



# MusicWeek

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## Live screening

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as the live sector takes  
to the cinema screen

— see page 9



## Unsung heroes to take centre stage?

by Robert Ashton

Support for a "Backroom Brits" award to recognise the industry's behind-the-scenes teams gathers momentum

The industry's backroom players could have a chance to be recognised with their own Brit Awards under radical new proposals to bring elements of the Oscars to the annual awards ceremony.

The move to recognise the achievements of the creative team – producers, engineers, art directors, possibly even makeup artists – behind a hit will occupy the next Brits organising committee's meeting.

And support for the so-called Backroom Brits is already gaining momentum from some big hitters in the business. IFPI chairman and CEO John Kennedy calls the move "a great piece of lateral thinking". A source close to Brits organising committee chairman

and Sony BMG chairman and CEO Ged Doherty confirms the idea "is on the agenda".

Backroom Brits is the brainchild of producer Robin Millar, who has been frustrated by The Brits' reluctance to acknowledge the contribution made to those behind the scenes, unlike with the Oscars or Grammy Awards. "It is a team effort so why can't it be Take That and the whole team behind them get a Brit?" asks Millar.

"In addition to producers, mixers, engineers, arranging, there were people who designed the show, did the poster and in sales and marketing. I'd love it if [The Brits] was as broad as the Baftas – that's the Holy Grail."

Other industry awards do exist to recognise these skills and Millar says his own Music Producers Guild has talked about an event. But he realises other shows tend to only represent a minority faction of the business and certainly do not have the cachet of The Brits. "The Brits is the brand name," argues Millar. "It means something to get a Brit."

Millar argues that not championing producers or stage designers sends the wrong messages to young A&Rs. Millar adds, "When did Abbey Road get a Brit for all the hits it produced?"

After years of stonewalling and seeing the best British producer award disappear from The Brits after 1998, Millar gives credit to BPI chief executive Geoff

Taylor for now allowing his proposals a fair hearing. A BPI spokesman says,

"Geoff was asked to put it on the agenda and he has, but we get approached by a lot of ideas. It hasn't been ruled in and hasn't been ruled out."

Millar accepts that watching a non-artist collect an award for best studio engineer does not make riveting TV viewing. However, the non-artist credits do not have to be part of TV coverage – just as long as they are part of the awards. He adds, "We're not pushing for TV. The makeup on the Gummys is done at three in the afternoon."



**Sign Here**



● The Wombats have signed a deal with Roadrunner Records for release of their debut album in the US. It will hit stores on July 23. ● Columbia will release Adele's debut studio album in the US through a deal with XL. The major is planning a summer release. ● Ghostface will release a deal with French label Kaskas, part of the French ad agency Premiere Heure. The band are currently in the studio with Dan Grech (Mojo, Scissor Sisters).



**The Last Shadow Puppets**  
**The Age Of The Understatement (Domino)**  
The lush string arrangements, the melody! Anyone looking for affirmation of Alex Turner's talents will find it here. (Single, April 14)



**White Lies**  
**Unfinished Business (Cherry Club)**  
We first featured this song in November. Since then, they've signed with Fiction and wowed Morrissey. Not a bad start then (Single, April 21)



**Parlihead**  
**Machine Gun (Island)**  
Dark, observational, understated, the subtleties of Beth Gibbons' phrasing and melodies are absolutely disarming. Wonderful and worth the long wait. (Single, out now)



**Iggy & Martie**  
**In This City (unsigned)**  
Our favourite band from SXSW, Iggy & Martie are a techno-soul hybrid of Beastie Boys style and killer guitar driven pop hooks. It's starting to kick off. (demo)



**Rihanna**  
**Take A Bow (Mercury)**  
A new song which will be added to Rihanna's current album, *Take A Bow* is a ballad with real class. (Single, May 18)



**Natty**  
**Cold Town (Ribes & Pressure)**  
Natty's headline show in London last week drew out the crowds for the summer sounds of his upcoming debut. (Single, April 21)



**21 Soundtrack**  
**Various (Columbia)**  
Soundtracks rarely deliver like this: the Rolling Stones rock shoulders with MG&M and Peter, Bjorn & John. (album, March 18)

**Gig Of The Week**



**Artist: Supergass**  
**When: Wednesday, March 26**  
**Where: Café de Paris**  
Why: If you're not going to RDN at the Apple Store, then catch Supergass at this launch for their new studio album, *Diamond How Ha*. Expect some hits!



**The Pigeon Detectives**  
**This Is An Emergency (DITR)**  
Lead single from another of Leeds' finest bands (see below), this is classic Pigeon Detectives and simply a great song. (single, May 12)



**Forward, Russia!**  
**Life Processes (Cooking Vinyl)**  
A bold return from the Leeds four-piece, this sees Forward, Russia! step up their sound without straying from the abuse melody that defined their debut. (album, May 12)



**Magic Wands**  
**Black Magic (Ark)**  
One of the most infectious sides of upbeat indie-pop we've heard in donkeys. Plus it's a boy-girl duo, so cool as hell. (single, May 5)



**Black Magic (Ark)**  
One of the most infectious sides of upbeat indie-pop we've heard in donkeys. Plus it's a boy-girl duo, so cool as hell. (single, May 5)

# Beeb's archive deal is "unfair" to labels

by Anna Golob

## Beggars' Martin Mills questions BBC Worldwide's plans for archive material

Beggars Group chairman Martin Mills has taken to task claims by BBC Worldwide that a new deal with labels to exploit the Corporation's music recordings archive is mutually beneficial. BBC to both parties.

As previously reported in *Music Week*, BBC Worldwide is in talks with a number of independent and major record companies over a new licensing framework to use the Beeb's music archive. It has already signed a reported film deal with Universal, which has been followed by the major putting out a number of album releases using BBC session material.

However, the Beggars co-founder believes the new framework proposed by the BBC, which would require labels to pay an advance dependent on the size of the catalogue for unlimited access to the BBC's audio material for five years, including any new recordings made within that time, is unfair to labels and is the result of BBC Worldwide's mandate to expand its revenue by 13 times.

"It seems the BBC's view and ours of the relative value of the contributions made by them, our artists and ourselves are a long way apart, and their attempts to further monetise their role in the creation of these rights are proving a problem for labels," says Mills who says Beggars was asked for a £300,000 advance.

But BBC Worldwide head of commercial affairs Sallie Mukkaddam says the new framework will make more financial sense for labels. Under the original deal between the Beeb and record labels, labels were allowed to licence four audio tracks at a fixed royalty rate agreed by the BPI and with no advance paid to the BBC, but if a label wanted more than four tracks, or to use audio-visual recordings, a separate deal needed to be negotiated. This would include the BBC receiving an advance payment.

Mukkaddam insists record labels still have the choice to use the original deal, but says, "The reason the new framework makes sense for labels is that, instead of coming to us on a case-by-case basis, if they pay the headline advance for five years they get access to all their artists' previous material and new material covering the next five years and, because that includes clearing rights for



TV, online streaming and in some cases downloads, as well as clearing rights for BBC Worldwide exploitation, they are getting an additional revenue stream."

BBC chief executive John Webster voices concerns that the revenues gained from the increased exploitation of the BBC's archives will not be passed on to artists involved, some of whom may not have given permission for a radio recording to be released. "Whatever rights the original record company may or may not have to a recording there is a moral element that these recordings were done as radio or TV sessions and the artist and also the session musicians should be asked how and if it should be released, and there is the issue of whether or not session musicians are getting paid for the extra release," he says.

Aim is also currently in drawn-out negotiations with BBC Worldwide, Aim chairman and CEO Alison Venham says. "In theory we were very pleased to work with BBC Worldwide in freeing this archive treasure but it remains a dead copyright issue and the stumbling block has been at the terms and conditions which are yet to be finalised." But she adds, "We would love to get into substantive negotiations with BBC to realise the value of the archive for mutual benefit."

# Leona nears the Hot 100 summit

Sony BMG will learn later this week how much closer the Oprah-boosted Leona Lewis is to becoming the first UK female solo act to top the Billboard Hot 100 chart in more than 20 years.

Lewis's single *Bleeding Love* last week raced 21-8 on its fifth week on the chart, having previously accelerated 85-62-41-21, as it became the countdown's greatest sales gainer for a second successive week with 120,000 weekly digital sales.

However, an appearance by Lewis last Monday on chat show host Oprah Winfrey's nationally-screened TV programme in the States came too late to have any influence on the single's initial move into the Top 10. The promotional effect of that appearance will be able to be fully measured later this week when the new Hot 100 chart is unveiled, while her US profile will be given a further boost when she performs this evening (Monday) on NBC's *The Tonight Show* with Jay Leno.

A Top 10 placing for a UK artist on the Hot 100 in recent years is a very rare event and *Bleeding Love*'s success marks the first such release to penetrate the Top 10 since Amy Winehouse's *Rehab* reached number nine last year. If Lewis single does manage to go all the way to number one it will

be only the second by a UK artist, after James Blunt's *You're Beautiful*, to top the chart in the past 10 years and the first by a UK female solo artist since Kim Wilde's *Covered In You*. Keep *Me Hangin' On* spent a week at number one in June 1987.

"I think Leona will be the biggest new artist in the US this year," predicts Sony BMG chairman and CEO Ged Doherty. "I have no doubt the single will be number one in the coming weeks."

On her show Winfrey gave her own personal endorsement to Lewis who was introduced by her label Syco's founder and X Factor/American Idol judge Simon Cowell and then received a standing ovation from the studio audience after she performed *Bleeding Love*. Winfrey told her, "You're the real deal girl. Talk about a star is born."

Her US success is being mirrored elsewhere internationally, including in Germany, Austria and South Africa where her debut album *Spirit* has topped gold, while it is nearing platinum status in Switzerland and New Zealand.

The album will be released through Syco/J Records in the States on April 8 when Lewis will return to the market for more promotional activity. She will also visit Australia next month as part of a trip that will also take in Hong Kong and Japan.

Listen to and view the tracks show at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

Datcom is a new music download website. Boasting music from all major labels and many independents, it will premier new music on a weekly basis.

## Music Week website

For breaking news throughout the week, as well as picture galleries to the week's key events and our latest features, check out [www.musicweek.com](http://www.musicweek.com)

## MOST READ MUSICWEEK.COM

- Could Apple make iTunes catalogue free to iPod and iPhone users?

- Nuthin' partners with Puma
- Copylady name new studio set
- Nuthin' calls for radical overhaul of copyright tribunal



# Majors discuss back catalogue giveaway to attract customers

by Gordon Masson

Hardware manufacturers in talks with major labels as customers stand to benefit in download bonanza

## Digital

The unprecedented step of all major labels allowing hardware manufacturers to give away their back catalogues as a sweetener to attract more customers appears to be moving a step closer. Apple is reportedly in talks with the four majors about a proposal to offer owners of its iPhone access to millions of tracks for a monthly subscription, as well as opening its iTunes service to users to offer an unlimited music bundle to iPod and iPhone owners.

At the same time EMI now looks poised to follow in the wake of Universal, which last year unveiled a deal with Finland-based mobile phone giant Nokia for its new Comes With Music service. EMI confirmed last week it was looking to similarly allow its catalogue to be made available on new Nokia handsets.

The ultimate music subscription? Apple is in talks with the majors about offering access to millions of tracks to iPod and iPhone customers.

Comes With Music was announced in December during Nokia's annual tech fest Nokia World. The idea was to be able to give away a Nokia phone to have a year's unlimited access to millions of tracks past, present and future. Once that year is complete, the handset owners would be able to keep all their music without the threat of being blocked from access when their subscription is over.

It is presumed the mobile phone networks would then try to entice those handset owners into upgrading their phones at the end of that year, meaning Nokia – and their music business partners – would then benefit from another year's subscription bundled into the mobile package.

At the launch of the Comes With Music initiative, the company's multimedia general manager Anssi Vanjoki said, "Even if you listened to music 24 hours a day, seven days a week, you would still only scratch the surface of the music that we're making available. Comes With Music fulfills our dream to give consumers all the music they want, wherever they want it, while rewarding the artists who create it."

Universal Music Group International chairman/CEO Lucian Grainge said at the time, "We feel it's an innovative way for people to discover and enjoy new artists, while at the same time having access to the amazing depth of the Universal catalogue. Comes With Music allows our artists to reach new audiences in a very easy and affordable way."

EMI Group in London declines to comment on the company's dealings with Nokia, but EMI Finland managing director Wemppa Koivumaki last

week revealed that the major was in advanced talks to join the Comes With Music Initiative.

"We want to be part of it," said Koivumaki. "I believe strongly that when it launches we will be there, with a full offering."

With Nokia scheduled to start selling mobiles bundled with the service in the second half of this year, an announcement regarding EMI's participation could be made within a matter of weeks. Sony BMG and Warner are also in talks with Nokia, but when contacted by Music Week neither company would comment on the progress of those discussions.

Financial arrangements are not being disclosed, but it is understood that the record labels are being offered a share of the handset retail price for their repertoire. Last year Nokia sold more than 437m handsets worldwide and had an unrivalled 40% share of the global handset market.

All four majors are also reported to be speaking to Apple about its proposal to allow iPod and iPhone purchasers access to the more than 6m tracks currently available on the iTunes service.

Details of how the majors would profit from such a service remain sketchy, but it is reported that Apple's current offer is only about \$20 (£10) per device. Not only is that a lot less than what the average UK citizen spends on purchasing music, but the logistics of how Apple would split the money between labels – and publishers for that matter – could be problematic to say the least. Apple declined to comment.

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## Ups And Downs



- Vince Power's "back to basics" festival A Day at the Hop Farm. Unbranded, with no registration and VIP areas, it will be a blast from the past
- Royal Albert Hall opens up to fledgling new acts – everyone is in with a chance to play at the mighty venue
- The possibility of returning to the sun at the Miami Winter Music conference this week
- Leona Lewis moving into US Top 10



- The download era poses problems for chart compilers with debate over double A side singles, exemplified by Leona Lewis losing out to Duffy in the race to number one
- Office of National Statistics removing CD singles from its "shopping basket" to determine UK inflation
- Returning from SXSW sunny Texas to a Baltic UK

# Copyright Tribunal's failings highlighted by committee

The music industry will secure the Copyright Tribunal it deserves in a 2nd digital copyright deal, according to the chairman of an influential Commons Select Committee.

The business has long held that the Tribunal, which adjudicates on commercial copyright disputes, is underperforming with the Music Business Forum telling the Gowers Review as early as 2006 that it is "antiquated".

The Innovation, Universities and Skills Select Committee appears to agree. In a report published last Thursday it urged quick and radical reform of the outdated Tribunal, which chairman and Labour MP Dr Ian Gibson says is rooted in the 1950s when shellac records were reeled in to dance halls. "Technology has moved on," he says. "It is now digital and millions of tracks can be downloaded. The Copyright Tribunal has not moved with the times."

Last year the Copyright Tribunal heard – after months of delay – the MCPS-PRS online royalty rate dispute with digital service providers such as AOL and Napster. However, the case cost a staggering £12m and Dr Gibson wants to stamp out those heavy costs and make it more accessible to small businesses.

"He also believes organisations such as PPL, which on occasion finds itself on the receiving end of referrals from music users disputing licensing fees, will be better served if the Tribunal is revamped. "They are going to be better off, things will be done quicker...the Tribunal is amateurish at the moment," he says.

The report also accepted PPL's claim that it is not possible for a mediator to rule on a dispute



In broad agreement, Dr Ian Gibson MP's recommendations for the Copyright Tribunal are supported by PPL chairman and CEO Fran Nevrika (right)

Other recommendations the Committee suggests include:

- The rules under which the Tribunal operates will be reviewed
- The post of chairman be salaried
- The level of support provided to the Tribunal is increased.

PPL director of government affairs Dominic McConigal gave evidence to Dr Gibson's committee in January and was super critical of the Tribunal's operating methods: he said they used the adversarial system instead of a tribunal and have also had fallen "behind modern standards of case management".

But now he and PPL chairman and CEO Fran Nevrika support the recommendations made by Dr Gibson's committee.

Nevrika says, "The decisions of the Copyright Tribunal now affect the lives of tens of thousands of musicians and other creators who rely on royalty income."

"They have a similarly crucial impact on the many thousands of record companies, big and small, to whom PPL income has become fundamentally important. It is little short of scandalous that these decisions are taken by an unpaid judge with almost no support."

Dr Gibson now hopes his report, which he has sent to Culture Minister Margaret Hodge and DUS Parliamentary Under Secretary of State of IP and Quality Baroness Morgan, will persuade the Government to hurry reform through. He adds, "The Government wants to get moving on it. Hopefully this will jog them along."

between a hairdresser or pub and the collecting society without bringing entire sectors into the equation. However, there is a recommendation that the Intellectual Property Office, which is responsible for the Tribunal, looks at the options for individuals and small businesses to "challenge and change charges for using copyrighted-protected material without costly litigation but also without incurring major consequences for people not a party to the particular action".

THIS WEEK ON  
MUSICWEEK.COM  
● We analyse AEG's Middle East project:  
www.musicweek.com/features

● See our live viewpoint with Womad festival director Thomas Brooman:  
www.musicweek.com/viewpoint

● Nottingham Arena chief executive Geoff Hucklest braves our quizfire:  
www.musicweek.com/quizfire

● Get all the week's news in one place:  
www.musicweek.com/news

● Check out the latest reviews of the most upfront singles at:  
www.musicweek.com/reviews



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28.32.10

## News

### Royal Albert Hall puts younger acts on the agenda

London's Royal Albert Hall is launching an initiative aimed at encouraging young and developing acts to perform at the venue. Starting in May, the Albert Sessions will see reduced rental fees at the 5,200-capacity venue made available for a number of dates throughout 2008 and for the foreseeable future. Liverpool trio The Wombats will kick off proceedings on May 23 with the audience set to include children from some of London's most deprived schools.

● Warner Music Group chairman and CEO Edgar Bronfman's employment agreement with the label's major is being extended to cover at least the next five years. Warner says the board has agreed to amend and restate Bronfman's employment agreement, which includes extending it until March 15 2013. It will automatically be extended for successive one-year terms unless either party gives written notice of non-renewal at least 90 days before the annual expiration date of March 15.

● Apple's Regent Street store will host an intimate performance from REM this Wednesday as it looks to mark the third anniversary of the iTunes Live From London series.

● GCap has bought a majority stake in local social networking website [www.welocal.com](http://www.welocal.com) for £450,000 as part of its new media strategy outlined by chief executive Pru Hazlett last month. The site aims to help people find the best businesses in their area by sharing reviews and recommendations.

### Williamson announced as new Zawi head of music

Gary Williamson has been appointed head of music at Zawi. Williamson replaces Rob Campkin who leaves the company on March 21. Williamson will retain his previous responsibilities as head of related products.

● The Brit Awards will return to London's Earls Court next year, despite newspaper speculation it will be moving to the O2. A story in *The Sun* newspaper suggests the annual ceremony will transfer to the AEG-owned venue in North Greenwich in 2009. However, a statement issued by the BPI confirmed no venue switch is planned. "Contrary to a report in a tabloid newspaper, the Brits Committee and the BPI would like to clarify that the Brits 2009 will be staged at London's Earls Court," the statement said.

● Mark Story, currently Bauer Radio managing director of programming, has been given the new role of managing director of national brands.

● PPL has named Sarah Barnes as its events and marketing manager. Barnes joins from London Clubs International where she was corporate events manager for the Empire Leicester Square. Barnes will be responsible for managing all PPL events and overseeing the company's marketing initiatives.

● Vodafone and Warner Music International have signed a deal allowing new music and mobile content from Madonna's new album *Hard Candy* to be available to Vodafone customers. From April 21, a total of seven tracks from *Hard Candy* will be released at a rate of one a day counting down the week before the album is available to buy.

● LimeWire has launched a DRM-free music store, allowing users to acquire music downloads through a legitimate paid-for channel. LimeWire will provide a button next to each track on its P2P network, enabling initially US users to buy a legitimate version stored centrally on the LimeWire Store.

# CD singles market finally goes the way of veg m

by Paul Williams

CD singles are no longer included in the Government's basket of inflation calculations

## Retali

The record industry's fight to save the CD single as a viable business proposition appears to be effectively over after the format was symbolically condemned to history by the UK's inflation setters. "The idea was we wouldn't let it go without trying and we've tried virtually everything," says the Entertainment Retailers Association chairman Paul Quirk. "It certainly wasn't for lack of trying on the part of ERA and some of the labels."

The idea was we wouldn't let it go without trying and we've tried virtually everything," says the Entertainment Retailers Association chairman Paul Quirk. "It certainly wasn't for lack of trying on the part of ERA and some of the labels." But just how much efforts to keep the CD single alive have been swimming against the tide of consumer trends was starkly exposed last week when the Office for National Statistics (ONS) dropped the singles from its "shopping basket" of goods used to measure inflation. The CD single exiled alongside the likes of frozen vegetarian ready meals and 35mm camera films to make way for goods such as USB memory sticks, muffins and fruit smoothies. "I'm not surprised it has come to this with CD singles. They seem to be getting less and less relevant," says Quirk who, as part of ERA and as an independent retailer, has worked closely with some labels to try to slow down or even reverse a sales decline that has seen the CD singles market shrink by 62% in just two years to 6.53m annual unit sales by the end of 2007.

"We've tried to breathe life back into the physical format and we've spent so much time and effort, which isn't probably going anybody vast amounts of money," says Quirk who closed his last high street store in January but continues to trade as Quicksound. "There are still some good sales for some collectible singles and vinyl sales and if there is a TV-led single, but people have voted with their wallets."

Efforts over the past couple of years to revive the market have included a campaign by Universal to try to move the release day of physical singles from



a Monday to a Friday in an attempt to give the market a new focus but, while this won support from retail, it failed to secure the widespread backing of other record companies. Efforts to boost physical singles sales have now been widened on the high street to include new physical formats, most notably USB sticks, a carrier that was added by the ONS to its inflationary shopping basket just last week, just as CD singles were dropped.

