i> ● (Leibel/Muller/Nickelback) / Roadrunner RRR0292 (CIN)	SALES INCREASE
30	25	687	ABBA <i>Gold - Greatest Hits</i> 13★ (Andersson/Blavicus) / Polydor 517072 (ARV)	
31	29	22	THE KILLERS <i>Day & Age</i> 3★★ (Pice) / Vertigo 1785121 (ARV)	
32	New		CAMERA OBSCURA <i>My Maudlin Career</i> (Hazzopoulou) / 4AD CAD2907 (PIAS)	
33	34	8	U2 <i>No Line On The Horizon</i> ★ (Eminence/O'Flynn/White) / Mercury 1796028 (ARV)	
34	33	37	THE SCRIPT <i>The Script</i> 2★ (The Script) / Phonogenic 88697361542 (ARV)	
35	27	60	DUFFY <i>Rockferry</i> 5★3★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	
36	35	74	JAMES MORRISON <i>Undiscovered</i> 2★ (Terefe/Rubenstein/Hogarth/White) / Polydor 1721332 (ARV)	
37	28	18	AC/DC <i>Black Ice</i> ★2★ (O'Brien) / Columbia 88697383771 (ARV)	
38	New		ASHER ROTH <i>Asleep In The Bread Aisle</i> (Noel/Appleton/Cannon/Nottz/Carmen/Allen/Novel) / Island 2703803 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / label / Catalogue number (Distributor)	SALES INCREASE
39	New		10CC <i>The Very Best Of</i> (Various) / Mercury/MATV 3317824 (ARV)	
40	38	72	KINGS OF LEON <i>Because Of The Times</i> ★ (Johns) / Hand Me Down 9363703762 (ARV)	
41	39	16	JASON MRAZ <i>We Sing We Dance We Steal Things</i> ● (Terefe) / Atlantic 7567899294 (CIN)	
42	New		LACUNA COIL <i>Shallow Life</i> (Gillmore) / Century Media 3378300 (E)	
43	48	66	LEONA LEWIS <i>Spirit</i> 9★2★ (Mac/Rotem/Stargate/Tedder/Steinberg/Variou) / Syco 88697025542 (ARV)	SALES INCREASE
44	36	6	THE SPECIALS <i>The Best Of</i> (Cassidy/Variou) / Crystalline CHARTV20032 (E)	
45	56	31	NE-YO <i>Year Of The Gentleman</i> ★ (Stargate/Harmony/Polow Da Don/Taylor/Variou) / Def Jam 1774984 (ARV)	SALES INCREASE
46	42	45	THE TING TINGS <i>We Started Nothing</i> 2★ (De Martino) / Columbia 88697289252 (ARV)	
47	47	51	MGMT <i>Oracular Spectacular</i> ★ (Fricmann/MGMT) / Columbia 88697195121 (ARV)	
48	44	27	U2 <i>U218 Singles 2</i> ★ (Lillywhite/Various/Various/Various/Various) / Mercury 1718049 (ARV)	
49	67	19	N-DUBZ <i>Uncle B</i> ★ (Fismin/N-Dubz) / AATW 1790382 (ARV)	SALES INCREASE
50	31	3	EOGHAN QUIGG <i>Eoghan Quigg</i> (Ibc) / RCA 88697301632 (ARV)	
51	New		CHRISTY MOORE <i>Listan</i> (Simmons) / Sony 33597630002 (ARV)	
52	52	25	GIRLS ALOUD <i>Out Of Control</i> 2★ (Higgins/Xenomania) / Fascination 1790073 (ARV)	
53	75	14	OST <i>Slumdog Millionaire</i> (Various) / Interscope 1796869 (ARV)	HIGHEST CLIMBER
54	41	21	ALESHA DIXON <i>The Alesha Show</i> ● (Baker/Higgins/Saunders/Kiffin/The Underdogs/Variou) / Asylum 518510332 (CIN)	
55	43	3	ULTRAVOX <i>The Very Best Of</i> (Various) / Crystalline CHARTV20091 (E)	
56	68	2	MADNESS <i>Complete Madness</i> (Various) / Union Square USMC016 (PIAS)	SALES INCREASE
57	53	37	KINGS OF LEON <i>Aha Shake Heartbreak</i> ★ (Johns/Angelo) / Hand Me Down HMD39 (ARV)	
58	23	2	SUPER FURRY ANIMALS <i>Dark Days/Light Years</i> (SFA/Show) / Rough Trade RTRADCD545 (PIAS)	
59	26	7	FARYL SMITH <i>Faryl</i> (Conen) / Decca 1793546 (ARV)	
60	59	19	KANYE WEST <i>808s & Heartbreaks</i> ● (West/No I.D./Bhasker/Plain Pat/Variou) / Roc-a-fella 1791341 (ARV)	SALES INCREASE
61	46	21	THE SATURDAYS <i>Chasing Lights</i> ● (Belmaati/Cutfather/Quizil/Tarssil/Zinksen/Woodford/Variou) / Fascination 1785919 (ARV)	
62	54	35	GIRLS ALOUD <i>The Sound Of - Greatest Hits</i> 3★★ (Higgins/Xenomania) / Fascination 1717310 (ARV)	
63	70	26	BASSHUNTER <i>Now You're Gone</i> (Basshunter) / Hardbeat H2BCD04 (ARV)	SALES INCREASE
64	58	24	MICHAEL JACKSON <i>King Of Pop</i> (Various) / Epic 88697356512 (ARV)	
65	49	4	METRO STATION <i>Metro Station</i> (Stuggo/S*A*MI/Pierre/Gain) / Columbia 88697481032 (ARV)	
66	Re-entry		SIMPLY RED <i>Greatest Hits</i> 25 ★ (Various) / Simple Life 1.1.1.1 88A3060 (E)	
67	50	14	WHITE LIES <i>To Lose My Life</i> (Muller/Dingel) / Fiction 1793239 (ARV)	
68	40	20	LIONEL RICHIE & THE COMMODORES <i>The Definitive Collection</i> ★ (Various) / Island 1 9861394 (ARV)	
69	51	31	BETTE MIDLER <i>The Best Bette</i> ★ (Various) / Rhino 512293531 (CIN)	
70	60	7	GUNS N' ROSES <i>Appetite For Destruction</i> 2★ (Clink) / Geffen GED24443 (ARV)	
71	65	38	KINGS OF LEON <i>Youth & Young Manhood</i> ● (Johns/Angelo) / Hand Me Down HMD27 (ARV)	
72	55	12	FRANZ FERDINAND <i>Tonight: Franz Ferdinand</i> (Cory/Franz Ferdinand) / Domino WIG0205X (PIAS)	
73	Re-entry		RADIOHEAD <i>Best Of</i> ● (Goddard/McCoy/Reid/Thomas) / Parlophone 2120701 (E)	
74	64	4	LEONARD COHEN <i>Live In London</i> (N/A) / Columbia 88697405022 (ARV)	
75	74	5	MELODY GARDOT <i>My One And Only Thrill</i> (Klein) / UCI 1790851 (ARV)	

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- Key**
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (30,000)
 - ★ in European sales

- 3PI Awards**
- Elbow: The Seldom Seen Kid (2xpld); Elbow: Us and Them (pld); Franz Ferdinand: Tonight: Franz Ferdinand (pld); Annie Lennox: Annie Lennox Collection (gold)

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