

PUBLISHING

WELLER WINS

NEW DEAL Universal enters into new partnership



DIGITAL

LOWERING THE PIRATE FLAG

MW's exclusive interview with Pirate Bay's new owner who plans to launch a legal service



FEATURES

TIMELESS TUNES

How downloads breathed new life into catalogue tracks

Artists to reap rewards as Music Managers Forum agrees zero merch fees with Mama Group

Axe falls on crippling merch fees

Management

By Ben Cardew

BANDS AND ARTISTS ARE SET FOR A MAJOR WINDFALL, as crippling merchandising fees are about to be axed from a raft of major venues throughout the UK.

The move follows an exclusive deal cut between the Music Managers Forum and venue owners Mama Group.

Typically, venues take a 20%-25% cut of all gross merchandising revenues, a move they claim helps to keep down the cost of venue hire. But Everybody's Entertainment co-founder Adam Tudhope, who has a key role in the MMF, reveals merch fees are a big issue with managers at present.

The Keane manager says, "A lot of the issues are with merch fees in venues and we are set to address that." Mama has now agreed that all venues up to and including the HMV Forum will offer zero merch fees to any artist whose manager is a member of the MMF.

The HMV Forum in Kentish Town, London, has a capacity of 2,350. While final details of the deal are still being hammered out, the



agreement is likely to include other Mama venues such as London's Garage, Camden's Jazz Café and the Barfly chain. The MMF is also working on negotiating a flat fee arrangement with the HMV Hammersmith Apollo.

"We are also going to go further with the Mama Group. There are going to be more big concessions," Tudhope adds. Mama Group did not wish to comment and says that the

deal is yet to be finalised. However, it is understood the deal will help to attract bands in Mama's venues.

Tudhope also reveals that representatives from the managers' organisation are to meet with HMV to discuss "a new offering" which is set to be unveiled shortly.

A HMV spokesperson says he is unaware of any meeting, but it is notable that HMV and Mama Group have a joint-venture company, Mean

Fiddler Group, which operates 11 UK venues, including the Forum.

This new MMF initiative comes as the managers' body undergoes a root and branch review following a comprehensive survey of UK managers about their sector. Working from that study MMF chief executive Jon Webster and chairman Brian Message are developing a plan for a newly structured and enlarged organisation, which will be presented

to members later this year.

Part of that restructure will involve a rebranding, with a new name likely to be unveiled in the next few weeks.

Ahead of that date Tudhope unveils a raft of other changes to the managers' organisation as it looks to better reflect the needs of the UK's management community. These include lowering membership fees to £100 a year from £240, as well as plans to offer training and advice to new managers.

Tudhope also encourages young managers to join the organisation. "It does feel like that if lots, if not all, young managers in the UK were part of it [the MMF] it would help to stop people stealing artists," he says. "We [managers] are quite guarded about information. Sometimes that makes sense. But there might be some things that we can solve by sharing information and collective bargaining."

The MMF's deal to scrap merch tariffs follows an initiative to uncover new funding sources for the UK manager community. As part of that it has already tapped into the £1.3bn fund available through the Enterprise Finance Guarantee (EFG) scheme.

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AIF urges cut to festival tariff in PRS rates review

THE ASSOCIATION OF INDEPENDENT FESTIVALS is looking for a cut in the tariffs for festivals, as it ramps up its lobbying efforts before PRS for Music's impending consultation on live sector rates.

As the live industry prepares for the three-month consultation on the Tariff LP (applied to music events) the collecting society is proposing to start later this summer, the AIF suggests the 3% rate currently charged on festivals should actually be cut and that any increase "will have massive repercussions for a UK festival

industry that is rightly the envy of the world".

Although she welcomes the review of the current "out-of-date" system, Alison Wenham, chairman of AIF and chief executive and chairman of the Association of Independent Music, says PRS takes no account of the fact that a festival ticket price is shared almost equally between the acts appearing on the bill and the infrastructure of the festival site.

"PRS place a 3% charge on the ticket price, a price that has been set higher in order to cover the cost of

the toilets, fencing, water supply and every other essential item required to create a one-off venue often equivalent in size to a small town," says Wenham. "Any increase in the PRS take will be a major setback to the festival industry."