HMV head of music Ruffy Osorio says, "It's sad in one way, I guess, as the single has such symbolic value for our whole industry, but we all know that sales of the physical format have been showing

## PPL launches its world initiative

PPL is looking to tackle piracy head on and improve the fortunes of overseas artists by helping to build music businesses in some of the most far-flung places in the world.

A new world initiative is being overseen by the organisation's director of performer affairs Keith Harris who came up with the idea on the back of Damon Albarn's Africa Express project, which has been marrying Western artists with leading African musicians in a series of concerts.

Harris says Africa Express and the example of what the Franch have been doing in their former territories such as Senegal and Mali, which are currently enjoying a musical renaissance with artists such as Vieux Farka Touré and Paapa J, encouraged him and PPL to establish links with countries with underdeveloped industries to try and establish music business infrastructures.

With PPL funding for a three-year programme, Harris and his

performer board colleague Musicians' Union general secretary and International Federation of Musicians president John Smith are planning to visit Namibia in July. But Harris is keen to stress the initiative is different to projects run by the British Council or other UK-based organisations.

"This is about putting an infrastructure in place, not developing British music abroad. What we have found is that some of these countries are operating music industries like Britain was about 70 years ago," says Harris, who has already had conversations with government representatives from Jamaica and Ghana.

"We have found in some countries that publishing doesn't seem to exist. What they call publishers, we know as record companies and what tends to happen is performers will write a song and then sell it to the record company. There are no royalties."



"This is about putting an infrastructure in place, not developing music abroad."

Keith Harris, PPL

sector of it. In fact they're still starting looking at the purchase of downloads instead.

Vince Power, VFWG  
It's sad, but it is a changing market. It's like lamenting an

old girlfriend when there's lots of new ones around. You have to move on.

Russ Evans, Heart FM  
Not particularly. It's the sign of the times. It's good to see the ONS reflecting the tastes

of the consumer in such a proactive way and it's worth remembering that non-chart albums are still included. Although how long will it be before they decide that downloads will be included?

Keith Harris, PPL  
I think it was inevitable really. Although sales of singles are recovering it is doing well, not CDs. And a digital download isn't really a physical thing that you can

## Sharewatch

Crystallite: 127.75p (+1.30%)  
GCap: 189.25p (+1.50%)  
HMV: 125.50p (-4.78%)  
Bronfman: 334.50p (-8.20%)  
SMG: 10.75p (-8.16%)  
Tesco: 306.75p (-6.00%)  
LBS: 7.50p (+0%)  
WH Smith: 352.50p (-1.83%)  
Woolworths: 10.00p (-0.05%)

This shows companies' share prices at close of trading last Friday. (No change compared to the previous Friday)



newspaper suggests the annual ceremony will transfer to the AEG-owned venue in North Greenwich in 2009. However, a statement issued by the BPI confirmed no venue switch is planned. "Contrary to a report in a tabloid newspaper, the Brits Committee and the BPI would like to clarify that the Brits 2009 will be staged at London's Earls Court," the statement said.

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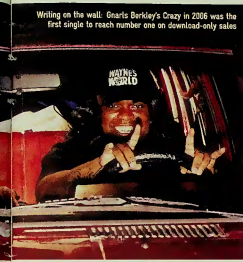
"After the Office for National Statistics dropped the CD single from the inflation-calculating shopping basket, will you mourn its loss?"

Howard Pearce, Adzbeam  
I would mourn it if the Office of National Statistics was ignoring the music industry because it contributes so much to the economy, but not for ignoring one dwindling

The Big Question

# ...nally deflates as it ...meals and 35mm film

...tations, further undermining the rapidly-declining format

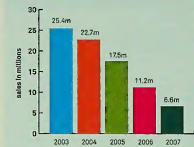


Writing on the wall. George Barkley's *Crazy* in 2006 was the first single to reach number one on download-only sales

signs of decline for a while now, and aren't really representative of how consumers spend money on music these days."

Although overall singles sales are up on the year by 57.9% to 21.3m units in the period up to a week ago, just 0.84m CD singles were sold over this same timeframe, down 35.4% on 2007. In last week's chart, physical product made up just 6.7% of singles sales, while the tiny slice now of the physical singles business is underpinned by the fact that fewer than 350 sales were needed last week to be the 40th biggest-selling physical single.

While time was called on the CD single, the



CD singles annual unit sales success

revised inflationary shopping basket was not all bad news for high-street music retailers. Chart albums retained their place in the basket and they were joined for the first time by what are described as non-chart classic albums.

"Replacing singles in the RPI with back-catalogue albums probably makes more sense as they are more representative of people's buying habits," says HMV's Osorio. "I doubt the Chancellor will mind too much, as the price of catalogue albums has been coming down in actual and real terms over the past few years. Either way, as a specialist we remain committed to supporting the single format so long as there is viable consumer demand and label supply to sustain this."

However, some in the industry are questioning why download singles, given their huge popularity, did not take the place of CD singles in the inflation basket.

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## Universal expands Disney deal

Universal could be laying the foundations to expand its deal with Disney's Hollywood Records after pricing away US teenage pop act Jonas Brothers for Europe.

The agreement for Jonas Brothers' eponymous album has raised eyebrows across the business because it breaks ranks with EMI's deal to distribute Disney Music Group releases outside of the United States. However, the UK-based major has played down the significance of Universal's coup.

"EMI didn't pick up the option for the Jonas Brothers' album in Europe, but it did pick up the option for the album in Asia, Australia and New Zealand," says an EMI spokesman, adding, "EMI has a strong relationship with Disney."

The fact that Jonas Brothers will go through a different major in Europe is being seen as something of a test case. A good result with the album could prove an invaluable negotiating tool for Universal when Disney reviews its existing distribution agreement. EMI's deal was signed in 2005, prior to which the Disney-owned repertoire was handled by Warner Music's distribution network for a three-year period.

And all signs from Polydor are that the record company is prepared to push the boat out on 2005, prior to which the Disney-owned repertoire was handled by Warner Music's distribution network for a three-year period.

Universally speaking  
International executive VP  
Max Hole hopes to  
replicate the Jonas  
Brothers' UK buzz  
in Europe



later. In the States the album is platinum with more than 1m sales to date.

Polydor held meetings with Hollywood Records last week to outline its plans for the Jonas Brothers across Europe and, although the Universal company is tight-lipped about those proposals, the campaign has backing from the top.

"This band is one of our key priorities for Europe, and we are keen on creating the same phenomenon in the region that has taken hold in the US," says Universal Music Group International executive vice president Max Hole.

Editorial  
Paul Williams



## High-street stores need to offer more for punters

The death of the CD single was inevitable but its passing is still an important milestone in industry history

For all its improved sound quality and convenience, the CD has never come close to achieving the emotional appeal that vinyl continues to command. As a result the demise of the CD single is unlikely to have many shedding tears, but that does not make it any less significant.

From the days when the likes of Elvis and Bill Haley spun at 78 revolutions per minute, a physical release centred on a single track has been at the heart of the record industry and music retailing. Even when physical singles sales were overtaken by and then totally dwarfed by those of albums, they remained a crucial entry point into music buying and as recently as the last decade enjoyed something of a boom again.

Just a handful of years ago they were still commanding sales of more than 25m units a year – adding up to more than 25m reasons to visit a high-street music retailer and perhaps pick up an album or two on a whim as well. With the CD single now seemingly higher on the endangered species list than the panda and Alastair Darling, those shopping trips rarely do not happen now. At the same time the industry has also had to contend with downloads selling at typically 75p a throw compared with their CD equivalent bringing in at least £1.99 each, in lesser cases now, sometimes more.

The decision announced last week by the Office for National Statistics to drop the format from its shopping basket used to determine the UK's inflation rate is, in many ways, long overdue given the CD now represents just one in 20 singles sales each week and is still rapidly in decline. But the verdict does prompt a moment to pause and reflect on the fact that, despite some determined industry efforts to try to revive the format in recent years, the consumer has moved on and gone online instead. And the statistics speak for themselves.

The download has established itself as the most favoured way of buying single tracks far more rapidly than the CD single managed when it ultimately edged out the cassette single, which itself had seen off vinyl. Its thriving popularity has turned what was a singles market in apparently terminal decline into one that, at least in unit terms, is coming ever closer to annual sales levels never experienced before, not even in the boom periods of the late Seventies, mid-Eighties or the second half of the Nineties. After singles sales last year hit 77.55m units, they are up by what is approaching a further 60% this year so far and for the first time in many years are achieving higher unit sales than artist albums, a trend that would have been unimaginable even a few years back.

Although the CD singles market in the UK will ultimately go the way of that of America where it is largely reserved as an occasional sales opportunity for a reality TV show winner and the like, vinyl, which it supposedly was meant to replace, will continue to live on as a niche format. But now missing from the sales equation are those hundreds of thousands of people who used to pound the high street every week to buy their singles. The big challenge for retailers and the music industry as a whole is to ensure those consumers are not lost forever but are given other reasons to still want to visit a music store.

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

Music Week  
online poll

This week we ask: Will The Beatles reap commercial rewards from their decision to simultaneously release and service their new album this Tuesday?

Last week, we asked: Do rising ticket prices risk endangering the flourishing live music industry?

Yes | 75.3%  
No | 24.1%

easily put in your shopping basket

David Mogenadorff, MTV Networks

Not really – that form of delivery just isn't as viable as it used to be. The

important things – great songs – remain and we're moving towards a more level playing field with many innovative new ways to give music fans real value





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# The Raconteurs nip piracy racket in bud

by Stuart Clarke

Raconteurs praised for rush-release of new album on all formats

## Releases

Retailers have praised The Raconteurs' decision to rush out their new studio album this week as they anticipate attracting customers who may otherwise download it illegally.

While the plan announced last week to release *Consolers Of The Lonely* commercially at the same time it goes to media has thrown up logistical problems for the band's UK label XL and limited the amount of time for stores to plan promotions, many retailers are confident that the positives will outweigh the negatives. "I think it's an exciting way of doing it," says Simon Singleton, store manager of leading London independent retailer Pure Groves. "Ten years ago it would have been bad idea because shops had to plan their point of sale much more carefully. I think now, because it's a more dynamic game, things like this are great."



All White Now: The Raconteurs' new album is being released with no fanfare to try and beat the illegal downloaders

New albums from Goriz Barkley and Perfisheed have already suffered at the hands of illegal file-sharing on the internet, with the former act choosing to bring forward the digital availability of their Warner Bros album from April 8 to last week in a bid to try and harness the online activity. Meanwhile, Island act Portishead's much-anticipated third new album leaked online as soon as the set was serviced to media. "In the current climate, things are leaked three months before release and by the time it comes out, all the excitement's faded away," says Singleton. "You can't stop it getting on the internet, but it's in the shops roughly the same time as the internet then it's obviously much less tempting."

For XL, The Raconteurs experience echoes that of Radiohead who, ahead of signing with the indie, released the in Rainbows album themselves last autumn as a name-very-price-down, XL managing director Ben Beardsworth says you can no longer anticipate that every release strategy is going to follow a similar pattern.

The Raconteurs have correctly identified that the record industry's conventional practice of

holding back an album for three months, whilst building up pre-release publicity, isn't a satisfying experience for the artist who wants to get their brand new album out there as soon as possible, or for the fans, who just want to get hold of it as soon as possible," he says.

"No one can know yet what the commercial outcome of this will be, but we do know that there are a number of spikes of intense band activity planned throughout the year in this territory that we will be able to market it heavily around."

# Channel Islands tax change may close

Campaigners trying to close a loophole allowing Channel Islands-based operations to set CDs into mainland Britain without paying VAT are looking to taxation changes in Jersey and Guernsey to bolster their case with the UK Government.

The Forum of Private Business (FPB) has been lobbying the Chancellor to bring an end to the island's VAT-free status, which it claims contravenes European law. That argument has, so far, been rejected in Westminster, but with the Channel Islands themselves now trying to get a slice of the action, the Exchequer may be forced to revisit the matter.

"Basically, the Jersey and Guernsey governments are introducing a tax on imports of 3% because they realise the size of the mail-order business now operating from the islands and they want to get UK cut," says FPB member Richard Allen, who is managing director of Dalerium Mail Order, an online UK CD retailer.

"The new tax starts in May and will affect businesses whose imports amount to goods of more than £300,000 per annum," explains Allen. "If the Channel Islands governments are taking these companies, it just shows that they are aware of the value of the business that is being funnelled through the islands."

The FPB first became vocal when Tesco.com slashed 10% off CDs, DVDs and video games, sparking a price war in the online retail sector.

Tesco.com operates out of Jersey, as does HMV.com and a number of other mail-order businesses. Indeed, Allen claims that the situation in the industry is now such that it is difficult to find online retailers who do not exploit the loophole. "If you look at the companies who are supplying goods into the UK now, just about all mail-order operations are based offshore," says Allen. "That fact alone should be ringing alarm bells."

The loophole is the result of rules that allow companies based outside the European Union (including the Channel Islands) to supply goods direct to customers within Europe free of VAT, provided they cost less than £18, meaning that most CDs and DVDs can be shipped to the UK minus the usual 17.5% value-added tax.

As a result, companies such as Amazon, Boots, Tesco, HMV and Sainsbury have established operations in the Channel Islands after noting the success of Play.com - an e-commerce operation owned by Jersey residents which came to prominence precisely because of the tax break it offered consumers.

## WAT RATES FOR MUSIC

USA 2.9%	Canada 6%
Japan 5%	Australia 10%
UK 12.5%	Italy 20%
Germany 16%	Spain 16%
France 13.6%	Mexico 15%

# Shop window for Hop Farm

## Quickfire



With a CV that includes Reading, Glastonbury and Benicassim, few would bet against former Mean Fiddler CEO Vince Power enjoying success with his first UK festival in three years. A Day at Hop Farm, which is due to take place in Kent, *Music Week* caught up with the event ahead of the Power in July.

It must feel good to have come to the end of your complete clause that followed the sale of The Mean Fiddler Group? It seems like a short time, as I've been busy running the Benicassim festival in Spain so it doesn't seem like three years. I've only had a break from the UK and I think that I took over Reading in 1993 so I feel like it is my home ground.

What inspired you to make A Day At The Hop Farm a non-branded event with no VIP area? I've been watching the festival market for the last couple of years and I just felt that it was frustrating for the punter that there was such a big emphasis on sponsorship and upgrading your ticket. I thought it was time to go back to basics.

You've been quoted as saying, "The line-up is everything." Do you still believe that? I think it is [true]; you can get away with it for a short time but in the end the line-up does mean everything. People love a festival but they do go there for their favourite bands. But the brand means a lot as well.

You don't have a registering system so will you be doing anything else to limit secondary ticketing? I don't have a problem with people buying a ticket and selling it on. I never have believed in registration. I resisted it when I was involved with Glastonbury; there you have this whole process where you have to register for tickets and then see whether you have been lucky enough to get one. It is nonsense; it kills the spirit of the festival. (See full interview on [www.musicweek.com](http://www.musicweek.com))

# Use its VAT loophole

However, with the Channel Islands politicians now looking to hit the various online retailers with a tax on goods that pass through the territory, a pressure groups such as the FFB will be hoping that politicians in the UK might be more willing to close the loophole.

And with the UK Government now looking at an estimated £200m a year in lost taxes because of the loophole, Richard Allan and his fellow campaigners are hopeful that Chancellor Alistair Darling may move sooner rather than later to amend the problem.

The FFB wants the Treasury to lower the price level on goods for which VAT is exempt from £8 to £7, reducing the offshore e-commerce trade unprofitable.

But the larger, more powerful retailers are also lobbying legislators to increase the threshold to include all goods worth less than £100, which could see many more e-tailer operations being established offshore.

Such heavyweight opposition does not help the case of the FFB, but Allan is pledging to continue the fight. "The UK Government has completely mismanaged the VAT system when it comes to the internet," states Allan.

## Music Week Webwatch

The queen of pop's new single joining the Radio One A-list asked you somewhat this week and Martyn was particularly disappointed, prompting this unprovoked attack on the maternal girl. "Madonna's new single is A-listed at Radio One. Why? Why? Why? The song smells of a woman who is desperate to have a number one single in the USA. Timberland is the latest behind 4 Minutes and Madonna has jumped on the R&B bandwagon, completely selling out." The suggestion that Apple may be in talks with labels to provide a "Total Music" solution for their users also got you going. Simon Peck asks: "Once again, how long before artists and labels can only afford to produce music that is 'worthless', in other words 'silence'?" To take part in the debate either fill in the comment box at the bottom of one of our stories or head to [www.musicweek.com/forums](http://www.musicweek.com/forums) to see what people are already discussing.

Do you have any idea what pure crack sounds like? Thought not. We found out this week and you can listen, too. Take a look at the videos we've been watching this week and check out From the Hood by Traxmillion Feat. Hussah, Jacka and San Quinn. [www.musicweek.com/videos](http://www.musicweek.com/videos) Alan Jones has been busy again analysing the charts as only such an expert can. In his blog this week, he addresses the problem of double A side digital single sales and debates whether Diddy's number one this week was justified. For more check out [www.musicweek.com/alalanjones](http://www.musicweek.com/alalanjones)

In our A&B blog we have all of Stuart Clarke's round-up of all the various goings-on at the recent SXSW music festival as well as the lowdown on the Raconteurs' rush release. We also have a whole host of new reviews. This week we take a look at the Mystery Jets' Twenty One, REM's Accelerate and No Kidz' Come Into My House and more. See these and others at [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

Narahath Emarathi

## Dooley's Diary



# More than Mr Phillips can Bear?



Not so long ago he was working with a roster including James Blunt, Hard-Fi and The Red Hot Chili Peppers, but now Nick Phillips (pictured above) finds himself having to deal with a racism row involving none other than Bassi Bush. The former Warner UK chairman last week was announced as the new chief executive of Entertainment Rights, which owns the rights to the likes of Rupert 'The Bear' (pictured), Postman Pat and Bassi Bush, but Bassi also found himself in the news last week after being placed under investigation by Northamptonshire Police's hate crimes unit after making apparently unfavourable remarks about a Gypsy in one of his TV programmes. And the former Warner man thought dealing with online piracy was difficult... HMV's top dog Simon Fox really is a visionary. Given the Office for National Statistics has ditched CD singles but added smoothies and muffins to its "shopping basket" to calculate UK inflation, Fox really was on the money by including Juice bars in HMV's "store of the future" model. But are the muffins chart eligible?... Getting through customs in the US is never the most enjoyable of experiences, but spare a thought for Riz MC who was denied a visa on the grounds of being a terror threat. Cue desperate last minute action that included gathering letters of support from MPs, Ben Livingstone's office and the British Consulate General. The State Department ultimately got involved and greenlighted the visa, and Riz MC was escorted through customs in New York escorted by the Watch Commander at JFK. It was a slightly more welcoming experience for the rapper in Los Angeles where there was a rumour that David Beckham was planning to pop down to catch his performance at the Roxy. The news came from one of Beckham's lean-mates at LA Galaxy who was on the plane from Dallas to LA with the Rock Over London crew... Back to Texas and who was the tour agent entertaining guests at

the Hilton last Saturday night by setting fire to his own body hair and creating one hell of a stink? Stranger still is that no one really batted an eyelid. Despite the recurring diet of red meat and beer, delegates had no excuse not to have minty fresh breath at SXSW. The conference bags were full of the stuff courtesy of British act Benji's Brother who are currently soundtracking the Dentyne television campaign in the US with Slutting... For us, one of the lasting impressions of SXSW was a Day at Four, very shiny band members, obviously hammered, attempting to get their bass cut out of a van at 2pm on the Friday in 100-degree heat and within 30 minutes managing it, just... So hands up if you love a bit of cheesy commercial dance? Body Luv celebrated sales of more than 60,000 copies of their latest single Boogie 2Nite, and were presented with this plaque moments to go to the bathroom wall. Pictured left - right: Roddy (Body Luv), artist manager Charles Gordon (Charles Gordon)



Entertainment) and Cherise (Body Luv)... No one can do what the music industry is doing by a bunch of philistines. At the launch of his Latitude festival last week, Melvin Benn confessed that one of 'the most rock 'n' roll PR's' he knew was more excited about the fact that Radio Four would be broadcasting its comedy show Just A Minute live with Nicholas Parsons. From the event, then they were about cry of the bands. Rock 'n' roll indeed... After a heated secondary ticketing debate at the ILMC a few weeks ago, which saw Viaggio's Eric Baker at the sharp end of some of the panelists' wrath, the live industry representatives proved that they were at gentlemanly heart with an apology offered to Baker on behalf of the live industry by RRS chairman-elect Mark Marrot... The Wombats look poised to make some serious inroads into the US market having attracted the recommendation of one of the hip-hop world's most respected names. Ice Cube, he of NWA fame, was overheard referring to the band as "da shit" at the Bright Antenna Four Seasons party at SXSW earlier this month. Respect. In other news the band has secured a US release via Roadrunner which will release their debut album in July... Who was the 17-year-old frontman of a band from south-east England who performed his first show in Texas, walked off stage, met a nice Southern lass from Texas, and returned home accompanied by her? So he'll be back next year then...

## VINCE POWERS CURRENTLY MUSIC WEEKEN PORTFOLIO

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[www.bloomsburyballroom.co.uk](http://www.bloomsburyballroom.co.uk)

● The Pigeote Club A cabaret club in Piccadilly which opened with a performance by Immodesty Blaze and attracts a well-heeled clientele. 215 Piccadilly, London W1

[www.pigeonnet/pigeote](http://www.pigeonnet/pigeote)

GOSSIP

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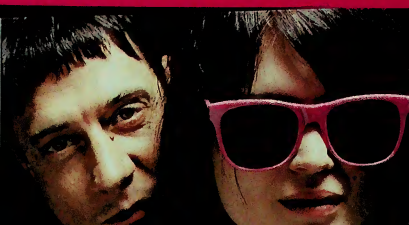
Mobile

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# Features

(Picture right)  
Lights, camera,  
action. The Killis have  
been promoting their  
Midnight Boom  
album by performing  
at cinemas



"We took  
100% of the  
box office...  
Warners  
got a free ad  
campaign  
and we got  
between  
£20,000 and  
£30,000 on the  
back of it..."

James Dobbin,  
on Vue Entertainment's  
tie-in with Warner  
for Muse's live  
Wembley show

## Tapping the live goldmine on the silver screen

by Christopher Barrett

Modern communications technology has reshaped the way the music industry does business. Even the live sector is not immune as it seeks to move beyond the confines of a venue with bands and record labels increasingly coming up with innovative ways to use home and cinema screens for marketing and revenue opportunities

With the live industry booming music fans are increasingly being presented with a remarkable array of artist and venue options, but now the long and expensive journeys that a concert often involves for consumers in rural or suburban locations could be a thing of the past.

Joining the traditional alternatives of watching the latest hiyped hopefuls at a sticky-floored dive, braving the elements and effluents of a festival or joining the throng of the latest state-of-the-art arena, live music is increasingly being accessed in homes and local cinemas across the country.

When Radiohead announced on January 16 that they would be playing an intimate free gig in front of 200 people in East London later that day it could have caused consternation among the many thousands of fans unable to up sticks and leave all day in the hope of gaining entry. But ever fanbase-focused, Radiohead streamed the gig, in real time, via their website Radioheadtv with long-time producer Nigel Godrich at the controls.

The band's co-manager Chris Hufford, of Courtney Management, says it was an excellent way of enabling fans to enjoy Radiohead performing live in an intimate environment and that 10,000 fans were given the opportunity to access the online broadcast.

While Radiohead made no attempt to profit from the exercise, a recent report produced by Entertainment Media Research for media law firm Wiggin suggests that, while high interest in one-demand content does not always mean users are willing to pay, live music concerts are "a potential revenue goldmine for the music industry".

With the music business increasingly broadening its search for new and inventive revenue streams Wiggin's 2008 Digital Entertainment Survey makes hearing reading, not least due to the fact that only live sporting events and movies are ahead of live music when it comes to what content consumers are willing to pay for, with 49% of those canvassed saying that they would consider paying for an one-demand live concert.

Warner Music International's video production arm Warner Entertainment is currently looking at a number of possibilities including an agreement



(Pictures above)  
Best Vue in the house? Vue has teamed up with - among other major acts - Take That and Kylie Minogue to broadcast their live shows to cinema audiences across Europe

with live operator the Mama Group to provide streamed concert videos.

Meanwhile, Red Bull has been busy engaging the team market with its Bedroomjam website that allows bands to upload and rate music, the carrot being that every two weeks the act with the highest rating gets to perform a live gig online.

But it is not just the small screen that is being used to expand concert audiences beyond the confines of a venue's walls.

While The Killis, signed to independent label Domino, have chosen to premiere material from their new album *Midnight Boom* by performing at cinemas around the country, with the band playing against a backdrop of clips from their favourite films, major labels have long been using cinemas to create events around the launch of music DVDs.

But with so many online channels such as YouTube providing access to a seemingly endless supply of audiovisual musical content, it takes a major act and/or multi-site event to persuade consumers to part with their money, says Universal Music general manager Music DVD and Audio Visual Formats Simon Heller.

"When it is a major act where there is a huge demand and interest and you can simultaneously film and broadcast the show then it will work, but you always need the artist's involvement to stimulate interest," says Heller.

EMI has in the past successfully used cinemas to hold live events and DVD launches for acts including Robbie Williams, Live & Sigur Ros and Kylie Minogue. But since the major was acquired by Guy Hands' private equity firm Terra Firma, which owns the Odeon cinema chain, the company has been busy working on a number of projects and special events with Odeon including satellite distribution of live performances.

According to EMI director of audiovisual Stefan Demitriou, the tie-in allows fans to "get closer to the live experience" by providing access to gigs and events which otherwise they might not be able to attend. "The big-screen, surround-sound experience literally ensures that every seat is the best in the house," says Demitriou.

With its 50 multiplexes across the UK and Ireland equating to more than 570 screens, Vue

Entertainment has been quick to realise the potential of live concerts on the big screen.

Last June, Vue broadcast a Genesis concert from Dusseldorf to 43 screens in the UK, as well as a number of territories in mainland Europe. In October, it teamed up with Terry Bromley Management and EMI to screen the West End premiere of Kylie Minogue's *White Diamonds* show across 38 screens coupled with 30 minutes of red-carpet material.

Vue's most recent concert screening saw a pre-recorded satellite broadcast of Muse performing at Wembley Stadium last summer being delivered in high definition and 5.1 Dolby Digital surround-sound on March 11, to tie-in with Warner's release of the concert on DVD.

This week Muse's *HAAP Live* from Wembley CD/DVD is set to debut at number two in the album chart.

Vue Entertainment head of sales James Dobbin says, "We gave Warner the trailing posters, access to our Bluetooth network and everything online and in exchange we took 100% of the box office. Because it is running very close to the DVD release they got a free ad campaign and we got between £20,000 and £30,000 on the back of it."

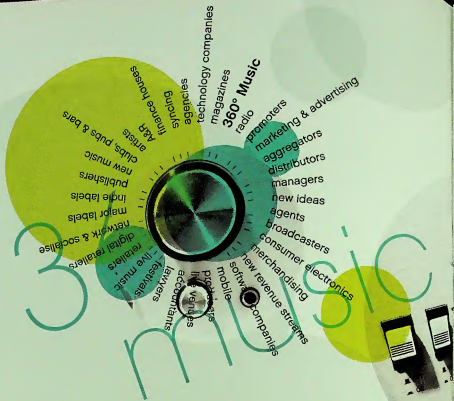
But so far the cinema chain's most successful broadcast has been its live simultaneous screening of Take That performance at the O2 on December 7 last year. "In terms of revenue and capacity Take That was the most successful event yet. We screened it at 50 sites and it sold out 38 of them, achieving an overall occupancy of 91%. We sold 10,500 tickets in the UK with another 3,000 at sites in other locations across Europe."

With real-time screenings of live concerts proving the most popular and financially rewarding, Dobbin says that Vue is currently negotiating with iTunes with the aim of screening a number of concert live from the iTunes Festival in July.

"Yet Dobbin acknowledges that when it comes to convincing the wider music industry of the potential of live music on the big screen there is still some way to go. "Despite the fact that *Muse, Take That* and *Genesis* were a huge success it is very difficult to get this into the mindsets of the music industry and you need quite pioneering and forward-thinking people to get onboard with it," says Dobbin.

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# Brits abroad: SXSW 2008

by Stuart Clarke

South by Southwest returned to the streets of Austin, Texas earlier this month bringing with it enough bands and beer to fill an entire English summer. As the UK music industry returned to work on the blustery streets of Blighty nursing sore heads last week, we probed them for the best performances, parties and other festival highlights.

**Stephen Bass**

A&R manager, Virgin/managing director, Mushi Mushi  
**Main reason for attending:** Looking for US licenses/distribution. See a few bands  
**Best band/performance:** Yeasayer, Fuck Buttons, The Dodos, Robyn, Tilly & The Wall, Lykke Li  
**Best party/BBQ/showcase:** Brooklyn Vegan Party/Todd P Party  
**Best discovery you did not know about prior to attending:** Legeritas  
**Memorable SXSW moments:** Perez Hilton weirdness

**Jim Chancellor**

Managing director, Fiction



**Main reason for attending:** Kate Nash shows and to set up White Lies label for the US  
**Best band/performance:** Fleet Foxes and Russian Circles  
**Best party/BBQ/showcase:** Johnny Kapssss's Rock The Rabbit party probably!!  
**Best discovery you did not know about prior to attending:** Fleet Foxes or The Dodos  
**Memorable SXSW moment:** Billy Bragg and Kate Nash doing the New England and Foundations at the Fater party at Cedar Street Courtyard

**Alex Gilbert**

Head of artist & repertoire, 14th Floor  
**Main reason for attending:** Secure Wombats US release  
**Best band/performance:** Lions and Pigeon Detectives  
**Best party/BBQ/showcase:** Bright Antenna Four Seasons Party  
**Best discovery you did not know about prior to attending:** Midget Handjob  
**Memorable SXSW moments:** A CD slipped under my door with three unknown tracks on it. On Top, Jenny Is A Friend Of Mine and Mr Brightside

**Martin Heath**

Managing director, Lizard King  
**Main reason for attending:** Santogola shows  
**Best band/performance:** Our act Santogola  
**Best party/BBQ/showcase:** Our North Austin show, thanks Sally!  
**Best discovery you did not know about prior to attending:** People are nice really, unless they are door staff at SXSW  
**Memorable SXSW moments:** When the sun was going down at Stubbs, there was a full house and Santogola hit the stage

**Craig Jennings**

Managing director, Raw Power Management  
**Main reason for attending:** In Case Of Fire shows at Latitude 30  
**Best band/performance:** Cancer Bats and The Stills  
**Best party/BBQ/showcase:** The Kerrang Showcase  
**Memorable SXSW moments:** Flaming Dr Pepper shows with The Synicate (ouch)

**Paul Rees**

Editor, Q  
**Main reason for attending:** The inaugural Q SXSW party at The Driskill Hotel, with Lightspeed Champion, Kate Nash and Pigeon Detectives  
**Best band/performance:** My Morning Jacket at the Austin Music Hall. The sort of night that reaffirms your faith in the power of music  
**Best party/BBQ/showcase:** Q's, obviously, although there may be a hint of bias here  
**Best discovery you did not know about prior to attending:** Dead Confederate, from Georgia  
**Memorable SXSW moments:** Bumping into Billy Bragg in the hotel lift, and having him tell me that he and KT Tunstall had been inspired to start writing together following a pairing there up



**Nick Robinson**

Senior executive, writer-publisher relations, UK & Europe, BMI  
**Main reason for attending:** Supporting UK acts that we represent as well as catching up with US acts we work with  
**Best band/performance:** There were a few. Black Mountain and Fleet Foxes were awesome. Duffy's first US show in the US won many hearts and The White played a stormer at our main BMI rock gig  
**Best party/BBQ/showcase:** Aside from our own ever-popular Acoustic Brunch, the Fader shows are always good. The three-stage fest at Waterloo Park was fun



(Picture above)  
 Highlights: Lightspeed Champion and In Case Of Fire were two of the bands that impressed the industry movers and shakers this year

(Picture left)  
 Washington State's Fleet Foxes impressed Fiction's Jim Chancellor

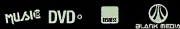
## USA Disc Manufacturing for UK Labels

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Sound Performance, one of the UK's most established CD and DVD manufacturing services is now open for business in New York.

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# Sound prospects for packaging

by Paul Sullivan

In the first in a series of features looking at how the issue of climate change is impacting on the music industry, *Music Week* examines the innovative solutions being developed by the packaging and manufacturing industry



Bending to the will of the green lobby the EcoDisc is lighter, thinner and more flexible than a traditional DVD disc and uses no non-biodegradable adhesives

The music industry is getting greener by the day – or so it seems. Influenced by trends and pressures in the wider world, the entire entertainment infrastructure – from major corporations down to the grass roots – seems ever more aware of the need to be environmentally friendly.

While artists and bands busy themselves with reducing carbon emissions from their tours and merchandisers come up with innovative new ways of producing 'eco-merch', another concern for the industry is packaging. Non-digital music formats such as vinyl, CDs and DVDs have traditionally been packaged in amalgams of plastic and paper.

While this arguably forms an intrinsic and retainable part of the product in a way that the packaging that comes with, say, an iPod does not, there are still many who believe these formats could be greener. According to recent research commissioned by pioneering cross-industry organisation Julie's Bicycle and conducted by Buckinghamshire New University, awareness of the link between CO<sub>2</sub> emissions and climate change has risen 26% in the last two years.

When music fans were asked if they agreed with the statement: "Given the choice between a CD packaged in a biodegradable card or a plastic case I would pick card even if it didn't look as nice", 48.5% agreed and 22% were unsure – only 27% don't agree. "Fans are more aware of the potential negative impact of recorded music," concluded Teresa Moore of Buckinghamshire New University, who carried out the research. "Particularly the



(Picture above) The McCartney Years board set is housed in eco-friendly packs developed by AGI

manufacture of CDs and CD packaging, and hopefully the music industry can now move forwards and address these issues."

Indeed, many leading manufacturers and packaging companies

have already been working to meet the demand for eco-friendly products. DGS Group, which produces around 3m discs per day, recently developed an EcoDisc for the DVD market. The EcoDisc uses 50% less polycarbonate, no non-biodegradable adhesives and reduces carbon emissions by 54%, by being lighter and thinner, yet retains all of the traditional characteristics of a conventional DVD.

"The industry has welcomed [the EcoDisc] with open arms," says commercial director Francisco Manuñda. "It has been great to see that large disc buyers are aware of their impact and are keen to find ways of helping in any way they can. However, one must always remember that technology tends not to be eco-friendly in its vast majority; look at mobile phones, computers, TVs and so on. They are hard to recycle in their entirety, but we are now seeing new technology to help us recycle these products more efficiently, which is something we should all welcome."

AGI Media, a leading global provider of media packaging and services, has launched a new Digipak i-Save line, which boasts sustainable

features such as a biopolymer material (both biodegradable and compostable), 100% recycled polystyrene and a recyclable tray. The line also uses soy-based vegetable inks and water-based lacquer finishes.

"There is a great deal of interest in our sustainable packaging," says AGI's communications manager Tricia Stanley. "We create value for stakeholders by providing the packaging and business solutions people want and need to improve their lives while using sustainable business practices to fulfil our environmental, social and economic responsibilities. AGI Media and its parent company M+W have developed various eco-friendly concepts in many areas of packaging, including the new Digipak i-Save range and are committed to helping our customers achieve business results that fulfil their sustainability promises."

Across the Atlantic, Ross Ellis (part of the Transcontinental Group) has been busy coming up with a range of eco-packaging solutions, including the DiscBookLite – a two-sided tray ideal for multi-disc DVD releases that uses less board, CDStar and DivStar products, which reduce plastic, board, weight, and volume by more than 55%; and the CD and DVD E-Pak, an all-board package made entirely of 100% recycled material that can hold one, two or three discs.

"All our paper and board is FSC certified, and recycled content varies from 50% for paper to 100% in the case of board," says Ross Ellis' general manager Frank Salvaggio. "The objective is to reduce



**BUCKINGHAM  
NEW UNIVERSITY  
RESEARCH DETAILS**

The survey reported on above was carried out by a small group of Buckinghamshire New

University's students and staff through the Centre for Crowd Management and Security. A large proportion of the surveys were completed online both in the UK and in Europe. This meant that

the data collection process minimised the project's carbon footprint and any potential waste. The research will be initially published online on the University's Crowd Management website

[www.crowdsafetymanagement.co.uk](http://www.crowdsafetymanagement.co.uk) and published in full at [www.juliesbicycle.com](http://www.juliesbicycle.com) and also at [www.agreenfestival.com](http://www.agreenfestival.com)



plastic and use FSC-certified paper and board that are also recycled. We have also developed production practices and processes that are environmentally sound. Our expertise is in creating, printing and finishing media packaging, and we work with our suppliers to guide them to the needs of our marketplace with respect to plastic components and substrates such as paper and board.

Meanwhile, Swedish firm Jokebox has been hugely successful with its 100% carbon board fold-out concept, which opens outwards and "presents" the disc to the recipient. Not only is the Jokebox eco-friendly, it also gives discs "a sense of added value and importance," according to the manufacturer. The Jokebox has been snapped up by the likes of Volvo, Nokia and games publishers such as Take 2 Entertainment, while Universal recently opted to release the latest Rollin' Stones compilation *Rollin' Gold* in a twin Jokebox set.

Despite these innovative and overly valuable products, concern and confusion remain about precisely what is and what is not eco-friendly. Savaggio still sees steps on the ecospice. "The first problem is insufficient supply of certain recycled materials," he says. "The second is their high cost. In many cases the process of recycling increases the cost of the finished product. Since in many cases this is not acceptable, the challenge is to find and/or develop a substitute material that is also environmentally friendly."

"The whole recycling hype is not the ultimate salvation it insists to be," reckons Jakob Skarin, managing director of Jokebox. "Here in Sweden, recycled board is in fact less eco-friendly than virgin board, since post-consumer waste is shipped across the continent in not-so-eco-friendly trucks to the recycling plants, while our board manufacturer is growing trees right next to the mills, at a higher price than they can harvest. Also, more ink is needed in printing and production on recycled board, and it creates more dust and residue."

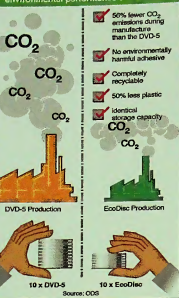
"We are currently reviewing and testing better and more eco-friendly materials from different suppliers. But these efforts are frankly quite futile, in the big picture, at least as far as eco-friendliness is concerned, since the big culprit in that field is shipping. So more than anything else, we are putting our efforts into reducing shipping distances, by assembling complete value chains locally and/or regionally, from forestry, through board manufacturing, printing, converting, disc manufacturing, insertion and distribution, as close as possible to the end user. However, we are a relatively small player, and this we can never achieve without partnering with other, bigger companies. And getting them on board is the big challenge for us."

"The question of cost is paramount to manufacturers and clients (and their clients), and will ultimately be a deciding factor on how 'green' the industry can really become. Thankfully, many companies are finding their way around it, chiefly via a mix of savvy cost-offsetting and working with understanding clients."

"[Cost] varies dependent on client criteria, but some options could add up to 10% while others are consistent with current ranges and some slightly cheaper," says Stanley. "It all depends on the spec and client requirements."

"The Jokebox is still a new product with quite high start-up costs, so in small runs the price is a bit higher than the plastic case and even compared to

## EcoDisc: DVD-R alternative with brilliant environmental performance evaluation



the hybrid plastic/carbon packs," admits Skarin. "But once you're up in volumes of 50,000 or 100,000, the price difference is not as burdensome. Shipping and storage costs are considerably lower, though, since it weighs less and doesn't need as much space."

CDG's EcoDisc has actually emerged as a cheaper product. "We have tried very hard to pass the savings to the clients," says Marulanda. "After all, we are in a commercial world and regardless of how good ideas are, or their benefits, purchasing departments are guided by money. As individuals we tend to buy what we like and find excuses to treat ourselves. As companies we tend to buy based on value for money. It is rare to see benefits placed before this 'rule of thumb', however EcoDisc purchasers can actually have their cake and eat it, making it a dream product."

One of the other key questions is whether products should be 100% paper. Or is recycled plastic satisfactory in environmental terms? "This is really dependent on the style of product and end use," says AG's Inico Stanley. "The jury is out on whether all paper or plastic is best, and there are good arguments on both sides. We are trying to give our clients the best options and allow them to choose correctly for their product requirements."

Recycled plastic is environmentally friendly and gives the customer many more packaging options than paper and board," insists Marulanda. "If we were to switch to 100% paper the demand on paper suppliers will be such that the world will have to cut down more trees to keep up. I don't think this will be beneficial in the long term."

Some plastics can be recycled and re-used well, so a combination of both would be good, however we should all consider carefully the amount of "throwaway" packaging we use and we should all consider carefully if it is always necessary or whether there are better ways of showing the products without so much outer packaging."

Jakob Skarin no doubt echoes many when he adds, "The whole reason I started this business in the first place was to offer an eco-friendly alternative to plastic. As far as I know, even recycled plastic is less eco-friendly than carton or paper, but I appreciate all efforts to reduce non-biodegradable waste, and recycling plastic is probably better than not doing it."

(Pictures left) Leaner and greener: how the EcoDisc process from CDG compares to traditional DVD-R production

(far left) Not only did Jack Johnson record *Sleep Through The Stars* in an eco-friendly, but his disc packaging was equally environmental-conscious

**"If we were to switch to 100% paper, the demand on paper suppliers will be such that the world will have to cut down more trees to keep up..."**

Francisco Marulanda, EcoDisc



(Picture above) The cost of waste? Ross Ellis's eco-friendly CD solutions reduce plastic, weight, board and volume by 55%

## Recycle, don't fade away

Polymer Recycling Ltd case study

Polymer Recycling Ltd (PRL) is a leading secure destruction and recycling company to the UK Home Entertainment industry, serving leading organisations from replicators and labels through to distributors. Established in 1996, the company developed and introduced innovative recycling techniques specific to the optical media industry. 100% of the products Polymer receives (CDs and associated packaging) are recycled without the use of chemicals and in a totally secure environment. Since its inception, PRL has recycled and prevented from landfill far in excess of 10m discs, and in that time has demonstrated an exemplary track record in its security. Business development manager Dean Pearce explains the process.

### How do you recycle?

We provide a truly unique service. Firstly we employ the prison service. Our large volume clients deliver directly into a prison. This is a secure facility in which to hold stocks and carry out the decolouration of product. The CDs are disassembled and separated into the various plastic and paper streams. The CDs are rendered unplayable, cases are granulated and the paper is baled ready for pulping. Once the components are separated and rendered useless, PRL collects the plastics. CDs are processed in our patented equipment, which removes the print and aluminium layer, leaving a clear, uncontaminated and data-free disc. The 'clean' disc is then granulated, blended and compounded into a high-quality injection-grade polycarbonate for a variety of further uses. The granulated jewel cases are fed through an extrusion system with laser cut filters for contaminants removal and formed into a pellet, again for use in further applications.

### In what ways have you helped protect the environment?

Since our inception PRL has stopped well over 150m discs and their associated packaging becoming land-fill. There is no accurate information, but once in the ground, it is believed they will remain for at least a few hundred years. Our processed plastics have been used in the manufacture of light fixtures and fittings, control panels, alarm boxes, car components, coat hangers and disposable cutlery. Importantly, we have also prevented the CDs finding their way back into the open market.