The live industry has been discussing the rates with PRS for months and will feed into the society's consultation over the summer, with a new tariff expected around January 2010.

A PRS for Music spokesman says, "A formal detailed consultation will be launched where all licence-paying

customers and representative bodies will be invited to share their thoughts and suggestions on any proposals put forward.

"PRS for Music agree with many in the industry, that these rates need to be re-examined to ensure they fit the needs of today's live music scene. There has been huge growth in the live music sector and also many changes within the industry. It is important that tariffs meet the needs of both the licence-paying customers and the members PRS for Music represents. A thriving live music scene benefits not only the

music industry but the wider UK economy as a whole."

AIF co-founder and AIM vice chairman Ben Turner says the AIF has had a number of meetings with PRS to help the organisation understand how the live sector works. "AIF reflect this new generation of creative events that are about so much more than a stage in a field and who by their very nature make the existing tariffs redundant to the current festival market," says Turner.

See AIF viewpoint on p10 and AIM's Independents Day on p18.

News

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

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The Playlist



DIZZEE RASCAL
Holiday feat. Chrome

Dirtee Stank
Already added to the Radio 1 playlist, this is the song to consolidate Dizzee's success. A huge hit that will ensure the new album goes straight to the top. (single, tbc)



FUZZY LOGIC
In The Morning

Relentless
Recently signed to the Relentless label, In the Morning is an innovative, upbeat club tune with the commercial appeal to crossover in a big way. (single, tbc)



MAPEI
Cocoa Butter Diaries EP

AltDelete
Rhode Island native Mapei has the potential to be huge. These are beat-driven genre-defining songs that could take her to a global audience. (EP, August 17)



JEREMIAH
Birthday Sex

Mercury
A huge hit in waiting. Already added to all the right specialists upfront, and currently Top 10 on the Billboard Hot 100, get on board! (single, August 17)



JAPANDROIDS
Heart Sweats

Polyvinyl!
Like a stripped-down version of Helmet with a twist, there is something very exciting about this Canadian duo currently exciting the blogosphere. (demo)



EXAMPLE
Watch The Sun Come Up

MOS
A huge crossover track, produced by Metrophonic, this is a first taste of the new album, which also features production from Calvin Harris. (single, September 14)



JONATHAN JEREMIAH
The EP

Island
Wearing its Cat Stevens' influences firmly on its sleeve, 22-year-old Jeremiah pens classic songs, beautifully produced here by Bernard Butler. (EP, August 10)



YOUNG REBEL SET
If I Was

unsigned
Formerly called Billy the Kid, Young Rebel Set prepare to push the button on their ascent with this catchy guitar-driven tune. (single, tbc)



MIKA
We Are Golden

Island
Sounding more like Freddie Mercury with every step, this is a joyful return. Stripped-back production allows the song, and Mika's voice, to shine. (single, September 7)



SIGN HERE

Domino put pen to paper with **Chief** over the Glastonbury weekend, signing the group at the Stone Circle

Sony/ATV has signed **Remi Nicole**, ahead of the release of her second album for Island (see publishing news on page 12)

Universal Publishing has re-signed **Paul Weller** (see publishing news on page 12)

Radio 1 to be 'flag bearer' of BBC Introducing's music

Introducing the bands ov

Radio

By Christopher Barrett

RADIO 1 IS TO ADD NEW AND UNSIGNED ACTS to its upfront playlist over the festival period in a move that further strengthens the opportunities available to fledgling artists via the BBC's new music initiative BBC Introducing.

Every week one track from an artist performing on the BBC Introducing stage will be played in four daytime shows, three during the week and one over the weekend.

The tracks will be selected from the acts performing on BBC Introducing stages at festivals throughout the summer, the first of which is scheduled to be broadcast in the week prior to the Reading Festival on August 28.

"For the Radio 1 team to let the best of the music that has filtered up through BBC Introducing have a place on the



Radio 1 playlist is extremely powerful," says BBC live music and events editor Jason Carter. "Radio 1 is the flag bearer for BBC Introducing, and while it is a pan-BBC initiative,

Radio 1 is the train pulling the carriages"

The initiative, which is expected to run throughout the summer, further strengthens the arsenal of BBC Introducing activity, which includes stages at Sonar,

Sony dances to the Deconstruction tune once again as it revives label

SONY MUSIC IS TAKING ADVANTAGE of the new dance explosion to relaunch its renowned dance music label Deconstruction, eight years after the label was shuttered.