### What main challenges remain for the music industry in terms of going 'green'?

In terms of what we do, the challenge is winning the balance between being secure, cost-effective and environmentally responsible. We tick all three boxes and are well positioned to provide a 'green' alternative. However, for many 'green' service providers, their offering incurs additional cost and in an industry of diminishing physical volumes and tighter margins, that is often the biggest issue.

### Do you only take on large/commercial projects from labels or do you accept waste discs from the general public?

We accept all volumes, from one to 1m units or more. Wirral Waste Management have just announced a pilot scheme to provide recycling banks at Household Waste Recycling Sites (HWRS) in partnership with West Sussex County Council and PRL. Initially trialled at 11 municipal sites in West Sussex, if successful, it could see over 100 sites around the UK with facilities to recycle CDs.

**PACKAGING AWARE:** Artists and albums using recycled materials in their packaging

Anastacia: Pieces Of A Dream  
Barenaked Ladies: Live DVD/Talk To The Hand  
Destiny's Child: Is Eagles: Long Road Out Of Eden

Elvis: 30 #1 Hits  
Instant Karma: Save Darlin'  
Jamiroquai: High Times  
Lenny Kravitz: It Is Time For A Love Revolution  
Radiohead: In Rainbows  
Bruce Springsteen: Greatest Hits





## Digipak i-Save

### Packaging solutions for a brighter future

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There is a clear demand for media packaging that reflects our company's and clients' concern for and response to environmental issues.

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- 100 per cent recycled polystyrene tray
- 100 per cent recyclable tray with positive locking system

#### Board

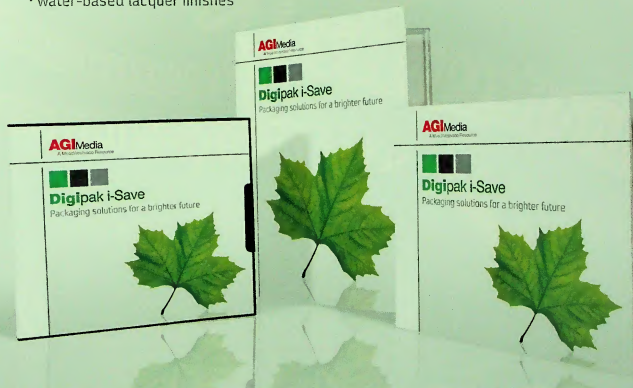
- 100 per cent recycled or
- choice of certified sustainable board

#### Inks

- soya vegetable inks

#### Finishes

- water-based lacquer finishes



As a global leader in innovative packaging solutions, AGI Media has the broad capabilities and necessary expertise to bring its customers' packaging solutions to life. The development of the Digipak i-Save is a perfect example how AGI helps its customers deliver their sustainability and overall brand promise to the marketplace.

The British Council and NESTA are delighted to open applications for a final award that seeks to further stimulate the development of the UK music industry through innovative business models. Our award is to fund the development of young entrepreneurs with a UKCS music industry and global reach potential to find a unique voice which is innovative and fresh. It is an opportunity of a lifetime. British Council's international network, alongside creative incubation services,

from a shortlist, the winner and two runners-up will be invited to take part in a specially designed and tailored tour of their own music industry. The tour will provide an insight into the rapidly changing of the world's fastest developing and most dynamic economies. Rapidly creative entrepreneurs here thrive primarily as a market as a source for new business opportunities. The tour will need to do this to find a music industry from Bollywood and the independent cassette

scene and independent film. The group will meet leading figures from the music industry in their own cities, members of the British Council network of young entrepreneurs and meet the chance to learn first hand about their business models there.

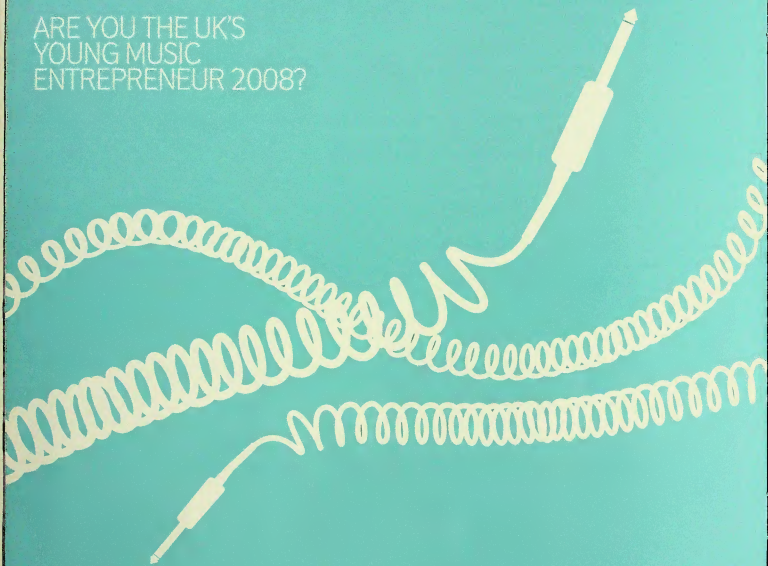
The competition is open to UK citizens aged 18-30 who are ready to spend 3-5 years of their lives of their lives in exposure and to be involved in innovation. Applicants must be speaking English

freely and have a strong background in education for business and a strong academic background. We would like to see the music industry as a priority in a new award.

Applications are open until 15th December 2007. The deadline to apply is 15th December 2007. For more information, visit [www.britishcouncil.org.uk/youngentrepreneurs](http://www.britishcouncil.org.uk/youngentrepreneurs) or contact [youngentrepreneurs@britishcouncil.org.uk](mailto:youngentrepreneurs@britishcouncil.org.uk)

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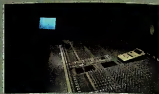
ATC surround monitoring system, and a comprehensive range of vintage and classic outboard equipment. The 850ft<sup>2</sup> Live Room has been carefully planned and acoustically designed, and is a large, comfortable and flexible space for up to 25 musicians.

## Hatch Farm

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Hatch Farm Studios is an SSL G-Series studio complex based in Surrey just off the M25 J14 delivering high-quality services to all facets of the music and TV industry worldwide.

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## Dean St. Studios

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Recent studio clients include: The Fratellis, Belle & Sebastian, Iced! Campbell & Mark Lanegan, Mike Model, Glanado and in the mobile; Babysambles, Snow Patrol, Kaiser



Chiefs, Kate Nash. Quality digital / analogue while enjoying Glasgow's westend / city centre vibe!!

# UK STUDIO MAP 2008



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# Pretenders to the crown?

by Adam Webb

The ubiquitous iTunes may still be the apple of most downloaders' eye, but major record labels and other digital innovators are coming online in increasing numbers, seeking to grow the market and change the way users purchase their music online

MP3 Downloads	Artist	Album	Price	Genre
1. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
2. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
3. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
4. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
5. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
6. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
7. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
8. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
9. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
10. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
11. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
12. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
13. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
14. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
15. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
16. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
17. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
18. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
19. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock
20. The Beatles Live With Us	The Beatles	The Best of The Beatles	4.99	Rock

## Digital music retailers The new breed

Though a relatively short period for some, in terms of digital music four years is a veritable lifetime. It is easy to forget, then, that when the iTunes Music Store launched in the UK in June 2004, its main legal competition came from the likes of MyCokeMusic (RIP) and Qoo (since purchased, as LoudEye, by Nokia). The concept of "social networking" was still a niche phenomenon, Tim O'Reilly did not coin the phrase "Web 2.0" until September 2005. And while MySpace, founded in 2003, was starting to gain traction, the phenomenon that is YouTube did not even exist.

It is perhaps surprising then that, despite some minor tinkering (the Complete My Album function, EMI's non-DRM iTunes Plus downloads) Apple's music offering remains almost defiantly unchanged – a simple, three-click-and-out experience, where all 6 to come downloads retail at a single catch-all price of 79p. New competitors with increasingly sophisticated consumption models have entered the digital ecosystem, but Apple still retains its 70-80% market share dominance.

In the US, iTunes was recently declared the second largest music retailer, topped only by Wal-Mart. Despite such domination, Steve Jobs has appeared almost resistant to change – dismissing

(Picture above)

Go with the flow: new digital offerings from O-Tra, We7, Amazon.com, MusicStation and Last.fm among others are looking to experiment outside the confines of the familiar iTunes model



"iTunes is going to remain the dominant player for some time yet, but I can see their market share coming down to nearer 50% or something like that..."

Ben Drury, 7digital

the concept of music subscription in practically the same month that Rick Rubin – Columbia Records' newly-installed co-president – declared it as the future.

At press time Apple declined to confirm or deny reports that it is negotiating with labels with a view to bundling free access to the iTunes music library with premium-priced iPod and iPhone devices.

The majors, it appears, are now vying with their feet when it comes to opening up the online and mobile market. Last month, when removing the DRM shackles from its digital catalogue, Warner Music UK chose 7digital as its retail partner.

In contrast to Apple – and arguably because of it – the scale of experimentation going on elsewhere is noticeable, from the launch of Amazon.com's MP3 store to Last.fm's streaming service, We7, Q10x and a next-generation of subscription services such as Omnifone's Music Station and the UMG-developed concepts of Comes With Music and Total Music. Rumours of MySpace and Facebook music services continue to circulate.

"The reason why Apple hasn't had to move is that they entered commercial terms in the record industry, and at the time [the record industry] was totally unaware of what the digital world was going

Top 20 WEBSITES BY MARKET SHARE OF VISITS, SHOWN IN CLASSIFIERS – MUSIC, February 2008 (percentage of market share in brackets)

- 1 iTunes (33.22)
- 2 HMV.com (11.24)
- 3 Apple UK & Ireland (5.33)
- 4 Apple iPod & iTunes (4.48)
- 5 Tesco Entertainment (2.78)

- 6 WHSmith (2.23)
- 7 CDWow! (2.09)
- 8 Asda Entertainment (1.81)
- 9 CD Universe (1.53)
- 10 Zavvi (1.39)

- 11 BitTorrent.com (1.08)
- 12 The Guitar, Amp & Keyboard Centre (1.06)
- 13 MusicRoom.com (1.04)
- 14 Rhapsody.com (0.97)
- 15 Thomson Cyberstore (0.95)

- 16 EMusic (0.89)
- 17 Hat.com (0.85)
- 18 Digital (0.75)
- 19 Bopfmusic (0.70)
- 20 eil.com (0.63)

Source: Hitwise.com

to become," says Steve Purchard, founder of W97, an ad-supported download service that recently announced a deal with SonyBMG for its forthcoming free streaming service.

"However," he adds, "if you look at digital as a whole, then it's obvious that a whole spectrum of different models can exist. The internet continues to prove that it's not about single commercial models - it's about people choosing the model that works for them as an individual. So music could be free on one hand, or ad-supported on another; or it could be iTunes price or it could be premium price depending on what you get in the bundle. If you look at broadband or mobile phone models over the years, the ones that work are the ones where the consumer chooses what's good for them.

The technological decision by the four majors to offer the ubiquitous MP3 format marks a crucial transition point here, adds Tidal founder Ben Drury, unlocking potential for the market to grow. "You've now got Play.com and us, and Amazon coming in, and that makes the market much more exciting because there can be differentiation on pricing and innovation," says Drury. "I think the transition to MP3 will see the digital market unlocked. iTunes is going to remain the dominant player for some time yet, but I can see their market share coming down to nearer 50% or something like that."

Whether current high-street retailers will play any part in this remains to be seen - H&M, Zouji and Woolies continue to fatter with their digital offerings - but a swiftly converging marketplace has opened up all manner of opportunities to artist and management, both signed and unsigned. This has been highlighted not only by Rodaheer's honesty box download for In Rainbows, Prince (an estimated six-figure sum from giving away Planet Earth), Nine Inch Nails with 2,500 deluxe \$300 (E248) Ghosts I-IV boxed sets already sold or Marillion generating \$725,000 (£357,000) from fans to record a new album, but also smaller-scale direct-to-consumer (D2C) retail from the likes of Kojo, Midos and George Galway protest vehicle Ugly Rumours.



**"People tend to start their Google search with an artist name, and we provide the opportunity to buy direct without having to go off to iTunes or Amazon..."**

Andy Murray,  
Trinity Street

Such innovation seems a world away from the tight strictures of iTunes, embracing the strengths of the individual artist and bundling a number of different offerings into one basket. But one such tailored campaign is the future of digital retail.

It is easy to get overexcited by D2C concepts says Drury, whose indiestore service powered the latter three examples, and has also built bespoke stores for the likes of Queen, Depeche Mode, Coldplay and Island Records.

They can, however, work effectively, particularly if an artist offers exclusives or otherwise unavailable content, or bundles together merchandise or live tickets with a download. "The Queen store does really well," he explains, "as they've sold exclusive live bootlegs as well as putting up tracks for download the day after touring. The same with Depeche Mode. However, the people going to those

sites will not tend to be general browsers, they will be hardcore fans."

The concept of appealing directly to hardcore fans and affording them VIP treatment is not rocket science, explains Andy Murray, director of marketing specialist Trinity Street. His company has been behind a number of recent D2C promotions, including a 'Night Out For a Tenner' campaign for the Metros that rewarded ticket holders with gig entry, a pie and match supper, a drink and three downloads; and a tour promotion for The Futureheads where tickets came accompanied with an artist name, and we provide the opportunity to buy direct without having to go off to iTunes or Amazon," says Murray. "We work directly with managers and labels and promoters on tailored campaigns - for instance, bundling three different versions of a track, or offering a free live track, or bundling-in tickets direct from the artist's site."

"The real fun often buys direct from the artist and they want to get something more. Whichever way round you look at it, iTunes will not take the place of physical objects, so it makes sense for an artist to be able to sell a ticket, a T-shirt and a track all in one basket. The real key is customer service and looking after them."

"I don't think the price of digital downloads is going to hold up well over the next couple of years," adds Paul King, ex-manager of Tears For Fears and now general manager of the Bizmo, a self-contained and embeddable retail application for artists and labels that allows fans to "super distribute" and make a commission on sales. "The value is going to be to bundle it with other products - so pairing an exclusive track with a medium-value ticket will instantly increase the price of that ticket. Prince started this in a very crude way, but I think that concept is likely to get much more sophisticated."

Such comments bring to mind Kevin Kelly's recent and much-quoted book 1000 True Fans, where the Wired co-founder hypothesised that, to make a

## MBOPMEGASTORE.COM | ADVERTISING PROMOTION



### What is MBop?

For artists and consumers alike, MBop is the next logical step in the digital download landscape. They supply what consumers and artist need most these days - somewhere to discover and be discovered.

As music's accessibility continues to spread, and the line between 'unsigned', independent and major label artists continues to blur, it can be hard to know just where to look for new music without biased advertising influence taking over your subconscious, or distracting you from your original purchase.

### Who is MBop for?

For listeners and music lovers, MBop incorporates the best of cutting-edge new music from the hottest labels like XL, Beggars and XLAD, through to back-catalogue and guilty delights from the likes of Dolly Parton, Barry Manilow and Nat King Cole - and everything in between.

MBop is currently working with Sony BMG, helping to widely promote its seminal Thriller 25 release by Michael Jackson, Alex Vassopulos, Head of Digital Business Development, Sony BMG comments "Working with MBop aligns our focus on catalogue artists and brings superstar Sony BMG artists such as Michael Jackson, Elvis and Bob Dylan to the forefront of the digital store."

With an extensive catalogue of over 3.5 million tracks and counting, there certainly is something to delight all musical ears, no matter how leftfield, obscure or obscurely.

However, this expertise isn't solely reserved for just the majors. MBop has also added the newest acts around to be plugged from obscurity and into the digital music stratosphere. These include Charlie Winston - just signed to Peter Dinklage's Real World label - and Kojo, currently being chased by some big industry hitters. For artists, MBop is a new music-marketing platform for the

developing digital and internet-based global music industry offering access to a complete digital package, no matter where on the music industry ladder you currently stand.

### What else can MBop offer?

In addition to worldwide licensing and catalogue distribution, and first-class digital distribution, MBop can also offer full online, physical and radio promotions with a complete range of physical and digital label services. Artists and labels can pick and choose a bespoke MBop package which best suits their needs - for example, digital distribution, online PR and regional radio plugging, physical distribution, national radio plugging and digital distribution of your video.

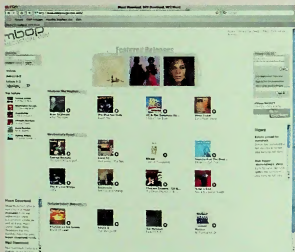
### Who runs MBop?

MBop is headed by Eighties punk icon Paul Balance, who achieved notoriety with his excessive punk band the Warm Jets, with whom he shared stages with the likes of the Sex Pistols, Iggy Pop and Ian Dury. Paul is now a music industry entrepreneur and true visionary with experience of both sides of the fence. He set about starting up MBop a few years ago, aiming to create a music platform that is both user-orientated and a useful business tool for new artists and record labels who want to pedal their wares online.

Paul has a unique insight into the music market, this is evident in the fact that MBop had already sold over two million tracks before its official launch!

Paul says: "The music industry has been going through a period of huge upheaval. I have been involved with all sides, from playing in a punk band, sharing the stage with luminaries such as Ian Dury and the Sex Pistols, to owning and managing a successful digital music business."

"MBop has built a strong base around every aspect of the emerging digital music market, and working in partnership with independent and major labels gives us a unique perspective. People forecast the death of the music industry, but from where we're standing it looks very much alive and kicking."



Worldwide licensing  
Complete range of  
physical & digital  
label services

MBOP Global

MBOP Promotions  
Full online / physical  
press & radio promo

MBOPMEGASTORE.COM  
Chart linked music  
& video downloads

living in the online world, a creative individual simply needs a thousand true believers – all prepared to spend \$100 per annum on their idol. (Presumably a 'true fan' is markedly different from a MySpace friend, or else Tia Teguila would be challenging Warren Buffett on the Forbes-rich list.)

There is evidence that the major labels are also retooling suit, particularly in regards to artists with a strong live reputation or whose core fanbase are more likely to visit the Hype Machine than iTunes. This is certainly the thinking underpinning the recent promotion between Atlantic Records and Radiohead, whereby fans who pre-order a deluxe version of the band's debut album will receive instant membership of an exclusive online community – called Aerials – and a heap of bonuses including free tickets, downloads, limited edition merchandise and access to online content such as videos, videos and photos.

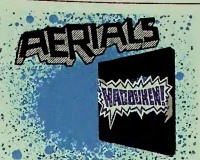
The band fell very strongly that there is a certain demographic who perceive the price point (of a download) to be free," explains Atlantic UK president Mox Louzada. "They wanted to create a value-added relationship with that young fan, where they could super-serve them and use that to lay the basis of their career. We live in such a transient culture, that unless you can enter into that sort of dialogue with your core consumer then there's every likelihood they'll just disappear."

"As forms of distribution get more multi-layered," he adds, "then so must the sorts of products we provide. I still think the CD in the supermarket will live and breathe, but we are starting to cater to different dynamics."

But it is for specialist genres that D2C retail really comes into its own, suggests Michael Cassidy, founder of iThinkMusic, the white-label download platform used by more than 200 mostly dance-based clients including BBE, Straight No Chaser and Bugz in the Attic. "Much of the talk has been about large indies or majors, but being able to sell downloads yourself has been a great help for smaller independent artists who would normally struggle to break even on a release."

(Picture right) Bonus box: Radiohead's exclusive Aerials online community can only be accessed by pre-ordering a deluxe version of the band's debut album

(Picture far right) Following the rainbow: Like Radiohead's in Rainbows, The Raconteurs are set to release their album 'everywhere' at the same time



"People prefer buying from a retail brand that they recognise and respect, so if you've built up a following as a certain label or artist then actually selling music is less of a problem. It's mythical that downloads don't sell. After their distributor [Goyu] went bust, you've now got an artist like Bugz in The Attic selling downloads direct – they haven't released anything physical for the past three or four months – but via iThinkMusic, not via iTunes. And they're getting more sales than they were when they were selling vinyl."

This process has now evolved, says Cassidy, to the point that a community of iThinked artists can cross sell and market each other's music. "Bugz are really interesting as they've created a whole social network called coppers by using an application, called ring, and lots of London artists have joined it – they've got about 1,000 members – and he's linked the store to it and he runs club nights from London and Birmingham from it."

Such a grassroots approach will play a key part in the future of digital retailers Gads Day, founder of Bleep.com and now primed to unveil People's Music Store, a new music venture. "A big trend currently for brands is understanding that people do a much better job of marketing their products than they do. If they can get back to the whole idea of making good products, then word of mouth will take care of



the rest. So get the product good, and get back to basics and make compelling things that people want and connect with fans. Fans are much more likely to listen to each other than a record company marketing department."

With news just in that The Raconteurs will follow Radiohead with the concept of releasing an album 'everywhere' at the same time, these are clearly exciting times for labels and artists – allowing a more tailored approach, cutting cloth to less rigid retail specifications and injecting some much-needed excitement into the process of releasing music. The rule book is being torn up. And even if co-existing alongside mass market distribution, in a ubiquitous, long-tailed digital world of plenty, the invention of a human touch and – yes, good old customer service – might yet prove an antidote to some of the less satisfactory aspects of iTunes' three-clicks-and-out experience.

## PRUFUELED.com | ADVERTISING PROMOTION

# Prefueled

Keynote – Christian Marstrandter, CEO, Prefueled.com

The CD was a revolution in its day but it's dead – R.I.P.

With digital formats available, compact discs are no longer needed, but lifestyle is what really killed them off. Some 48% of American teenagers did not buy a single disc in 2007 and would squirm to be seen carrying dead weight around.

More and more people are realising that they're also a significant source of environmental pollution, using non-degradable plastics and toxins that Greenpeace claim are among the deadliest on the planet.

Part of the Prefueled mission is making digital products visible, learning how to market something as potent but intangible as music files that are in and off the air.

It's an almost poetic quest. We're charting new ground and we'd like to see our efforts supported and backed up by majors but have the uneasy feeling that they prefer to continue resuscitative efforts channelling massive sums into promoting the disc format in print and electronic media, instead of embracing the reality of the digital now and future.

Potential UK partners and anyone wanting to continue that dialogue are welcome to contact Christian@prefueled.com.

### CONTACT

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### Digital entertainment – virtual and visible

It's the playful party spirit that sets European Online Entertainment Platform Prefueled.com apart from all other players in the industry. Since its early beginnings two years ago in Copenhagen, Prefueled has launched in all the Nordic markets, plus Italy, Greece, Luxembourg and has recently signed license deals with South Africa and Australia.

Prefueled is poised to launch in the UK and a further 20 markets across the globe in 2008 with a service where music retail is core but not exclusive to the online entertainment platform that is currently under development.

It will come to include gaming and movies as part of a service aimed at giving end-users the best and smoothest experience on the net; a Flash-based site with a vibrant look and a real feel for sound. Check it out at [www.prefueled.com](http://www.prefueled.com).

Prefueled is also out there selling music in the street, having taken the unexpected leap from the virtual to the very visible with a human-size and very handsome music download hub – The Fuel Tank.

The Tank – no one else has anything like it – features the full Online Music Store catalogue for instant high-speed download: plug in your PC or laptop and make a simple cable transfer of the files you want; or load them onto your USB key or other memory device. Or even make a wireless transfer to your PC/laptop or smartphone.

And for the party animals amongst you, Prefueled is going to Beijing this summer, revamping and re-launching the Chinese capital's biggest nightclub as CLUB P in celebration of the Olympic athletes and all that's best in life: with 7,500m<sup>2</sup> of dancefloor space, deep lounges and VIP suites, it's going to be a bash to remember. Join us! The world is invited.



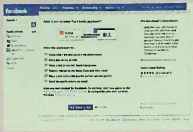
# Widgets proving to be one of the wonders of the web

The rise of D2C retail and promotion has undoubtedly elevated the status of the humble widget. Defined simply as an embeddable chunk of code, thus far these remote-like applications have generally served two purposes: as a novel promotional badge, allowing music fans to pimp and personalise their social network page with music streams; and as a retail mechanic, containing click-through links that transport users to a download store or other purchasing option.

Such third-party applications already represent a potential market boon. Last.fm claims 19m internet users access its servers via widgets embedded on other sites, while US analysts eMarketer estimates US ad-spend on widgets has already reached \$40m (£19.7m). In certain instances they have proved phenomenally popular. When Bono used iLike's Facebook application to preview a making-of video for unreleased U2 track *Wave Of Sorrow*, the band's profile on the site

increased from 1m to 1.3m users, attracting some 10,000 fan comments in the process.

REM are going



further – using iLike to stream their new album *Accelerate* in its entirety a week ahead of release. “I think you can either go with it or sit back and watch it happen,” said Michael Stipe of his band's foray into Web 2.0 promotion.

A similar mechanic has been utilised by Brille Records, enabling fans to stream full tracks from forthcoming albums by *Envelopes and Operator Please* while encouraging them to pre-order.

Despite what is in effect ‘locking’ both albums, Brille founder Leo Silverman says there are three driving factors behind the widget campaigns: to create a buzz, to stimulate retail and to nurture long-term careers for the bands in question. “We want people to hear these records and hear about them,” says Silverman.

“At the moment neither of these bands are on the Radio One playlist. If it was 10 years ago then they would be totally obscure, no one would ever have heard of them. The widgets open things up. Now we've got the opportunity to reach millions and millions of people, and if you're a good band then people will find you.”

With Brille holding a stake in Operator Please's overall career – though not, stresses



U2 utilised the iLike third-party application on Facebook (above left) to increase their profile and drive fan traffic

(Picture far left) This one goes out to the one iLike: REM are using the application to stream their new album *Accelerate* in its entirety ahead of release

Silverman, in the shape of a 360-deal – this altruistic attitude to the actual music has potential to unlock value elsewhere, either through ticket sales or merchandising. And if the music is being leaked, then at least it is being leaked under controlled conditions and under the label's terms.

“I view Brille as more of a music company than a record company,” explains Silverman. “I think that's quite typical of the indie sector. The lines between management and label blur quite a lot, and you're traditionally more likely to be involved in building live careers.”

“We're primarily putting out records, but we're interested in working with our artists in a much more flexible way.”



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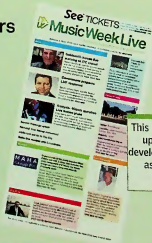
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## Commercial Director

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Exciting opportunity to join a leading Music TV Company as Commercial Director with overall responsibility to increase and expand its revenue streams across the business.

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Your responsibilities will include leading in-house sales teams and strategy, allocating airtime and maximising spot airtime profitability. You will account manage the distribution platform and lead distribution negotiations with existing and new digital platforms and secure and manage tele-shopping and other new commercial deals.

You must be an analytical thinker with proven team management skills and possess strong commercial acumen and a solid comprehension of the commercial process of distribution deals. You will have a senior sales background with steady some experience in an analytical role and negotiating platform distribution deals, tele-shopping or funded programming.

This is an outstanding opportunity to join a hugely successful and expanding company in a newly created position. If you meet the criteria please email your CV to [hr@musicmarket.co.uk](mailto:hr@musicmarket.co.uk) or call 020 7496 9102.

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## Kobalt

### COPYRIGHT ASSISTANTS

Kobalt Music Publishing is seeking talented candidates to join our market leading administrative team.

We are currently looking for:

- French, Dutch, Italian and Spanish speakers. An interest in music or copyright is advantageous but not essential

AND/OR

- Applicants with a background in either Copyright administration and/or Film + TV administration.

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### KEY DUTIES

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- Ensuring works and agreements are registered at collection agencies
- Handling song disputes and duplicate claims
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- Processing royalty statements received from collection agencies and other sources
- Analysing the royalties received to identify possible underpayment or delayed payment, and working with the agencies to resolve these issues.

### SPECIFICS

Job Title: Copyright Assistant  
Location: Watlington, London  
Salary: Commensurate with experience  
Hours: 9:30am - 6:00pm  
Status: Permanent

### CONTACT

Please email CV plus covering letter to: [jobs@kobaltmusic.com](mailto:jobs@kobaltmusic.com)

## TV Promotions Executive - Box Television

Box Television is a joint venture business between Channel 4 and Bauer and an exciting opportunity has arisen within the thriving promotions team for an individual with proven sales experience, a natural creative flair and a passion for music.

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Working across all seven of our leading music TV channels, The Hits, The Box, Kiss, Q, Kerrang!, Smash Hits and Magic, the ideal candidate will have a solid track record of hitting sales targets, an ability to generate creative ideas, build relationships and possess excellent project management skills.

If you enjoy working within a highly motivated team and would like to find out more or apply please visit [channel4.com/4careers](http://channel4.com/4careers) quoting reference: BS TVPE.



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# Business to Business

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# Music Upfront

Welcome to Music Upfront: three pages featuring key forthcoming releases and highlights from musicweek.com's rolling reviews section ([www.musicweek.com/reviews](http://www.musicweek.com/reviews)). New reviews will be posted online on a daily basis, as upfront as possible, while excerpts will be printed here each week along with media activity for selected releases.

## Out this week

- Singles**
- **Karen Ann Lay You Head Down** (EMI) previous single: Chelsea Burns (did not chart)
  - **James Blunt Carry You Home** (Atlantic) previous single: 1973 (chart peak 4)
  - **Erykah Badu Honey** (Island) previous single: Get Live (did not chart)
  - **Estelle feat. Kanye West American Boy** (Atlantic) previous single: You Got Me (did not chart)
  - **MIA Paper Planes** (XL)
  - **previous single: Jimmy** (66)
  - **Kale Nash Merry Happy** (Fiction)
  - **previous single: Pumpkin Soup** (23)
  - **REM Supernatural Superstrier** (Warner Brothers)
  - **previous single: Leaving New York** (23)
  - **Bob Teel, Steve Edwards Sinclair Together** (Defected)
  - **previous single: Sound Of Freedom** (M4)
  - **previous single: Dog Sensual Seduction** (Interscope)
  - **previous single: That's The Shit** (38)
  - **Usher Love In This Club** (RCA) (38)
  - **previous single: Caught Up** (9)
  - **Shayne Ward You Got Me So** (Syco)
  - **previous single: Breathless** (3)
  - **The Courteeners Not Nineteen Forever** (AS&M)
  - **previous single: What Took You So Long?** (20)

- Albums**
- **Coupling Crews Saturday Nights & Sunday Mornings** (Polydor)
  - **previous album** (first-week sales/total sales): Hard Canoy (20,449/152,930)
  - **Does It Offend You, Yeah? You Have No Idea Of What You're Getting Yourself Into** (Virgin) debut album
  - **Radio Antidotes** (Transgressive) debut album
  - **Guillemets Red** (Polydor)
  - **previous album: Through The Windowpane** (16,650/147,050)
  - **The Mystery Jets Twenty One** (sixsevine) previous album: Making Dens (8,399/77,424)
  - **The Reacoters Consolers Of The Lonely** (XL/Third Man) previous album: Broken Boy Soldiers (15,771/220,074)
  - **Supergass Diamond Hoo Ha** (Parlophone) previous album: Road To Rouen (18,038/75,088)
  - **Teatayer All Hour Cymbals** (Now We Are Free Again) debut album

## Out next week

- Singles**
- **Akon Cant Wait** (Universal)
  - **Now Wow feat. Omariion Hey Baby** (Jump Off) (RCA)
  - **Bullet For My Valentine Hearts Burst Into Fire** (20-20)
  - **Currently on tour across the US, Bullet For My Valentine broke into the top five with their second studio album, which echoed the same result here when it debuted at number five. This is the second single from the album, which will be available on CD, download and seven-inch formats and can currently be pre-ordered from the band's official website.**
  - **Crystal Castles Courtship Dating** (Trouble)
  - **The Bratons Turn It Down** (Columbia)
  - **Newton Faulkner I Need Something (Ugly Truth)**

## Radio plays

- Radio 1**
- A list:**
- Chris Brown With You, Duff
  - Usher, Estelle feat. Kanye West
  - Armin van Buuren feat. Fire Fighters Cheer
  - Up, Herbie Hancock

- Runway, Girls Aloud Can't Speak French, Benji Barker Park
- Gullemets Get Over It, Lene Lovace
- London, Madsen 4
- Ministry, Newton Faulkner I Need Something, One Republic Stop And Start, Pinks At The Disco New In The Afternoon, Sam Sparro

## Single of the week



### Usher Love In This Club (RCA)

It is hard to believe it has been 14 years since Usher first made his presence felt on the charts, but as he returns from a hiatus with the first release from his fifth studio album, he continues to sound relevant for the current music climate.

*Love In This Club* is a classy pop song that marries the star's R&B roots with a sophisticated, mainstream Eighties sound. Lush synth sounds soak the mid-tempo beats of the track while the Usher delivers a typically catchy melody.

Featuring Young Jeezy and produced by Polow Da Don, this has been played by Capital, Galaxy, Kiss and also C-listed on Radio One.

The re-release of this single, which first hit shelves as a limited edition early last year, is set to give an additional boost to Faulkner's cause at retail where his two-times platinum debut album, *Hand Built By Robots*, remains in the top 50 more than six months since its release. The song was last week number 11 on the pre-release album chart. Faulkner is on tour in Australia with KT Tunstall and performs at the Royal Albert Hall on April 13.

- **Infadels Make Mistakes** (Wall Of Sound)
- **The Kooks Always Where I Need To Be** (Virgin)
- **On this former Jo Whalley record of the week is now on the Radio One A-list, Xfm daytime, Virgin Radio A-list and the Capital C-list. Indicating that things are really kicking off for the ex-Bits school indie popsters. And with a television appearance on Jonathan Ross last Saturday, Jools Holland planned for April 11 and a slot in the T4 studio on April 12, there is every indication that this single – and sophomore parent album *Kong* (April 14) – are going to be ubiquitous this spring.**
- **The Little Ones Morning Tide** (Heavenly)
- **Jim Nair What U Gonna Do** (My Dada)
- **Metronomy My Heart Rate Rapid** (Because)

### MusicWeek.com says...

**Estelle: Shine (Atlantic)**

Estelle finally comes of age with this album. Six years after her teenage-style rants on *1010*, The West Londoner has come a long way and *Shine* demonstrates that she can carry off a number of different styles from reggae to rap.

### Albums

- **Boy Kill Boy Stars And The Sea** (Mercury)
- **Evry 8 Other Sins We Leave At Dawn** (Polydor)
- **Fla-Ride Mail On Sunday's** (Atlantic)
- **Hugs Back Record Room: First Four Singles** (Beggars Banquet)

& Cold, Sending For Girls  
Heartbeat, Sugababes Decadent,  
The Furbushes The Beginning Of  
I, Taz, The Kooks Always Where I  
Need To Be, The Little Ones Morning  
Tide, Saints Something Good

### B list:

Bullet For My Valentine  
Hoo Ha, Lene Lovace, London,  
Madsen 4, My Dada, Newton  
Faulkner I Need Something, Pinks  
At The Disco, Sam Sparro,  
Shayne Ward, Usher

## Album of the week



### The Reacoters Consolers Of The Lonely

Honouring their New Year promise to release their next record as soon as possible, Jack White and gang have sprung this sophomore album on us in the blink of an eye. They finished all 14 tracks at the beginning of March and it is now being commercially released just several weeks later. The band insist they wanted to push the album out as quickly as possible, across all formats, with or without the industry machine that will kick in with promo activity after release. Expect a video for the first single to go online tomorrow (Tuesday) too, provided it gets edited in time. Their last album *Broken Boy Soldiers* peaked at number two and has sold more than 200,000 units to date in the UK.

### MusicWeek.com says...

**Ho Jigs: Come Into My House (Tomlab)**

This is a pleasingly schizophrenic album from the Canadian trio who won an Arts Council grant and proceeded to genre-hop between folk, R&B and Barbershop Doo-Wop with surprisingly cohesive results.

### MusicWeek.com says...

**REM: Accelerate (Warner Brothers)**

Accelerate – REM's 14th studio album – has been hailed as a return to the old-school driven form of old by everyone from Q to NME to Warner Bros themselves. And in lots of ways that's true. Jackline Lee (Snow Patrol, U2) has helped inject some energy and a genuine rock aesthetic back into their sound, and the album marks a change in pace for the indie veterans that helped found the Athens, Georgia movement of the late Eighties.

- **Lowgold Promise Lands** (Goldhawk)
- **Manic Street Preachers Live** (Minds)
- **Jack Savoretti Between The Empires: Unplugged** (De Angelis)

## April 7

- Singles**
- **Black Kids I'm Not Gonna Teach Your Boyfriend How To Dance With You** (Almost Gold)
  - **Blood Red Shoes Say Something, Say Anything** (Mercury)
- Blood Red Shoes'** debut has been a long time coming. Over the course of the past year the duo have released two limited edition singles on Abano and Drowned In Sound, with their first full length single coming out on V2 in January of this year. They have toured with Panic At The

Light, Marsh, Carry Teach My  
Body, Natasha Bedingfield feat  
Sean Kingston Love Like This,  
Radiohead No One Is Only  
For You, Snow Patrol, U2  
Sustainable, The Cuckoo's Nest  
Nineteen Forever, The Enemy This  
Song Is About You, The Last

Shades Puppets The Age Of The  
Underlandman, The Homies  
Bookette At The Disco

Artist Cold Shoulder (Axl)  
Wait, Black Kids I'm Not Gonna  
Teach Your Boyfriend How To

For full reviews,  
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New reviews this  
week include:

**Adele: Cold Shoulder  
(XL)**

**REM: Accelerate  
(Warner Brothers)**

For a full list of new  
releases updated every  
Monday, go to  
[www.musicweek.com](http://www.musicweek.com)

This week's reviewers  
Austin Awbi, Chris Barratt,  
Ben Cardow, Stuart Clarke,  
Hamish Emanuel, Anna  
Goldie, Owen Lawrence, Ed  
Miller, Nick Tesco, and  
Simon Ward



# Datafile Music Upfront

MusicWeek  
23.03.08

## Catalogue reviews

John Miles: Rebel  
(Leon COLEM 95)

The best of four John Miles releases on the Leon label. Rebel is the Gordie singer/songwriter's 1976 debut set, featuring the first two of his four hits, namely High Fly and Music: High Fly, a number 1 hit, is a robust, melodic song reminiscent of the work of Fats. Sailing Superstarg and even 10CC but Music is Miles' low-de-for. The album is superbly produced by Alan Parsons of Pink Floyd, Beatles and Project two, and the supporting cast of songs are pop and rock vignettes of some substance.

Various: Juke Joint Jump  
(SVPJ Blue SPV 4252)

A newly-expanded and digitally remastered version of a compilation which first surfaced in 1996. Juke Joint Jump is a celebration of boogie woogie, with 20 outstanding examples of the genre ranging in vintage from 1931 to 1953. Heavy (male) piano-based, the performances include Memphis Slim's Instrumental gem Panic Street, Sir Charles Thompson's infectious organ-led Mister Boogie and Adrian Rollins' evocative Honky Tonk Train Blues. A nice set with no fillers.

Visage: The Anvil (Cherry Pop CRPOP 6)

Rusty Egan and Steve Strange's pioneering and posturing New Romantic's second album is the latest addition to Cherry Red's 1980s-attached Cherry Pop's library. The Anvil was considered groundbreaking electronic pop at the time, and those wishing to refresh their memories could do far worse than invest in this expanded issue, which fleshes out the original nine tracks - among them the hits The Damned Don't Cry and Night Train - with other six cuts, including the dance mix of The Mind of A Toy (from Visage's debut album) and b-sides.

Disco and Billy Cyro and recently took part in the NME Awards show dates. Their debut album is one of the first full length releases to come out via the new V2/Mercury set up. On tour throughout April.

- Elliott Minor Parallel Worlds (Repossession)
- Foo Fighters Cheer Up, Boys (Your Make Up Is Running) (RCA)
- Following the band's triumph at the Brits, where they picked up best international group and best international album gongs, the Columbia Group releases the third single from the platinum number one album Echoes, Silence And Grace. The band will be in the UK for two Wembley Arena dates on July 6 and 7, for which all 163,000 available tickets sold out within 24 hours of going on sale.
- Forward Russia Breaking Standing (Dance To The Radio)
- Jose Gonzalez Killing For Love (Peacetrog)
- Holy Fuck Lovely Allen (XL)
- Miracle Fortress Maybe Later (Rough Trade)
- Natty Boy Man (Atlantic)
- Scouting For Girls Heartbeat (Epic)
- Following Japanese dates in February and their US live debut at SXSW in March, Scouting For Girls will be looking to build on a phenomenal 12 months with an extensive UK tour, including three nights at London's Shepherd's Bush Empire and the release of this single in April.
- September Cry For You (Hard2beat)

The third release from chart-topping label Hard2beat introduces yet another new artist to the UK dance scene, although September is well known in mainland Europe with a string of hits behind her. This remix package comes courtesy of Spencer & Hill (Mo'Nique, Sugababes, Botoy Live), and enjoys a full release across all formats on April 14.

- Soulja Boy Telem Felt. Arab Yahlhi (Interscope)
- Wiley Wearing My Rolex (Atlantic)

## Albums

- Camille Music Hole (Charisma)
- Clinic Do It! (Domino)

## Future Release

Portishead Third (Island)  
Island is leading the Portishead album release with a viral campaign driving fans to a limited-edition boxed set, which is available to pre-order exclusively online.

The initiative has been a visual promoted across music blogs and fan sites to drive fans to the limited edition box set which will only have a run of 10,000 copies worldwide.

It will include a double vinyl album, a P-shaped 10GB USB stick, an etched 12-inch vinyl of lead single Machine Gun and a limited edition print from Mick Ull.

The USB features the album and five films:  

Cast East Marketing: Jon Turner, Island, Press: Shane O'Neill, Island.	Regional press: Sarah Hall, Island, Online: Lianne Misan, Bang On, Lianne	Steve Pilton and Charlie Byrne, Island, Regional: Phil Wills, Island.	Management: Debbie Rowlings.
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## Radio playlists

- And Babblers, Under Love In This Cup
- Radio 2**  
**A list:**  
 Duffy: Honey, Gabriella Cilmi: Sweety About Me, James Blunt: Carry You Home, Lewis John
- Radio 1**  
 Mariee Digby: I'm Not, Leona Lewis: Better in Time, Nevean Faulstich: I Need Something, The Republic: Slip And Slide, Ben: Supernatural: Supernatural, Scouting For Girls: Heartbeat, The Feeling: Without You  
**B list:**  
 Ade: The Very First Time, Ben's Brother: Suffering (Oxas Me Again), Egoth: What Do I Do With My Heart, Elio: The First, Kanye West: American Boy, Goldsp: Happiness, Jack Johnson: Hippo, Jack Savoretti: Gypsy Love/No, Max Band, Phil Campbell: Nugs

## The Panel

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



Steve Jalbert (The Times)  
Black Mountain: Stormy Night (Jagjaguwar)  
The punnelling opening track from the Vancouver quintet's second album In The Future is an easy way into their dense, undeniably heavy take on classic rock. Laden with hooks, instrumental and vocal, this evokes an era when even the toughest acts could score a genuine hit single.



Rob Stanley (Dazed & Confused)  
Holy Fuck: Lovely Allen (XL)  
Current object of obsession of many people of taste, Toronto's Holy Fuck set alongside Faals and Battles as groups currently making musical marvels out of complex, math-rock that has been traditionally deemed forbidding, but in whose hands have become warm and playful.