Deconstruction, which operated for 14 years from 1987, releasing hits from artists including Kylie Minogue, M People and Sasha, will relaunch as a joint venture between Sony senior vice president of A&R Mike Pickering and Three Six Zero Group's dance label management specialists AnD Press.

The label's first activity will be a number of re-releases, kicking off with Sasha's Xpander, accompanied with new mixes, and available via Beatport from August 5.

Following this in September will be Lionrock's Packet Of Peace, originally released on Deconstruction sub label Concrete. Further re-releases, including material from Deep Dish will also be reissued.

Pickering, one of the founder members of Deconstruction, which was also at the forefront of

"[This] fantastic music has never been re-released and a lot of people have never heard it..."

MIKE PICKERING, SONY

the Italo house movement, says that the decision was taken to reactivate the label now because the "fantastic music has never been re-released and a lot of people have never heard it".

But he will also make new signings and already has his eye on some new talent.

"Columbia act] The Ting Tings would be the perfect act for Deconstruction," says Pickering. "There is also one band that I am looking at at the moment."

And he explains that the dance music scene is very healthy at the moment. "I was in the Glastonbury dance field. There were so many different types of music out there, from High Contrast to Calvin Harris at the other end of the scale. The British thing is that they mix up everything, for example rock with dance."



GIG OF THE WEEK

Who: Florence + The Machine
When: Tuesday, July 7
Where: Rivoli Ballroom, London
Why: The official album launch for Island's great hope for 2009. After her phenomenal performance at Glastonbury this promises to be a great night



Former Deconstruction artists Kylie Minogue (left) and Black Box

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initiative for up and coming artists

Over festival period



Huw Stephens surveys the action behind BBC Introducing's stage at Glastonbury

Glastonbury. One Big Weekend. Electric Proms. T In The Park. Notting Hill Carnival. Reading and Leeds festivals.

Through the network of new music shows across local BBC radio stations and the BBC Introducing

website, 5,000 artists have already submitted music in the hope of being selected to make an appearance and Carter reports that since Glastonbury another 500 acts have uploaded their songs.

The proposed Radio 1 airtime is in addition to the exposure that artists performing on BBC Introducing stages can expect across BBC 6Music, the Asian Network and 1Xtra.

Among those making the final decision as to which acts will play the festivals and gain Radio1 exposure are the station's head of music George Ergatoudis, Jo Whiley, Edith Bowman, Huw Stephens and Steve Lamacq.

"There are benefits for all the music that comes in because it's getting to the BBC and being played at local level, but for the best of the best we are providing a top-line opportunity of playing at events like Glastonbury or Notting Hill Carnival," says Carter. "We are treating them in the same way as we would big artists, so there is TV and radio resources covering them."

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Pressure mounts on the Met Police

Industry forming opinion against 696



'Misleading statement': Feargal Sharkey has accused the Met's top policeman of making inaccurate statements about Form 696

Live

By Robert Ashton

THE MUSIC INDUSTRY IS PILING THE PRESSURE on the Met Police over its use of the controversial promotion and event assessment form 696 by telling its commissioner the ongoing review of the form is based on "highly questionable" evidence.

In a letter sent to Sir Paul Stephenson last week, UK Music chief executive Feargal Sharkey told London's top policeman that he and assistant commissioner central operations Chris Allison had made several inaccurate statements about Form 696 and its use.

Stephenson recently announced that the Met would undertake a review of Form 696, which requires promoters at some 100-plus venues in London to provide detailed personal information to police if they want to stage a music event.

However, in announcing the review at a Met Police Authority meeting at the end of May, Sharkey contends that Allison made five false, inaccurate or misleading statements about the form.

That review is now being headed by Sergeant Thomas Bowen in the Metropolitan Police Service Clubs and Vice Unit. However, it is not known when he will report his findings to the unit's Chief Superintendent Richard Martin.

Many in the industry are worried the review is internal and also question its terms of reference. Sharkey and others are also concerned facts and evidence presented to the internal review might be incorrect based on Stephenson's and Allison's remarks to the MPA.

Sharkey states in the letter,

"Policy making must be founded upon accurate evidence. In light of the forthcoming review of Promotion and Event Assessment Form 696 and for the sake of information integrity we believe it is entirely necessary to correct the erroneous statements recently provided to MPA members".

The UK Music chief then highlights five statements made at the MPA meeting and provides "the rationale for why these specific comments present troubling concerns".

For example, Allison suggested that Form 696 is conditional "for only 70 premises". Sharkey is able to show that *Music Week* has unearthed and named more than 100 premises that have 696 conditions attached.

Allison also said the form has "reduced the number of violent incidents in clubs", but Sharkey tells him there is no direct evidence that supports that claim. Sharkey writes, "The correlation between Form 696 and crime reduction remains definitively unproven. Policy making should be based on demonstrable evidence as opposed to broad, unfounded claims."

Sharkey's move follows a letter he sent to Mayor Boris Johnson in May and a UK Music spokesman says, "We hope this will poke them a bit more."

The Department of Culture Media and Sport is also shortly due to make a response to the Culture Select Committee's recommendation that 696 should be scrapped. "It won't be good enough if they say they want to review it because (select committee chairman) John Whittingdale said 696 should be scrapped," adds the spokesman.

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XL exposé Friendly Fires flying higher



From left: Jack Savidge (Friendly Fires), Edd Gibson (Friendly Fires), Richard Russell (XL), Ben Beardsworth (XL), Ed Macpharlane (Friendly Fires), Hannah Overton (XL), Steph Haughton (CEC), Phil Morais (CEC)

GIL SCOTT HERON'S FIRST ALBUM of new material since the Eighties and Vampire Weekend's anticipated second album were among those titles identified as key priorities for XL at its summer label presentation last week.

A new video for Friendly Fires' forthcoming single Kiss Of Life was premiered, before the label revealed that it would release Heron's *I'm New Here* on January 11 next year, his first new album since 1982's *Moving Target*.

A new Basement Jaxx single featuring Sam Sparro called *Feelings Gone* was also debuted

and XL said it will continue to focus heavily on the new albums by Jack Penate and The Horrors over the coming months. Beyond albums, *The White Stripes* movie, *Under Great White Northern Lights*, will be debuted at the Toronto Film Festival in September before being released on DVD.

XL executives were in a jubilant mood at Friday's event, as the day before they gathered at the label's Ladbroke Grove HQ to present Friendly Fires and their management CEO with plaques for gold sales of their self titled debut.

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News

Editorial Robert Ashton



Can a Pirate change its ways and make money legitimately?

WELL THAT WAS A SURPRISE. The Pirate Bay goes legit. It is certainly a big story, yet no one quite knows what the story is – even, it seems, the site's new owner.

The good news is Hans Pandeya has gone on record to assure copyright owners that they will get paid for content downloaded via the site when he takes control next month.

However, his decision not to scuttle ship and cling onto the globally recognised brand name – until recently the industry's biggest bête noire – will undoubtedly ruffle a few feathers. That black galleon flying the Jolly Roger is never going to sit easy in record company boardrooms.

Putting the name issue aside, talk is now all about a new compensation model, which is so utopian it is designed to satisfy practically everyone on the planet, but crucially record companies and the IFPI's chief sheriff John Kennedy.

But Pandeya also wants to keep The Pirate Bay's current crop of filesharers happy because he knows the only way they will stick with the site is if they can continue to get music files for free.

The details of how he will juggle all these balls gets frustratingly sketchy, leaving the industry wondering what sort of plan Pandeya and his company Global Gaming Factory has up its sleeve.

In an exclusive interview in this magazine Pandeya hints at the sort of business model he wants to tease out of The Pirate Bay. Unfortunately, for those watching from the sidelines it is a long list of possibles and maybes.

Hopefully this is because he does not want to reveal any commercial advantage at this early stage because it seems inconceivable that anyone would shell out nearly £5m without a big idea.

So what do we know about how the economics will work? Well, ad revenues will play a part, but that is not enough to support content. So new revenue generating streams need to be added. In the small print of the deal Global Gaming Factory acquired a filesharing technology outfit, which Pandeya suggests will enable him to generate new revenues... for the biggest filesharers.