Rob Da Bank (Radio One)  
Various Artists: An England Story (Soul Jazz)  
The Heatwave boys have been one of my favourite DJ bookings at Bestival the last few years because they know the dancehall and underground bagging backbeat scene! This compilation will make you dance your ass off. Essential for lovers of British black music.



Michael Hann (Guardian)  
Clocks: Old Value Radio (Island)  
It seems amazing to recall that Oasis-like big rock was so recently dominant in British music, so thoroughly has it been eclipsed by postpost-postpunk. Clocks are unshamed about liking massive guitars, and happy to indulge in choruses that can be sung along to rather than yelled.

MusicWeek.com says...

## Long Blisters: Couples (Rough Trade)

There are albums that kick in the door and scream that a band is back. Mountain Battles, the first long player from The Breeders in six years, is decidedly not one of those albums. A bad thing? Well, no - not when it's done with requisite charm and slight of musical hand, two things The Breeders have in spades."

- The Courteneers SJ Ode (AS&M)
- Gnarts Barkley: The Odd Couple (Warner Bros)
- The Rolling Stones: Shine A Light (Universal)
- Smooth Free To Stay (Barsuk)

MusicWeek.com says...

## Long Blisters: Couples (Rough Trade)

Many listeners will find Kate Jackson's love-it-or-leave-it voice a real turn off. But at its best (first single Century, for example), the album recalls the Long Blisters' early appeal, creating what could challenge for the first great English indie summer of 2008."

- Speck Mountain Summer Above (Peacetrog)
- Yael Naim Yael Naim (Atlantic)

## April 14

- Brit & Alex Let It Go (Hometown/Interscope)
- Lupe Fiasco Paris Tokyo (Atlantic)
- Keyshia Cole feat. Missy Elliott & Lil' Kim Let It Go (Geffen)
- The Last Shadow Puppets: The Age Of The Understatement (Domino)
- The Octopus Project Wet Gold (Too Pure)
- Plastic Little Get Close (white label)
- Portishead: Machine Gun (Island)
- Rooney: I Should've Been After You (Geffen)
- Joy Sean Maybe (ZPilot)
- Currently winning airplay across leading music TV channels such as Kiss, The Box and Channel U, this will also be boosted by a Joy Sean feature on April 16. Maybe has also been picked up by Soundnet, ensuring the track will be played in 8,000 UK outlets, including Tony & Guy hairdressers, instore throughout the Arcadia Group franchise, across the Scream pop chain and in student unions. With all this airplay secured, Maybe has every chance of beating previous single Ride It, which peaked at number 11 earlier this year.
- Simple Plan: Your Love Is A Lie (Lava)
- Britney Spears: Break The Ice (Jive)

## Albums

- B-52's Funplex (Epic)
- Blood Red Shoes: Box Of Secrets (Mercury)
- Mariah Carey E-MC2 (Def Jam)
- Elliott Minor: Elliott Minor (Repossession)
- Fall Out Boy: \*\*\*\* (Mercury)
- I Am Kloot: Play Moonlight (Echo)
- Jack Johnson: Hope (Brushfire/Island)
- The Kooks: Koko (Virgin)
- Leander Paas Fall (Kenneken Recordings)

## April 21

- Elliott Minor: Time After Time (Repossession)
- The Envy Corps: Story Problem (Mercury)

(How I Feel About You), Sparkles: No Much To Do, Sugababes: Delish, The Kooks: Always Where I Need To Be	Little Bit Of Feel Good, Nite James Back To You, Rudehead: Nite, Tom Baxter: Tell Her: That's How I Feel
Wain: Busting Way To Go, Holly Rose: I Don't Care, James Lovell: A	Galaxy: A List: Beecham: Feet Of Mental: These





# Datafile.

# Exposure

by Alan Jones

Duffy finally had mercy on her rivals on the sales chart this week, where her five-week residency in the partridge position is over - but Mercy completes a sixth week atop the airplay chart where it still has a commanding 42.2% lead over nearest challenger Leona Lewis' *When Love Takes Over*. Although its audience slipped last week - from 86.78m to 82.55m - Mercy added 67 plays to reach a new peak of 2,630 plays on the Music Control panel. It continues to top the most-played list on several key stations, including 95.8 Capital FM (56 plays) and Virgin (43) but Mercy is getting noticeably less support from Radio One and Radio Two, slipping 8-13 on the former's most-played list and 1-5 on the latter's.

Madonna's first single in over a year, 4 Minutes makes an excellent debut at number 19, with first week tallies of 564 plays and 27.10m listeners. Make that

"official first-week tallies", because the track actually polled a single play the week before, when Galaxy 102.2 in Birmingham jumped the gun and broke the embargo. 4 Minutes looks well set to become a major airplay hit for Madonna but let's not forget her last airplay chart in 2005, and never went any higher. On the more encouraging note, 4 Minutes was aired 16 times on Radio One last week - more than Jump ever managed in one week on the station.

Surprisingly, 4 Minutes is not the highest placed newcomer to the Top 50, being bumped by I Need Something, the new single by Newton Faulkner. Picked just outside the Top 50 last week, I Need Something excludes 53-8, with 275 airings securing it an audience of 36,25m. It shows that Faulkner is back on track. His debut hit, Dream Catch Me, reached

seven on sales and 12 on airplay last September. Followed All I Got made the Top 10 on airplay but a retail flop, peaking at number 59 on sales - a fact which saw it crash from its peak position, number eight, to number 183 on the airplay chart the following week. As a result, radio was more cautious about Faulkner's most recent single, a cover of Massive Attack's Mezzanine, which reached number 37 on the airplay list in January - a position which nevertheless was 20 reaches higher than its sales peak.

No change on the TV airplay chart, where What's It Gonna Be by H Two O Feat. Platinium What's It Gonna Be by H Two O Feat. is top for the fourth week. It dips from 575 to 473 plays, however, while Chris Brown is new runner-up as With You claims 404 plays.

alan@musicweek.com

## TV Airplay Chart

This Week	Last Week	Artist/Title/Label	Plays	This Week	Last Week	Artist/Title/Label	Plays
1	1	H Two O Feat. Platinium What's It Gonna Be/Hard2eat	473	21	18	The Kooks Always Where I Need To Be/Virgin	229
2	6	Chris Brown With You/Zomba	424	22	23	Addictive Feat. T2 Gonna Be Mine/Hustle/NW	220
3	2	Talio Cruz Feat. Luciana Come On Girl/4th & Broadway	409	23	19	Delinquent Feat. K-Cat My Destiny/HBA/AMN	225
4	3	Rihanna Don't Stop The Music/Dot Jam	384	24	20	Adele Chasing Pavements/XL	193
5	3	Duffy Mercy/AMH	375	25	28	Mark Ronson Feat. Amy Winehouse Valerie/Columbia	183
6	15	Estelle Feat. Kanye West American Boy/Atlantic	351	26	31	Fragma Toca's Miracle 2008/Realize	181
7	9	Leona Lewis Better In Time/Footprints In The Sand/Syco	334	27	33	Sam Spargo Black & Gold/Island	183
8	12	Flu-Ride Feat. T-Pain Low/Atlantic	334	28	25	Basshunter Feat. DJ Mental Theo Now You're Gone/Hard2eat	189
9	1	Nickelback Rockstar/Broadstreet	333	29	23	The Feeling I Thought It Was Over/Island	188
10	7	One Republic Stop And Start/Interscope	327	30	41	Soulja Boy Tell'em Yahhh/Interscope	178
11	5	Kelly Rowland Work/RCA	309	31	361	Britney Spears Break The Ice/Jive	175
12	13	Gnarls Barkley Run/Warner Brothers	318	32	36	Timbaland Presents One Republic Apologize/Interscope	174
13	14	Utah Saints Something Good 08/Island	316	33	37	Bow Wow Feat. Omarion Hey Baby/Lump Of/Interscope	170
14	11	Timbaland Feat. Keri Hilson/Nicole Scherzinger Screamin'/Interscope	286	34	27	Westlife Us Against The World/S	169
15	16	Girls Aloud Can't Speak French/Fascination	282	35	35	Jay Sean Maybe/2Pacal	163
16	10	Kylie Minogue Wow/Parlophone	272	36	38	Lupe Fiasco Feat. Matthew Santos Superstar/Atlantic	161
17	21	Sugababes Denial/Island	269	37	23	September Cry For You/Hard2eat	159
18	17	Alphabet FASCINATION/Charmix	269	38	27	One Night Only Just For Tonight/Virgin	157
19	21	Panic At The Disco Nine In The Afternoon/DancePop/Parade By Ramon	261	39	48	Snoop Dogg Sensual Seduction/Interscope	155
20	22	Mariah Carey Touch My Body/Dot Jam	259	40	35	Natasha Bedingfield Love Like This/RCA	148

© British 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, 86, Chart Show TV, Coast, KERRAZTV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, QTV, Soul, Smash Hits TV, The Box, The Hits, TWF, Total, VHI and VHD

### Islester

**Aids**  
Islester Display Boy Kid Bzr, Hots, REM, Sleep Drops, The Specials

### CW/N

Islester Display Cadence Weapon, Malcolm Middleton, Sean Hayes, Operator, Please, Stephen Malinowski, The Kids, The Teenagers, The Whip

### Marrisons

Album of the week: Amy Winehouse, David Garratt, Eagles, Mike Bull, Pono in The Disco

### WH Smith

Islester Display David Garratt, Deep Purple, Mike Bull

### Woolworths

Islester Display Billy Fury, Estelle, Flu-Ride, Gnarls Barkley, Madonna, Mariah Carey, Michael McDonald, Mika, REM, Sleep Drops, The Kooks, The Wombats,

### MTV Top 10

This Week	Last Week	Artist/Title/Label
1	1	Duffy Mercy/AMH
2	3	Talio Cruz Feat. Luciana Come On Girl/4th & Broadway
3	4	Nickelback Rockstar/Broadstreet
4	2	Girls Aloud Can't Speak French/Fascination
5	2	Rihanna Don't Stop The Music/Dot Jam
6	5	One Republic Stop And Start/Interscope
7	10	Sugababes Denial/Island
8	24	Estelle Feat. Kanye West American Boy/Atlantic
9	13	The Kooks Always Where I Need To Be/Jive
10	11	Leona Lewis Better In Time/Syco

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

### The Box Top 10

This Week	Last Week	Artist/Title/Label
1	7	Talio Cruz Feat. Luciana Come On Girl/4th & Broadway
2	8	Girls Aloud Can't Speak French/Fascination
3	3	Chris Brown With You/Zomba
4	1	Timbaland Feat. Keri Hilson/Nicole Scherzinger Screamin'/Interscope
5	1	Utah Saints Something Good 08/Island
6	5	H Two O Feat. Platinium What's It Gonna Be/Hard2eat
7	6	One Republic Stop And Start/Interscope
8	6	Duffy Mercy/AMH
9	3	Mariah Carey Touch My Body/Dot Jam
10	8	Kelly Rowland Work/RCA

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

### Radio Playlists (cont)

Virgin	Fighters	One Republic	Without You	Estelle	Kelly Rowland
Adele Chasing Pavements, Amy Winehouse Run, Amy Winehouse Valerie, Newton Faulkner I Need Something, Rihanna Don't Stop The Music, The Kooks Always Where I Need To Be	Long Road To Ruin, Red-Eyes I Still Dream, Jack Johnson It's Hard Easy, Meak Street Producers Orchestra, Mark Ronson Feat. Amy Winehouse Valerie, Newton Faulkner I Need Something, Rihanna Don't Stop The Music, The Kooks Always Where I Need To Be	Stop And Start, Fire All The Green Lites In The Afternoon, Plus Wide To Hey There Delilah, REM Supernatural Supernatural, Scouting For Girls Heartbeat, The Enemy This Song Is About You, The Feeling I Thought It Was Over, The Feeling	The Hummers Cops And Robbers, The Kooks Always Where I Need To Be	Maybe, Kanye West American Boy, Flu-Ride Feat. T-Pain Low, F-Plan Low, F-Plan Feat. M. Nevo, Madonna Clumsy, Mariah Carey Touch My Body, Mariah Carey You Home, Jordin Sparks Telling Me That, Kelly Rowland	Feeling My Body, When Love Takes Over, Leona Lewis Better In Time, Madonna 4 Minutes, Mariah Carey Touch My Body, Newton Faulkner I Need Something, Sam Spargo Black & Gold, Scouting For Girls Heartbeat, Sugababes Denial



# Datafile. Exposure

## Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	14	U2 Rattle and Hum / Warner Brothers	28	19	24885	
2	1	Utah Saints Something Good US / Data	27	27	23319	
3	14	Yolo Cruz Feat. Luciana Come On Girl / 4th & Broadway	26	19	23271	
4	2	Panic At The Disco Nine In The Afternoon / Geffen/Red Bull Music	25	25	19164	
5	3	The Futureheads The Beginning Of The Twist / Fat	23	23	16168	
6	4	The Kooks Always Where I Need To Be / Virgin	23	23	21010	
7	4	Girls Aloud Can't Speak French / Fascination	22	22	16677	
8	5	Leona Lewis Better In Time / Footprints In The Sand / EMI	22	22	18029	
9	21	Newton Faulkner I Need Something / High Tones	20	19	15621	
10	11	Guillemots Get Over It / Polydor	20	13	15989	
11	0	One Republic Stop And Stare / Interscope	20	11	19617	
12	0	Sun Sparro Black Gold / Island	18	20	13398	
13	8	Duffy Mercy / A&M	17	16	14174	
14	11	Estelle Feat. Kanye West American Boy / Atlantic	16	8	18308	
15	15	Madonna 4 Minutes / Warner Brothers	16	22	13238	
16	9	Alphabet Respectful / Chorus	15	22	14348	
17	5	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	15	22	11202	
18	7	Sugababes Denial / Island	15	14	12343	
19	14	Hard-Fi I Shall Overcome / Regency/Atlantic	14	14	12343	
20	21	The Last Shadow Puppets The Age Of The Understatement / Domino	13	11	11144	
21	23	Chris Brown With You / Zomba	13	9	10989	
22	10	Foo Fighters Cheer Up, Boys Your Make Up Is Running / RCA	12	9	8699	
23	0	We Are Scientists After Hours / Regis	11	20	6560	
24	0	Wiley Wearing My Rolex / Asylum	11	9	8913	
25	20	The Courteeners Not Nineteen Forever / A&M	11	9	7299	
26	23	Nickelback Rockstar / Roadrunner	10	14	9551	
27	20	Black Kids In My Gonna Teach Your Boyfriend... / Almost Gold	10	10	7636	
28	7	Po-101 Feat. P-Diddy Low Atlantic	10	13	8127	
29	20	Scouting For Girls Heartbeat / EMI	10	9	8912	
30	19	Kelly Rowland Work / RCA	10	3	8644	

Nickel Music Central 2008. Covers period from last Sunday to Saturday.

## Radio Two Top 30

This	Last	Artist / Title / Label
1	3	Gabriella Cilmi Sweet About Me / Island
2	0	One Republic Stop And Stare / Interscope
3	1	Duffy Mercy / A&M
4	3	Benf Rowley On My Life / Blue Tunes
5	3	Leona Lewis Better In Time / EMI
6	3	James Blunt Carry You Home / Atlantic
7	3	REM Supernatural Superstition / Warner Brothers
8	7	Newton Faulkner I Need Something / High Tones
9	4	Alphabet Respectful / Chorus
10	7	Amy Macdonald Run / Vertigo
11	0	Scouting For Girls Heartbeat / EMI
12	13	Bryan Adams I Thought I'd Seen Everything / Polydor
13	15	Sparkadia Too Much To Do / Arx
14	1	ABC The Very First Time / EMI
15	4	Ben's Brother Sluttin' Around / Kiss Me Again / Island/GFF
16	16	The Kooks Always Where I Need To Be / Virgin
17	16	Sugababes Denial / Island
18	16	Estelle Feat. Kanye West American Boy / Atlantic
19	11	Jack Savoretti Gypsy Love / Six Angels
20	12	Jamie Lidell Little Bit Of Feel Good / Wimp
21	12	Explosions In The Sky To Wish My Heart / Polydor
22	20	Leon-Jean Marie Side Of Us / Island
23	19	Radiohead Nude / XL
24	23	Van Morrison That's Entertainment / Exile
25	22	Holly Ross I Don't Care / Whisky
26	25	The Feeling Without You / Island
27	23	MGMT Time To Pretend / Columbia
28	23	Goldfrapp Happiness / Mute
29	26	Tom Baxter Tell Her Today / Charisma
30	26	Duffy Warwick Avenue / A&M

Nickel Music Central 2008. Covers period from last Sunday to Saturday.

## Last.fm chart

This	Last	Artist / Title / Label
1	1	MGMT Time To Pretend / Columbia
2	2	Radiohead Nude / XL
3	7	Vampire Weekend / Pink / XL
4	4	Ke\$ha Cascading / Interscope
5	1	Hot Chip Heady For The Floor / EMI
6	8	Radiohead Aesop's Fable / Island / Warner Bros
7	5	Radiohead Boyfanatics / XL
8	9	Muse Supermassive Black Hole / Island / Warner Bros
9	10	Muse Knights Of Cydonia / Island / Warner Bros
10	10	Radiohead In Rainbows / XL

Source: Last.fm.

## Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Duffy Mercy / A&M	2522	2512	46885	
2	5	Nickelback Rockstar / Roadrunner	1891	1641	30424	
3	3	Rihanna Don't Stop The Music / Def Jam	1760	1595	28259	
4	4	Adelle Chasing Pavements / XL	1428	1350	21760	
5	0	One Republic Stop And Stare / Interscope	1390	1617	21628	
6	6	Leona Lewis Better In Time / Footprints In The Sand / EMI	1339	1290	25471	
7	7	Timbaland Presents One Republic Apologize / Interscope	1263	1257	27676	
8	8	The Feeling I Thought It Was Over / Island	1177	1195	25343	
9	9	Mika Relax (Like It) / EMI / Columbia/Sony	1145	993	19166	
10	10	Sugababes Denial / Island	1040	938	12156	
11	11	Girls Aloud Can't Speak French / Fascination	986	924	18889	
12	12	Estelle Feat. Kanye West American Boy / Atlantic	948	762	12671	
13	13	Kylie Minogue Wow / Parlophone	913	1059	12861	
14	15	Chris Brown With You / Zomba	888	710	12838	
15	14	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	877	858	10117	
16	14	Alphabet Fascination / Charisma	861	710	7858	
17	23	Alicia Keys No One / J	851	1052	14582	
18	15	Yolo Cruz Feat. Luciana Come On Girl / 4th & Broadway	801	854	11903	
19	22	Michael Bublé Lost / Reprise	780	719	11812	
20	21	The Kooks Always Where I Need To Be / Virgin	760	723	8391	
21	28	Scouting For Girls Heartbeat / EMI	738	642	12012	
22	23	James Blunt Carry You Home / Atlantic	699	587	10371	
23	31	Mark Ronson Feat. Amy Winehouse You Set Me Free / Def Jam	682	581	11724	
24	29	Panic At The Disco Nine In The Afternoon / Geffen/Red Bull Music	666	478	8193	
25	28	Kelly Rowland Work / RCA	657	738	10561	
26	20	One Night Only / Virgin / Telstra	630	719	8482	
27	28	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	586	615	10647	
28	15	Plain White T's Hey There Delilah / Hollywood/Angel	559	479	8343	
29	27	Sugababes About You Now / Island	558	519	11164	

Nickel Music Central 2008. Covers period from last Sunday to Saturday.

## Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	1	Duffy Mercy / A&M
2	2	Nickelback Rockstar / Roadrunner
3	3	Adelle Chasing Pavements / XL
4	4	Timbaland Presents One Republic Apologize / Interscope
5	5	Rihanna Don't Stop The Music / Def Jam
6	7	Leona Lewis Better In Time / EMI
7	8	The Feeling I Thought It Was Over / Island
8	1	Mark Ronson Feat. Amy Winehouse Valerie / Columbia
9	16	Mika Relax (Like It) / EMI / Columbia/Sony
10	6	Take That Rule The World / Polydor

Nickel Music Central 2008. Covers period from last Sunday to Saturday.

## Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	1	Duffy Mercy / A&M
2	1	Nickelback Rockstar / Roadrunner
3	1	One Republic Stop And Stare / Interscope
4	3	Rihanna Don't Stop The Music / Def Jam
5	4	Timbaland Presents One Republic Apologize / Interscope
6	7	Leona Lewis Better In Time / EMI
7	8	The Feeling I Thought It Was Over / Island
8	5	Take That Rule The World / Polydor
9	8	Adelle Chasing Pavements / XL
10	14	Girls Aloud Can't Speak French / Fascination

Nickel Music Central 2008. Covers period from last Sunday to Saturday.

## Rhythmic Top 10

This	Last	Artist / Title / Label
1	1	Rihanna Don't Stop The Music / Def Jam
2	4	Mariah Carey Touch My Body / Mercury
3	2	Britney Spears Piece Of Me / Jive
4	1	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope
5	1	Fragma Rockin' Mirac 2008 / Parlophone
6	5	Kelly Rowland Work / RCA
7	12	Chris Brown With You / Zomba
8	9	Duffy Mercy / A&M
9	7	Timbaland Presents One Republic Apologize / Interscope
10	3	Alicia Keys No One / J

Nickel Music Central 2008. Covers period from last Sunday to Saturday.





# Datafile Singles

## Estelle takes the number one spot, with a little help from Kanye West

by Alan Jones



**07. Madonna** *07.05.08* was the first year since *Madonna's 1984* debut that she didn't register on the singles chart — though only because she chose to release nothing. But the 43-year-old claims her *692nd* hit this week, as *4 Minutes* — the first single from upcoming album *Hard Candy* — debuts at number seven on sales of 21,106 downloads. The track also features Justin Timberlake, who chipped up a quartet of hits during Madonna's absence, and has himself amassed an impressive 23 hits, the first 10 of which were with *W Sync*.