These "seeders" are the ones who push content out onto filesharing networks, the foot soldiers making tracks available for the passive "leeches" who merely download. The new Pirate Bay will financially reward the seeders in a kind of pyramid scheme, where P2P could stand for Pyramid-to-Peer.

Pirate Bay MKII could also become a sort of bandwidth broker, with ISPs buying back unused bandwidth from users. This is the point in the business model that is most interesting – although inevitably vague – and suggests that, in scooping up all the filesharers, the new Pirate Bay could control the flows of data in a way that does not stretch bandwidth to breaking point.

Is this possible? No one knows, simply because specific details are not being – ironic, this – shared with anyone. But The Pirate Bay has to move fast to make this work. The site had more than 20m users but many are already flooding message boards accusing The Pirate Bay of selling out to The Man.

In its illegal incarnation The Pirate Bay has the scale, but only a fraction of those users will ever be tempted to go with the legal version. And that is where the difficulties of trying to make free work will soon become blindingly obvious to Pandeya and co.

Nevertheless, one cannot help applaud the new owner's positive spin. He argues the word pirate has many meanings, including the notion of "freedom". Maybe it is a lost-in-translation thing, but a pirate steals and bootlegs. Let's hope Pandeya's new site really has had a personality change and does not return to type.

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

Passionate A&R debate among delegates at London conference

Panellists feel Summers' ire

Conferences

By Ben Cardew

TEMPERS FLARED AT LAST WEEK'S MUSEXPO EUROPE, with Big Life Management founder Jazz Summers venting his anger over major labels' A&R policies, US radio and 360-degree deals.

The conference kicked off with a Global Keynote in which moderators Woodshed Media founder Ajax Scott and Radio 1 head of music policy George Ergatoudis oversaw a panel made up of Summers, EMI Music Publishing UK president Guy Moor, Island co-president Ted Cockle and International Talent Booking MD Barry Dickens.

Despite proclaiming himself very optimistic because of "the total disarray of the industry as we know it" combined with the success of his artist La Roux, Summers wasted no time in laying into Cockle during a discussion on A&R.

"Some of the stuff you told me

was a load of bollocks," the veteran manager told the Island executive. "We have a band called The Sound Of Arrows. We put them on last week – there were a bunch of scouts there from record companies standing at the back talking. You guys don't get on the case until the band is so hot and your competitors are there."

Other subjects of Summers' ire included 360 deals – "You can't have a record company being a manager"; hype – "You don't need hype. If you are a real band you will get a real following"; and US radio – "shit". Summers' last comment went down badly with Jimmy Steal, VP of programming at US radio company Emmis.

Despite this flare-up, there was a mood of general optimism around the event, which took place from Monday to Wednesday at London's Cumberland Hotel. Moor proclaimed himself very positive "about a lot of the great music I am hearing". He added, "I am positive about how we are diversifying our company, I am positive



about sales – sync and marketing – in which we are seeing double-digit growth."

Musexpo founder Sat Bisla was satisfied with feedback, the quality of debate and the numbers who participated. "Peoples' attitudes have been very positive," he said,

Producer duo's grand plans for ethical label take shape

PRODUCER ROBIN MILLAR is planning to tap into the ethical heart of the industry by launching an ambitious, socially-minded record company.

Millar is linking with The Verve/Badly Drawn Boy producer/engineer Cameron Jenkins and to put in place a hub for artists, producers and others to create socially-aware records with a high-minded principle or issue behind them.

Millar explains that the pair are hoping to emulate eBay founder Jeff Skoll's Skoll Foundation and his Participant Productions company. In the same way that Skoll has produced and funded ethically- and socially-minded films such as *An Inconvenient Truth*, Millar says he and Jenkins are hoping to make records that can also take on issues.

"They should have a stance in the world, but they have got to be great records," adds Millar, citing Sam Cooke's *A Change Is Gonna Come* as an example of the benchmark they are striving for. "It's got to be mainstream. But it has also got to mean something with an ethical or social agenda."



Aiming "to create something outstanding": Robin Millar (top) and Cameron Jenkins

Already, Millar says they have garnered support from a number of industry figures including The Rolling Stones/The Who producer Glyn Johns and Pete Townshend for the project. Millar adds he

would like to centre all the activities at a single great studio. Audio visual projects will also be encouraged.

He says they have already identified Olympic Studios, which closed earlier this year, as an ideal base and are in conversations about buying the facilities from EMI. EMI sources say, "We are looking at a number of different options for Olympic, including its possible sale, and are talking to a number of interested parties." Millar adds, "We want to create something outstanding like Chess or Stax. We are after things that are better recorded and better mixed."

With the working title *Music Like You Mean It*, Millar says that the idea is not to create something "retro for the old boys", but to search for new talent which is interested in pursuing a more issue-based agenda or "who have something to say about the world". He adds, "We want the new Bob Dylan, the new Otis Redding and Bob Marley of today."

Millar also lays out an ambitious release schedule of around 50 projects within the first five years.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Which is Michael Jackson's greatest single?
Billie Jean 46.3%; **Man In The Mirror** 20.7%;
Thriller 13.4%; **Don't Stop...** 12.2%; **You Are Not Alone** 3.7%; **Black Or White** 3.7%

THIS WEEK WE ASK:

Will The Pirate Bay work as a legal service?

To vote, visit www.musicweek.com

conference focusing on innovation within the music industry

Heat at eventful Musexpo



Heated debate: Musexpo keynote panel (l-r): Ajax Scott (Woodshed Media), Guy Moot (EMI Music Publishing), Jazz Summers (Big Life Management), Barry Dickins (International Talent Booking), Ted Cockle (Island Records, UK) and George Ergatoudis (Radio 1).

adding attendance was equal to last year – at 400 delegates – and that he was not worried by the cancellation of Popkomm 2009.

“The goal was to install optimism and show people there are opportunities out there. Creatively there are a lot of opportunities that

can be monetised. I never intended to be in the conference business. They [Popkomm] are in the conference business, we are in the music business 360 days a year.”

Other subjects covered over the two days of panels and three days of showcase events included Doing

It Their Way – making DIY Pay and The Future Of Music. There were also special sessions around the digital, radio and publishing industries, while many panels had an international theme, including a Global A&R forum that closed the second day and an “International Music Meeting”, where audience members played clips of their music to a panel that included Infectious Records president Korda Marshall and Radio 1 music executive Nigel Harding.

Showcase events took place at The Borderline and 100 Club after the panels and networking drinks had wound up. Around 15 acts played in total, with Bisla picking out All Mankind, Hilltop Hoods, Datarock and Aloha From Hell as highlights.

Although the first two Musexpo Europe events took place in London, Bisla reveals that he is already in talks with organisers from various European cities who are keen to host the event next year.

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MP to applaud MU's work at bi-annual conference

THE WORK THE MUSICIANS' UNION has done to help shape and improve the Licensing Act will be recognised at the end of next month, when the Culture Media and Sport select committee chairman John Whittingdale becomes the first Conservative MP to address the union's conference.

The two day event, which runs from July 28-29 at the Peterborough Marriot, is expected to see Whittingdale review his recent report on the Licensing Act and bring around 150 attendees up to speed on new developments.

MU general secretary John Smith, who gave evidence to Whittingdale's influential committee, says it is the first time a Conservative MP has been invited to address an MU conference. But he explains that Whittingdale's report earlier this year handed some major victories to Smith and UK Music, who have been lobbying hard on a range of issues, including a licensing exemption for smaller live music venues.

In addition to recommending an exemption for premises with 200 people or less, Whittingdale

also suggested scrapping the controversial Form 696 and the reintroduction of the two-in-a-bar rule for premises.

Smith adds that he expects the event will debate around a dozen motions, ranging from piracy to the union's own rules.

The conference will be looking back at the past couple of years – MU conferences

are held every other year – but will also be looking forward to the union's upcoming agenda.

To this end, there will be a panel discussion on the second day discussing Digital Britain (The Effects of Digital Technology on Music and Musicians) with speakers including MPA chief executive Stephen Navin, AIM chairman and chief executive Alison Wenham and PPL executive director Peter Leatham. UK Music chief executive Feargal Sharkey will also address the conference.



Unified: John Whittingdale MP and the MPA's Stephen Navin are booked to appear at the Peterborough event

The MU's influence on the licensing debate was also felt earlier this month when Liberal Democrat peer Tim Clement-Jones introduced a private member's bill to exempt a range of small gigs as part of the Government's debate on “minor variations”.