**08. Utan Saints** A number four hit in 2002, *The Biggest of Their Eight Hits* — *The Utan Saints' Something Good Is Back in the Top 10* after an absence of more than 25 years. *Something Good '08* contains several new mixes of the tune, which samples Kate Bush's *Cloudbusting*, and debuted at number 31 five weeks ago. It improves 9-8 this week, with sales of 20,087 taking its cumulative sales to 66,122. The Utan Saints are reportedly working on their third album for release later this year. It is eight years since their second album, *Two*, which, in turn, arrived eight years after their self-titled debut.

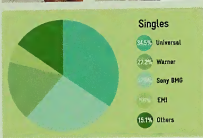
After five weeks at number one, Duffly's *Mercy* continues to sell well, raising its sales last week by 0.1% to 43,824. But it's not enough to prevent it from being pushed down to second place, as Estelle and Kanye West take over, with American Boy storming to the summit on sales of 31,957 downloads.

Estelle is a Londoner of Senegalese-Ghanaian parentage 28 years ago to Fantasia Barré. Estelle now lives in New York, where she completed upcoming second album *Shine*, from which first hit *American Boy* is now a smash.

Featuring Kanye West in the titular role, it first charted a fortnight ago, debuting at number 77 after the live iTunes London Sessions was accidentally made available early, and is thus technically a re-entry this week. Estelle has had nine hits, including collaborations with 3S, Book of Love, Ben Watt and Faithless. Her previous biggest hit, 1980, reached number 14 in 2004. *American Boy* is Kanye West's 15th hit in less than four years, and his second number one, following *Stronger*.

*American Boy* is Warner Music's first number one single since his *Chemical Romance's Welcome To The Black Parade* in October 2006, and the first for its Atlantic division since Notorious B.I.G.'s *Nasty Girl* in January 2006.

Meanwhile, the only artist to have two hits with



American in their Sites — *American Pie* and *American Life* — Madonna secures her 58th Top 10 hit, with new single *4 Minutes* debuting at number seven on sales of 21,106 downloads. She's had more Top 10 hits than any other artist except Elvis Presley and Gill Rickard.

After pushing Duffly hard last week, Leona Lewis' *Better in Time/Footprints in the Sand* subsides a little. It slips 2-3 on sales of 34,012, while the stand-alone download of *Footprints in the Sand* also ebbs slightly, falling 25-26 on sales of 6,710.

The Easter break means more people are at home and downloading songs. As a result, single sales climbed 8.6% week-on-week to a 10-week high of 2,050,837. They were 32.7% above same week sales of 1,545,841 in 2007, and a massive 220.96% above same week 2006 sales of 638,963.

Many of the year's biggest hits register increases in sales despite the fact that they are also competing against *No. 69*, which makes a huge impact this week. Among them are Basshunter's *Now You're Gone* — number one for the year, and moving 10-11 with sales up 23.5% to 16,959; Adele's *Chasing Pavements* rebounding 22-18 on sales up 29.5% to 9,953; and Nickelback's *Rockstar*, holding at number five with sales up 12.2% to 22,824.

By alan@musicweek.com

### Hit 40 UK

1	Estelle Feat. Kanye West	American Boy / Atlantic
2	Duffly <td>Mercy / Jive</td>	Mercy / Jive
3	Leona Lewis <td>Better in Time/Footprints in the Sand / Syco</td>	Better in Time/Footprints in the Sand / Syco
4	One Republic <td>Stop And Stare / Interscope</td>	Stop And Stare / Interscope
5	Nickelback <td>Rockstar / Roadrunner</td>	Rockstar / Roadrunner
6	Flô-Rida Feat. T-Pain <td>Low / Atlantic</td>	Low / Atlantic
7	Madonna <td>Feat. Justin Timberlake 4 Minutes / Warner Brothers</td>	Feat. Justin Timberlake 4 Minutes / Warner Brothers
8	Utah Saints <td>Something Good 08 / Date</td>	Something Good 08 / Date
9	Girls Aloud <td>Can't Speak French / Virgin</td>	Can't Speak French / Virgin
10	H'w O Feat. Platinum What's It Gonna Be / Her2/Real	
11	Bisness <td>Don't Stop The Music / Fat Jax</td>	Don't Stop The Music / Fat Jax
12	Timbaland Presents One Republic <td>Addictive / Interscope</td>	Addictive / Interscope
13	Yalo Cruz Feat. Luciana <td>Come On Girl / UK &amp; Broadway</td>	Come On Girl / UK & Broadway
14	Adele <td>Chasing Pavements / XL</td>	Chasing Pavements / XL
15	Sugababes <td>Denial / Island</td>	Denial / Island
16	Alphabeat <td>Fascination / Chrysalis</td>	Fascination / Chrysalis
17	Basshunter Feat. DJ Mental Theo <td>Now You're Gone / Her2/Real</td>	Now You're Gone / Her2/Real
18	Panic At The Disco <td>Up In The Air / Aftermath / Epic/Sony/Interscope</td>	Up In The Air / Aftermath / Epic/Sony/Interscope
19	Chris Brown <td>With You / Jaxx</td>	With You / Jaxx
20	Mark Ronson Feat. Amy Winehouse <td>Valerie / Columbia</td>	Valerie / Columbia
21	Take That <td>Here I Am / Polygram</td>	Here I Am / Polygram
22	Kylie Minogue <td>Love / Virgin</td>	Love / Virgin
23	The Feeling <td>I Thought It Was Over / Island</td>	I Thought It Was Over / Island
24	Timbaland Feat. Keri Hilson/Nicole Scherzinger <td>Scram / Interscope</td>	Scram / Interscope
25	Kelly Rowland <td>Work / RCA</td>	Work / RCA
26	Sam Sparro <td>Black &amp; Gold / Island</td>	Black & Gold / Island
27	Alicia Keys <td>No One / J</td>	No One / J
28	Mike Rotolo <td>Take It Easy / Chrysalis/Island</td>	Take It Easy / Chrysalis/Island
29	One Night Only <td>Just For Tonight / Virgin</td>	Just For Tonight / Virgin
30	Scouting For Girls <td>Oh No! / EMI</td>	Oh No! / EMI
31	Britney Spears <td>Piece of Me / Jaxx</td>	Piece of Me / Jaxx
32	Leona Lewis <td>Bleeding Love / Syco</td>	Bleeding Love / Syco
33	Michael Buble <td>Lost / Reprise</td>	Lost / Reprise
34	Sugababes <td>About You Now / Island</td>	About You Now / Island
35	David Jordan <td>Sun Goes Down / Mercury</td>	Sun Goes Down / Mercury
36	Snow Patrol <td>Onsing Cars / Folkline</td>	Onsing Cars / Folkline
37	Westlife <td>Us Against The World / J</td>	Us Against The World / J
38	James Blunt <td>Carry You Home / Atlantic</td>	Carry You Home / Atlantic
39	Guillemot <td>Get Over It / Polygram</td>	Get Over It / Polygram
40	The Hoosiers <td>Goodbye Mr A / RCA</td>	Goodbye Mr A / RCA

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

### Indie Singles Top 10

1	The Futureheads	The Beginning Of The Twist / Hut (XL)
2	Echobest	Cobra Kai / (Island) (RCA)
3	Addictive Feat. T2	Gonna Be Mine / Her2/Real (U)
4	The Whip	Trash / Southern Fried (XL)
5	Adele <td>Chasing Pavements / XL (XL)</td>	Chasing Pavements / XL (XL)
6	Lowline <td>Monitors / J2K (XL)</td>	Monitors / J2K (XL)
7	Teenagers <td>Love No / Herk (XL)</td>	Love No / Herk (XL)
8	Benga & Coki <td>Night / Tempo (SR)</td>	Night / Tempo (SR)
9	Tom Jones <td>Here's The Grass / Her2/Real (XL)</td>	Here's The Grass / Her2/Real (XL)
10	Uber Room <td>Looking Forward To Nothing / Uber Room (RCA)</td>	Looking Forward To Nothing / Uber Room (RCA)

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

### Dance Singles Top 10

1	Utah Saints	Something Good 08 / Date
2	Benga & Coki <td>Night / Tempo</td>	Night / Tempo
3	H'w O Feat. Platinum <td>What's It Gonna Be / Her2/Real</td>	What's It Gonna Be / Her2/Real
4	T2 Feat. Jodie Aysha <td>Heartbroken / DNA/AA/HWB</td>	Heartbroken / DNA/AA/HWB
5	Addictive Feat. T2 <td>Gonna Be Mine / Her2/Real</td>	Gonna Be Mine / Her2/Real
6	Delinquent Feat. Kcat <td>My Destiny / AA/HWB</td>	My Destiny / AA/HWB
7	Out Of Office <td>Break Of Dawn 2008 / Fremie</td>	Break Of Dawn 2008 / Fremie
8	Basshunter Feat. DJ Mental Theo <td>Now You're Gone / Her2/Real</td>	Now You're Gone / Her2/Real
9	Wig <td>Trash / Herk (U)</td>	Trash / Herk (U)
10	Liquid Sweet <td>Harmony / Art &amp; Craft</td>	Harmony / Art & Craft

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

### Downloads Top 10

1	Duffly	Mercy / Jive
2	Leona Lewis <td>Better in Time/Footprints in the Sand / Syco</td>	Better in Time/Footprints in the Sand / Syco
3	One Republic <td>Stop And Stare / Interscope</td>	Stop And Stare / Interscope
4	Nickelback <td>Rockstar / Roadrunner</td>	Rockstar / Roadrunner
5	H'w O Feat. Platinum <td>What's It Gonna Be / Her2/Real</td>	What's It Gonna Be / Her2/Real
6	The Whip <td>Trash / Southern Fried / XL</td>	Trash / Southern Fried / XL
7	Alphabeat <td>Fascination / Chrysalis</td>	Fascination / Chrysalis
8	Utah Saints <td>Something Good 08 / Date</td>	Something Good 08 / Date
9	Yalo Cruz Feat. Luciana <td>Come On Girl / UK &amp; Broadway</td>	Come On Girl / UK & Broadway
10	Panic At The Disco <td>Up In The Air / Aftermath / Epic/Sony/Interscope</td>	Up In The Air / Aftermath / Epic/Sony/Interscope

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### SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	2,050,837	1,833,157	687,877	2,701,134
vs prev week	1,888,969	1,582,519	422,357	2,005,276
% change	+8.9%	+15.8%	+103.5%	+34.7%

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	23,384,667	21,265,170	6,017,222	27,287,052
vs prev year	13,512,399	23,648,418	6,194,286	28,842,704
% change	+73.1%	-10.1%	-2.9%	-8.5%

Titles A-Z	Black & Gold 23
4 Minutes 1	Bleeding Love 13
About You Now 60	Call The Shots 16
Allier Hours 42	Can't Speak French 9
American Boy 27	Carry You Home 50
Angelic 22	Chasing Cars 75
Bad Road 73	Chasing Pavements 18
Be Mine 45	Cherry 16
Better in Time/Footprints in the Sand 3	Come On Girl 12
	Crank That (Soulo Boy) 23

# The Official UK Singles Chart



	Last week	Artist	Album/Single	Label
<b>1</b>	1	<b>Estate</b> Feat. Kanye West	American Boy	A&M
<b>2</b>	4	<b>Duffy</b> Mercy	Mercy	EMI
<b>3</b>	2	<b>Leona Lewis</b> Better In Time	Footprints In The Sand	Sony
<b>4</b>	6	<b>One Republic</b> Stop And Stare	Through My Eyes	Interscope
<b>5</b>	23	<b>Nickelback</b> Rockstar	Feed The Beast	Reprise
<b>6</b>	7	<b>Flo-Rida</b> Feat. T-Pain	Low	A&M
<b>7</b>	5	<b>Madonna</b> Feat. Justin Timberlake	4 Minutes	Sony
<b>8</b>	8	<b>Utah Saints</b> Something Good Oh	Utah Saints	EMI
<b>9</b>	15	<b>Girls Aloud</b> Can't Speak French	Girls Aloud	Capitol
<b>10</b>	3	<b>H 2 O Feat. Plum</b> What It Gonna Be	What It Gonna Be	Mercury
<b>11</b>	12	<b>Basshunter</b> Feat. DJ Mental	These Now You're Gone	Mercury
<b>12</b>	4	<b>Tala Cruz</b> Feat. Luciana	Come On Girl	Capitol
<b>13</b>	6	<b>Alphabeat</b> Fascination	Alphabeat	Cherry
<b>14</b>	2	<b>Panic At The Disco</b> Nine In The Afternoon	Panic At The Disco	Capitol
<b>15</b>	4	<b>Sugababes</b> Denial	Denial	Capitol
<b>16</b>	11	<b>Rihanna</b> Don't Stop The Music	Don't Stop The Music	W&A
<b>17</b>	4	<b>Chris Brown</b> With You	Chris Brown	Jive
<b>18</b>	22	<b>Adele</b> Chasing Pavements	Chasing Pavements	Columbia
<b>19</b>	7	<b>Timbaland</b> Feat. Keri Hilson/Nicole Scherzinger	Sexy Back	Interscope
<b>20</b>	New	<b>Guillemot</b> Get Over It	Get Over It	Polydor
<b>21</b>	14	<b>Kylie Minogue</b> Vibe	Vibe	Capitol
<b>22</b>	24	<b>Timbaland</b> Presents One Republic	Apologize	Sony
<b>23</b>	New	<b>Sam Sparro</b> Black & Gold	Black & Gold	Island
<b>24</b>	31	<b>Kelly Rowland</b> Work	Work	A&M
<b>25</b>	19	<b>Souja Boy</b> Telem Krak (That Souja Boy)	Telem Krak	Mercury
<b>26</b>	3	<b>Leona Lewis</b> Footprints In The Sand	Footprints In The Sand	Sony
<b>27</b>	New	<b>Natasha</b> Beddingfeet Feat. Sean Kingston	Like Me	BMG
<b>28</b>	9	<b>One Night Only</b> Just For Tonight	Just For Tonight	Yerlino
<b>29</b>	10	<b>David Jordan</b> Sun Goes Down	Sun Goes Down	Mercury
<b>30</b>	5	<b>Westlife</b> Us Against The World	Us Against The World	BMG
<b>31</b>	34	<b>Britney Spears</b> Piece Of Me	Piece Of Me	A&M
<b>32</b>	4	<b>Gnarls Barkley</b> Run	Run	Warner
<b>33</b>	23	<b>Take That</b> Rule The World	Rule The World	Polydor
<b>34</b>	3	<b>The Futureheads</b> The Beginning Of The Twist	The Beginning Of The Twist	BMG
<b>35</b>	37	<b>Mark Ronson</b> Feat. Amy Winehouse	Valerie	Columbia
<b>36</b>	2	<b>Elbow</b> Grounds For Divorce	Grounds For Divorce	Fiction
<b>37</b>	5	<b>Foals</b> Cassius	Cassius	Island
<b>38</b>	3	<b>Gabriella Cilmi</b> Sweet About Me	Sweet About Me	Island

<b>39</b>	4	<b>Delinquent</b> Feat. K-Cat	My Destiny	EMI
<b>40</b>	18	<b>Scouting For Girls</b> Civils Ain't Dead	Civils Ain't Dead	EMI
<b>41</b>	New	<b>The Enemy</b> I'm Still In About You	I'm Still In About You	Warner
<b>42</b>	3	<b>We Are Scientists</b> After Hours	After Hours	Virgin
<b>43</b>	22	<b>Leona Lewis</b> Bleeding Love	Bleeding Love	Sony
<b>44</b>	8	<b>Jay Sean</b> Ride It	Ride It	Capitol
<b>45</b>	21	<b>Alicia Keys</b> No One	No One	Capitol
<b>46</b>	18	<b>Girls Aloud</b> Call The Shots	Call The Shots	Capitol
<b>47</b>	2	<b>Manic Street Preachers</b> Umbrella	Umbrella	Columbia
<b>48</b>	3	<b>Lupe Fiasco</b> Feat. Matthew Santos	Superstar	A&M
<b>49</b>	4	<b>T-Pain</b> Feat. Teddy Verset	Church	Capitol
<b>50</b>	7	<b>The Feeling</b> I Thought It Was Over	I Thought It Was Over	Mercury
<b>51</b>	17	<b>Addictive</b> Feat. T2	Gonna Be Mine	Capitol
<b>52</b>	7	<b>Goldfrapp</b> A&E	A&E	Capitol
<b>53</b>	16	<b>Cascada</b> What Hurts The Most	What Hurts The Most	Capitol
<b>54</b>	19	<b>Yael Naim</b> New Soul	New Soul	Capitol
<b>55</b>	19	<b>T2</b> Feat. Jodie Heartbreak	Heartbreak	Sony
<b>56</b>	43	<b>Mika</b> Relax Take It Easy	Relax Take It Easy	Capitol
<b>57</b>	37	<b>Scouting For Girls</b> She's So Lovely	She's So Lovely	Capitol
<b>58</b>	4	<b>Sean Kingston</b> Take You There	Take You There	Capitol
<b>59</b>	15	<b>Robyn</b> Feat. Jay-Z	Umbrella	Sony
<b>60</b>	15	<b>Sugababes</b> About A New	About A New	Island
<b>61</b>	4	<b>MGMT</b> Time To Pretend	Time To Pretend	Columbia
<b>62</b>	3	<b>The Mystery Jets</b> Young Love	Young Love	Capitol
<b>63</b>	14	<b>The Hoosiers</b> Goodbye Mr A	Goodbye Mr A	Capitol
<b>64</b>	New	<b>Scouting For Girls</b> Heartbeat	Heartbeat	Capitol
<b>65</b>	New	<b>James Blunt</b> Carry You Home	Carry You Home	A&M
<b>66</b>	8	<b>Hot Chip</b> Ready For The Floor	Ready For The Floor	Capitol
<b>67</b>	12	<b>Robyn</b> Be Mine	Be Mine	Capitol
<b>68</b>	15	<b>Michael Buble</b> Lost	Lost	Capitol
<b>69</b>	17	<b>Amy Macdonald</b> This Is The Life	This Is The Life	Capitol
<b>70</b>	11	<b>The Wombats</b> Move To New York	Move To New York	Capitol
<b>71</b>	19	<b>Boaty Lou</b> Some Kinds Hush	Some Kinds Hush	Capitol
<b>72</b>	5	<b>Kanye West</b> Homecoming	Homecoming	Capitol
<b>73</b>	New	<b>Supergroup</b> Bad Blood	Bad Blood	Capitol
<b>74</b>	New	<b>Will.i.am</b> Heartbreaker	Heartbreaker	Capitol
<b>75</b>	15	<b>Snow Patrol</b> Chasing Cars	Chasing Cars	Fiction



**9. Girls Aloud** Now fully released, Girls Aloud's latest single 'Can't Speak French' jumps 18-9 on sales of 19,556, but unless Can't Speak French finds new impetus, it may be the equal smallest of Girls Aloud's 10 top 10 hits, along with See The Day (number nine in 2005). These are tricky times for their manager, Louis Walsh, who no doubt will rise to the challenge.



**38. Gabriella Cilmi** The youngest artist in the chart, Gabriella Cilmi is 16 - a third of Madonna's age. With more plays from Radio Two than any other record in the past fortnight, and enough support elsewhere to crack in the Top 30 of the airplay chart, Cilmi's debut single Sweet About Me has moved 68-50 on the singles chart - but it was fully released last week, and may find further progress difficult. The UK-based singer from Melbourne's 1965es For debut album, Lessons To Be Learned next Monday (March 31).

Denza 10  
Bart Shoop The Magic 16  
Eminem's Duet 10  
Fall Out Boy  
Redbone In The Sand 26  
Glee Over It 20  
Sade In My Mind 51  
Soundz For Divorce 38  
Heartbreak 74

Heartbreak 55  
Homecoming 72  
I Thought It Was Over 50  
Just For Tonight 28  
Lead 16  
Live Like This 27  
Low 7  
Merry 2  
Moving To New York 70  
My Nothing 39  
New Soul 54

Now In The Afternoon 14  
No One 45  
Now You're Gone 11  
Panic At The Disco 31  
Ready For The Floor 66  
Ride It In Easy 56  
Ride It 44  
Rockstar 5  
Rule The World 33  
Run 32  
Serena 19

She's So Lovely 57  
Some Kinds Rush 71  
Something Good 28  
Stop And Stare 4  
Sun Goes Down 29  
Superstar 46  
Sweet About Me 38  
Take You There 18  
The Beginning Of The Twist 34  
The Life In Us  
This Song Is About You 41

Time To Pretend 61  
Umbrella 47  
Us Against The World 50  
Umbrella 47  
What Hurts The Most 53  
What's In Our Heads 17  
What's In Our Heads 17  
Work 24  
Work 24  
Young Love 62

Key  
**●** Platinum (500,000)  
**■** Gold (250,000)  
**■** Silver (100,000)  
 \* Physicals continued to sale  
**■** Sales increase  
**■** Sales increase +50%  
**■** Sales increase 100%  
**■** Highest climber

As listed by Radio One  
 In the Official UK Singles Chart is produced by the UK Official Charts Company, based at One Chart Centre, 151 Tottenham Court Road, London W1P 0LP. Information is compiled from sales data, as well as airplay from radio stations. The Official UK Charts Company is a registered company, limited by guarantee, in England.



# Datafile: Albums

## Weekly album sales up by a third as Easter comes early

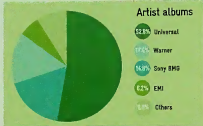
by Alan Jones

With apologies to Duffy, whose debut album *Rackery* enjoys a third solid week as the number one artist album, with sales of 83,007, the star performer in the albums sector last week was Now That's What I Call Music! 63. Arguably the strongest album in the series, which celebrates its 25th birthday later this year, Now 63 features half of this week's Top 10, 17 hits currently in the Top 40, and the last four number ones. It explodes out of the box, with first-week sales of 387,723, beating the previous highest weekly sale for a 'Now' album — the 336,363 start made by *Howe Hi* in April 2004 by a huge 14.48% margin.

Now 63 was undoubtedly helped to its huge total by the fact it is the first 'Now' album to break the £10 retail barrier, with its price falling as low as £9.97 in fierce competition. It outsold the number two compilation — the Ashes To Ashes TV soundtrack (27,544 sales) — by a margin of nearly 4 to one, and sold more copies than the rest of the Top 20 compilations combined, a remarkable, unprecedented feat.

Along with Easter gift-buying, it helped boost album sales week-on-week by 34.7% to 2,701,134 — that's their third highest level of the year. It was 27.9% up on the 2,111,718 albums sold in the same week last year, which was a regular week, and, perhaps more impressively, it's up on the 2,670,340 albums sold in Easter week last year, when it fell a fortnight later (April 8).

Aside from Now 63, the albums market doubtless benefited from an excellent sell on new artist releases, with several selling well enough to debut inside the Top 20. Those by Elbow, Bryan Adams, Mike Oldfield and Van Morrison are featured on this page, and there were also Top 20 debut for Muse,



We Are Scientists and Talo Cruz.

After consecutive number one albums with 2003's *Absolution* and 2006's *Black Holes & Revelations*, Muse debut at number two with their live set *HAARP*, which sold 45,276 copies last week. *Absolution* is the band's biggest selling CD but will be overtaken this week by *Black Holes & Revelations*, which has thus far sold 710,772 copies.

A fortnight after introductory single *After Hours* gave California indie rockers We Are Scientists their highest charting hit to date — reaching number 15 — their second album *Brain Thrust* Mastersly debuts at number 11 on sales of 14,723. Their 2005 debut, with Love & Savour, peaked lower, at number 43, but has sold 144,626 copies to date.

Containing his 2006 debut hit *I Just Wanna Know*, On 7, Talo Cruz's debut album *Departure* enters at number 27 on sales of 11,800.

The 28th album issued on the Lex label since it was set up in 2001, Neon Neon's *Stainless Style* is the first to chart. Debuting at number 67 on sales of 3,289, it is a collaboration between Super Furry Animals' Griff Rhys and American producer Bryan Holton, who releases albums on Lex as Boom Boom.

Finally, the Eagles are in residency at the O2, and to mark the event their 2003 compilation *The Complete Greatest Hits* is being re-promoted. It returns to the chart at number 26 on sales of 8,226, topping its original number 27 peak, but not the number nine slot in gained when re-promoted in 2006. The album has sold 317,440 copies to date.

alan@musicweek.com

**55. Elbow**  
*Grounds For Divorce* reached number 19 last week, equalling Elbow's highest singles chart position yet. The track slides to number 36 this week but it did a good job of promoting the Mancunian rockers' fourth album, *The Seldom Seen Kid*, which duly debuts at number five on sales of 28,276 copies. It is their highest charting set and best first-week sales yet, beating 2003's *Asleep in the Back* (number 14 debut/peak, 10,656 first week sales). 2003's *Cost Of Diamonds* (number seven, 19,024), and 2005's *Leaders Of The Free World* (number 12, 20,560).



**06. Bryan Adams**  
First single, *I Thought I'd Seen Everything*, peaked at number 146 last week, but veteran Canadian rocker Bryan Adams' 11th studio album — filled, with impeccable logic, 11 — fares a great deal better, debuting at number six on sales of 26,888. Adams' last studio album, *Room Service* debuted and peaked at number four in 2005, with first-week sales of 33,276. In addition to his studio albums, Adams has, of course, also issued live and compilation albums, and 11 is his 15th Top 75 album in a chart career stretching back 23 years to 1985's *Reckless*.

### BPI Awards

**Albums**  
Rick Ocasek & The Beat Streets' *Right As Rain* (10,000) Anytime Back To Back — Geffen (6,000)

### Singles

12. Neil. Joke (Hutchinson) (5,000)

### Compilations Top 20

The Last *Artist Title / Label (Distribution)*

- 1** Various Now That's What I Call Music! 63 / EMI Virgin/UMG (U)
- 2** Original TV Soundtrack *Ashes To Ashes* / EMI TV/Sony BMG (U)
- 3** Various *Ploofifiers 08* / Universal (U)
- 4** Various Massive R&B Spring Collection 2008 / JIVE (U)
- 5** Various *The Very Best Of Euphoric Dance / Ministry* (U)
- 6** Various *Sound Of Bassline / Ministry* (U)
- 7** Various *The Mash Up Mix 2008* / Ministry (U)
- 8** Various *Ministry Of Sound + Anthems 1991-2008* / Ministry (U)
- 9** Various *Ultimate R&B Percussions* / EMI TV/RCA (U)
- 10** Various *Yrme Classics* / EMI Nashville (U)
- 11** Various *Pure Fury: Hush & Switched* / JIVE (U)
- 12** Various *Alvin Jones* / Ph.D. Good Morning Musical / JIVE (U)
- 13** Original TV Soundtrack *High School Musical 2* / Walt Disney (U)
- 14** Various *Jacobs: The Album* / EMI TV/RCA (U)
- 15** Various *Now That's What I Call Music! 68* / EMI Virgin/UMG (U)
- 16** Various *Ultimate NRG 3* / JIVE/UMG (U)
- 17** Original TV Soundtrack *Life On Mars* / EMI TV/Sony BMG TV (U)
- 18** Various *Top Of The Pops - The 80's* / EMI TV/Sony BMG (U)
- 19** Various *DST Step Up 2 - The Streets / Atlantic* (U)
- 20** Original TV Soundtrack *High School Musical / Walt Disney* (U)

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### Classical Albums Top 10

The Last *Artist Title / Label (Distribution)*

- 1** Mike Oldfield *Music Of The Spheres* / UCI (U)
- 2** Mario Lanza *The Essential Collection* / The Red Box (S50)
- 3** Jonathan Stabel *Tenor At The Movies* / UCI (U)
- 4** Karl Jenkins *Stabat Mater* / EMI Classics (U)
- 5** Russell Watson *The Voice - The Ultimate Collection* / Decca (U)
- 6** Luciano Pavarotti *Concertos* / EMI Classics (U)
- 7** Royal Scots Dragoon Guards *Spirit Of The Glen* / UCI (U)
- 8** Katherine Jenkins *Serenade* / UCI (U)
- 9** Piaf/Padmone/Davez/Harvey Haydn *The Creation* / Deutsche Grammophon (U)
- 10** From *Male Voice Choir* 2008: *Encore* / UCI (U)

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BPI Awards are made on a combined unit sales of CDs, downloads and LPs. If an album is only released at budget price, the following levels of qualification apply: silver (100,000), gold (200,000) and platinum (300,000). Current dealer prices are defined as budget (£8.99-£4.24), mid-price (£4.99-£5.99) and full price (£6.99 or over).

### Music DVD Top 20

The Last *Artist Title / Label (Distribution)*

- 1** Take That *Beautiful World Live* / Polygram (U)
- 2** Original Cast Recording *High School Musical - The Concert* / Walt Disney (U)
- 3** Tiesto *Elements Of Life* / Best Hits (U)
- 4** Iron Maiden *Live After Death* / EMI (U)
- 5** Celine Dion *A New Day - Live In Las Vegas* / Sony BMG (UK)
- 6** Various *Martin Scorsese Presents The Blues / Screen (U)*
- 7** Pink Floyd *Plage* - 2010.94 (U)
- 8** AC/DC *Plug Me In* / Columbia (U)
- 9** Amy Winehouse *I'd Like To Get Lost* / Island (U)
- 10** Original Cast Recording *Cream* / EMI (U)
- 11** Queen *Queen Rock Montreal* / Sony Music (U)
- 12** Justin Timberlake *FutureSex/LoveSounds - Live From Madison* / Jive (UK)
- 13** Various *The X Factor / Fremantle Home Ent (UK)*
- 14** Original Cast Recording *Joseph & The Amazing Technicolor Dreamcoat* / Universal Pictures (U)
- 15** Evanescence *Anywhere But Home* / Epic (UK)
- 16** Oasis *Definitely Maybe / Big Brother* (UK)
- 17** Billy Fury *His Wondrous Story* / Screen (U)
- 18** Led Zeppelin *The Song Remains The Same* / Warner Home Video (UK)
- 19** David Gilmour *Remember That Night - Live At The Royal Albert Hall* (UK)
- 20** Christina Aguilera *Back To Basics: Live And Down* / RCA (UK)

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### Rock Albums Top 10

The Last *Artist Title / Label (Distribution)*

- 1** Muse *HAARP* / Warner Bros (UK)
- 2** Nickelback *All The Right Reasons* / Roadrunner (UK)
- 3** Muse *Black Holes & Revelations* / Helium / Warner Bros (UK)
- 4** Linkin Park *Meteora* / Warner Brothers (UK)
- 5** Foo Fighters *Echoes Silence Passion & Grace* / RCA (UK)
- 6** Linkin Park *Hybrid Theory* / Warner Brothers (UK)
- 7** Paramore  *Riot / Fuel* / Jive (UK)
- 8** Nirvana *Nevermind* / Capitol (U)
- 9** Nickelback *Silver Side Up* / Roadrunner (UK)
- 10** Bullet For My Valentine *Scream Aim Fire* / Atlantic (UK)

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Artists A-Z  
Adams, Bryan 22  
Adams 22  
Blair, James 26  
Bowl, Andrea 50  
Bowl, Andrea 28  
Browne, Gareth 59  
Brown, Dave 48  
Bryant, Joe 25  
Bubin, Michael 13  
Bolin, Michael 50

Cassidy 29  
Claydon 35  
Doo, Dale 11  
Dun, Colton 65  
Duffy 1  
Eggle 20  
Eggle 47  
Eggle 47  
Eggle 47  
Eggle 47  
Eggle 47  
Eggle 47  
Eggle 47  
Eggle 47

# The Official UK Albums Chart

The week of	Last week in chart	Artist / Title (Distributor) / Producer / Label (Distributor)
1	3	<b>Duffy</b> <b>Rockferry</b> (Columbia) / JAHN 1756423 (U)
2	new	<b>Muse</b> <b>HAARP</b> <b>10</b> (Globe) / Nonesuch Warner Bros 256498979 (C)K
3	2	<b>One Republic</b> <b>Dreaming Out Loud</b> (Globe/Interscope) / Interscope 1752742 (U)
4	16	<b>Leona Lewis</b> <b>Spirit</b> <b>10</b> (Mercury) / Virgin 1752742 (U) / Epic 88697185282 (AR)
5	new	<b>Elbow</b> <b>The Seldom Seen Kid</b> (Virgin) / Fiction 1744097 (U)
6	new	<b>Bryan Adams</b> <b>11</b> (Mercury) / Mercury 1752727 (U)
7	16	<b>Nickelback</b> <b>All The Right Reasons</b> <b>10</b> (Nickelback/Interscope) / Roadrunner 8887302 (C)K
8	10	<b>Amy Winehouse</b> <b>Back To Black - The Deluxe Edition</b> <b>10</b> (Polygram/Salsoul) / Island 1744097 (U)
9	new	<b>Mike Oldfield</b> <b>Musik Of The Spheres</b> (Edel) / Edel 1744097 (U)
10	new	<b>Van Morrison</b> <b>Keep It Simple</b> (Mercury) / EMI 1752742 (U)
11	new	<b>We Are Scientists</b> <b>Brain In Trust Mastery</b> (Mercury) / Virgin 1752742 (U)
12	19	<b>Mika</b> <b>Life In Cartoon Motion</b> <b>10</b> <b>10</b> (Globe/Warner/Mercury) / Columbia/Interscope 8887302 (U)
13	24	<b>Michael Buble</b> <b>Call Me Irresponsible - Special Edition</b> <b>10</b> (Globe/Epic) / Epic 886249111 (C)K
14	7	<b>Michael Jackson</b> <b>Thriller: 25th Anniversary Edition</b> (A&M) / Epic 88697185282 (AR)
15	26	<b>The Enemy</b> <b>We'll Live And Die In These Towns</b> <b>10</b> (Globe/Mercury) / Warner Bros 256498979 (C)K
16	2	<b>The Temptations</b> <b>Classic Soul Hits</b> (Mercury) / Virgin 1752742 (U)
17	new	<b>Taiò Cruz</b> <b>Departure</b> (Globe) / A&M 1752742 (U)
18	34	<b>Amy Macdonald</b> <b>This Is The Life</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
19	4	<b>Goldfrapp</b> <b>Seventh Tree</b> <b>10</b> (Globe) / Virgin 1752742 (U)
20	27	<b>James Blunt</b> <b>All The Lost Souls</b> <b>10</b> (Mercury) / Atlantic/Columbia 754789929 (C)K
21	27	<b>Scouting For Girls</b> <b>Scouting For Girls</b> <b>10</b> (Globe) / Epic 88697185282 (AR)
22	18	<b>Adelle</b> <b>19</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
23	46	<b>Mark Ronson</b> <b>Version</b> <b>10</b> (Mercury) / Columbia 88697185282 (AR)
24	42	<b>Rihanna</b> <b>Good Girl Gone Bad</b> <b>10</b> (Mercury) / Def Jam 1752742 (U)
25	4	<b>Joe Brown</b> <b>50th Anniversary</b> (Mercury) / UHY 8823952 (U)
26	new	<b>Eagles</b> <b>The Complete Greatest Hits</b> (Mercury) / Virgin 1752742 (U)
27	18	<b>Alicia Keys</b> <b>As I Am</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
28	21	<b>Robert Plant &amp; Alison Krauss</b> <b>Haising Sand</b> <b>10</b> (Mercury) / Decca/Interscope 1752742 (U)
29	16	<b>Cascada</b> <b>Perfect Day</b> <b>10</b> (Mercury) / A&M/UHY 1752742 (U)
30	17	<b>Girls Aloud</b> <b>Tangled Up</b> <b>10</b> (Mercury) / Mercury 1752742 (U)
31	36	<b>Timbaland</b> <b>Shock Value</b> <b>10</b> (Mercury) / Interscope 1752742 (U)
32	34	<b>Sugababes</b> <b>Change</b> <b>10</b> (Mercury) / Mercury 1752742 (U)
33	11	<b>Take That</b> <b>Beautiful World</b> (Mercury) / Polygram 1752742 (U)
34	2	<b>MGMT</b> <b>Oracular Spectacular</b> (Mercury) / Columbia 88697185282 (AR)
35	34	<b>Newton Faulkner</b> <b>Hand Built By Robots</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
36	2	<b>Clannad</b> <b>Celtic Themes - The Very Best Of</b> (Mercury) / Sony 88697185282 (AR)
37	5	<b>The Feeling</b> <b>Join With Us</b> <b>10</b> (Mercury) / Island 1752742 (U)
38	35	<b>Amy Winehouse</b> <b>Frank</b> <b>10</b> (Mercury) / Mercury 1752742 (U)

Feeling, The 37  
For Fighters 41  
Frostbite, The 48  
Fury, Billy 49  
Girls Aloud 19  
Holliday 18  
Jesse & Love Affair 71  
Masters, The 56  
Marshall, Michael 14  
Johnson, Jack 41  
Johnson, David 56

Keys, Alicia 27  
Kilars, The 34  
Kilars, The 64  
Kilars, The 78  
Kilars, The 52  
Lewis, Louisa 4  
Macdonald, Amy 18  
Mika, Mike 45  
MCM 34  
MCM 34  
Mika 12  
Morgan, Jay 40  
Morgan, Jay 40

The week of	Last week in chart	Artist / Title (Distributor) / Publisher (Distributor) / Label (Distributor)
39	33	<b>Kate Nash</b> <b>Made Of Bricks</b> (Epic) / Fiction 1743113 (U)
40	37	<b>Kylie Minogue</b> <b>X</b> <b>10</b> (Mercury) / Parlophone 5139232 (U)
41	37	<b>Jack Johnson</b> <b>Sleep Through The Static</b> <b>10</b> (Mercury) / Parlophone 5139232 (U)
42	28	<b>Billy Fury</b> <b>His Wondrous Story</b> <b>10</b> (Mercury) / QM 256498979 (C)K
43	48	<b>Muse</b> <b>Black Holes &amp; Revelations</b> <b>10</b> (Mercury) / Nonesuch Warner Bros 256498979 (C)K
44	8	<b>One Night Only</b> <b>Started A Fire</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
45	25	<b>Katie Melua</b> <b>Pictures</b> <b>10</b> (Mercury) / Decca/Interscope 1752742 (U)
46	79	<b>Take That</b> <b>Never Forget - The Ultimate Collection</b> <b>10</b> (Mercury) / RCA 88697185282 (AR)
47	10	<b>Eagles</b> <b>Long Road Out Of Eden</b> <b>10</b> (Mercury) / RCA 88697185282 (AR)
48	4	<b>Chris Brown</b> <b>Exclusive</b> (Mercury) / Epic 88697185282 (AR)
49	58	<b>The Fratellis</b> <b>Costello Music</b> <b>10</b> (Mercury) / Fiction 1743113 (U)
50	19	<b>Andrea Bocelli</b> <b>Vivere - Best Of</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
51	34	<b>Nick Cave &amp; The Bad Seeds</b> <b>Dig, Lazarus, Dig!</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
52	64	<b>The Kooks</b> <b>Inside In/Inside Out</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
53	18	<b>Britney Spears</b> <b>Blackout</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
54	16	<b>The Killers</b> <b>Sawdust</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
55	11	<b>Garth Brooks</b> <b>Ultimate Hits</b> (Mercury) / Sony 88697185282 (AR)
56	22	<b>The Hoosiers</b> <b>The Trick To Life</b> <b>10</b> (Mercury) / RCA 88697185282 (AR)
57	20	<b>Westlife</b> <b>Back Home</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
58	42	<b>Queen</b> <b>Greatest Hits I, II &amp; III</b> <b>10</b> (Mercury) / Sony 88697185282 (AR)
59	8	<b>David Jordan</b> <b>Set The Mood</b> <b>10</b> (Mercury) / Mercury 1752742 (U)
60	new	<b>Michael Buble</b> <b>It's Time</b> <b>10</b> (Mercury) / Epic 886249111 (C)K
61	15	<b>Foo Fighters</b> <b>Echoes Silence Patience &amp; Grace</b> <b>10</b> (Mercury) / RCA 88697185282 (AR)
62	18	<b>The Wombats</b> <b>A Guide To Love Loss &amp; Desperation</b> <b>10</b> (Mercury) / The Wombats/Interscope/Mercury/A&M / 14th Floor 514223272 (C)K
63	2	<b>Nickelback</b> <b>Silver Side Up</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
64	71	<b>The Killers</b> <b>Sam's Town</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
65	17	<b>Celine Dion</b> <b>All The Way - A Decade Of Song &amp; Video</b> <b>10</b> (Mercury) / Sony 88697185282 (AR)
66	2	<b>Young Knives</b> <b>Superebandance</b> (Mercury) / Transgressive 1752742 (U)
67	new	<b>Neon Neon</b> <b>Stainless Style</b> (Mercury) / Len 1752742 (U)
68	18	<b>Andrea Bocelli</b> <b>Vivere - Best Of</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
69	25	<b>Editors</b> <b>An End Has A Start</b> <b>10</b> (Mercury) / Mercury 1752742 (U)
70	144	<b>The Killers</b> <b>Hot Fuss</b> <b>10</b> (Mercury) / Virgin 1752742 (U)
71	2	<b>Hercules &amp; Love Affair</b> <b>Hercules &amp; Love Affair</b> (Mercury) / DVA/EMI 2881182 (U)
72	35	<b>Snow Patrol</b> <b>Eyes Open</b> <b>10</b> (Mercury) / Epic 88697185282 (AR)
73	3	<b>The Pogues</b> <b>The Very Best Of</b> <b>10</b> (Mercury) / Sony 88697185282 (AR)
74	34	<b>Amy Winehouse</b> <b>Back To Black</b> <b>10</b> (Mercury) / Sony 88697185282 (AR)
75	42	<b>Radiohead</b> <b>In Rainbows</b> (Mercury) / XL 1752742 (U)

Plant, Robert & Alison Krauss 28  
Queen, The 73  
Owen, Hugh 50  
Rakim 25  
Rihanna 24  
Robinson, Amy 8  
Rosen, Harry 23  
Sawyer, Brian 31  
Snow Patrol 72  
Sparks, Brian 33  
Sugababes 12  
Take That 33

Take That 48  
Temblados, The 18  
Timbaland 31  
The Anthonys 11  
MusiQ 57  
Winkless, Amy 8  
Winkless, Amy 38  
Winkless, Harry 74  
Wombats, The 12  
Young Love 56

Key  
● Platinum (336,000)  
● Gold (100,000)  
● Silver (60,000)  
● IPI Platinum Europe Platinum  
(UK European sales)  
● Sales increase  
● Highest new entry  
● Highest climber



**09. Mike Oldfield**  
Fairy unsuccessful with his recent rock albums, 54-year-old Mike Oldfield turns to classical music for his second Mercury album. Music Of The Spheres and is rewarded with a number one debut on the classical chart and a number nine debut on the regular albums chart on sales of 21,568. Oldfield's 27th entry to the published (Top 75) albums chart, it is way more successful than his Mercury label debut, Light & Shade, which peaked at a lowly number 175 in 2005, and sold only 12,275 copies.



**10. Van Morrison**  
Released two years to the week after his last studio album Pay The Devil, debuted at number one on sales of 20,844. Van Morrison's new album Keep It Simple was issued on St Patrick's Day, and arrives at number 10 on sales of 19,490. It's the 62-year-old's 35th chart album, a tally that includes a trio of high charting 2007 compilations, of which the last, Still On Top: The Greatest Hits set a new career high, climbing to number two last October. It has thus far sold more than 298,000 copies.

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

The Official UK Albums Chart is produced by the Official Charts Company, based in a number of more than 400 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital downloads, CDs, DVDs and cassette. © The Official UK Charts Company 2008.

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