The Musicians' Union is now involved in discussions about definitions of incidental music as this is another avenue it is exploring to circumvent onerous licensing

BPI looks at indies in a digital world

BPI INDEPENDENT LABELS MEMBERS are to get an insight into which new digital business models are likely to succeed – and which are best avoided – at the organisation's Annual Conference for Members tomorrow (Tuesday).

Music Ally CEO Paul Brindley will be moderating a digital panel at the event, which precedes the BPI AGM, with speakers including Spotify UK managing director Paul Brown, Virgin Media head of music Richard Wheeler, Universal Music UK commercial director digital Francis Keeling and MMF chairman and Radiohead co-manager Brian Message.

Brindley says that the event will focus on practicalities for indie labels in the digital space. “Basically, the event is for the independent label members of the BPI, so the underlying emphasis is on how digital can work for them in building new revenue streams and developing that part of the business.”

He adds they will be looking at which new business models are likely to succeed and why, exploring the move towards music “feeling free” and the implications of these trends for labels, artists and their managers.

Brindley also underlines the importance of having both Message and a representative from Virgin Media at the event.

“It's really important to have other interests represented, not just the labels,” he says of Message. “Brian is a very knowledgeable and experienced individual who has been right at the cutting-edge of digital innovations with Radiohead in particular. He's also bringing a fresh perspective to the Music Mangers Forum so I'm sure he'll have plenty to contribute towards the debate.”

Brindley claims that the recent deal between Virgin Media and Universal is the most important digital music announcement since the launch of iTunes, which makes their presence at the meeting vital. He adds, “Accepting the use of truly unlimited music, both in terms of the amount of music and how it is used, represents the biggest step the digital business has taken to date. For BPI's independent label members and for the other majors this is a hugely important deal.”

News in brief



● **HMV** has reported a strong set of full-year results, with games supporting falling music sales. In total, group sales were up 4.4% for the 52 weeks to April 25 and the company made a profit before tax of £61.3m, up from £52m in 2008.

● UK Music chief executive **Feargal Sharkey** was invited to talk to the Conservative Party's Shadow Culture Department last week. Sharkey was a guest at Westminster of shadow arts minister Ed Vaizey and shadow culture secretary Jeremy Hunt at one of their regular team meetings.

● **Cherry Lane Music Publishing** has extended its deal with John Legend. The extension of the relationship includes a new joint-venture partnership between Legend and Cherry Lane, HomeSchool Music, to sign writers to the roster.

● **AIM's** 10th anniversary AGM next week will vote for new board members to replace retiring directors. Standing down this year are: Rosie Bryant, Protest Records; Martin Mills, Beggars Group; Peter Quicke, Ninja Tune; and Geoff Travis, Rough Trade.

● The deadline for nominations for the **British Composer Awards** is approaching. For all categories except International and Making Music, the cut-off date is this Friday (July 10).

● **MCPS** and **PPL** have created a new tier of their **ProDub** licence, which allows users to copy legally-owned music onto a digital format for use in a professional or semi-professional capacity. The licence, originally created last year, is now available as ProDub Top Up.

● The BPI and Creative & Cultural Skills are set to unveil the **Music Education Directory** online this Friday. Since its inception in 1996, the Music Education Directory, a single point of reference for academic and vocational opportunities available to young people considering a career in the music industry, has grown from an initial 40 entries to more than 1,200 today.

● New figures from **Rajar** show that one third of the UK's adult population now claim to have listened to the radio via the internet. The research also reveals that the number of users of personalised online radio has increased from 2.9m to 3.9m since October 2008. In addition, 7.1m adults now claim to have heard of W-Fi radio.

News media



This Wk	Last	Artist Title Label	Plays
1	1	BLACK EYED PEAS Boom Boom Pow / Interscope	570
2	7	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin	497
3	4	AGNES Release Me / Bca1	471
4	2	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Cirree Stank	433
5	5	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Interscope	431
6	3	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	407
7	6	JLS Beat Again / Epic	385
8	NEW	CIARA FEAT. MISSY ELLIOTT Work / RCA	369
9	6	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope	366
10	11	JORDIN SPARKS Battlefieic / Jive	362
11	27	LA ROUX Bulletproof / Polydor	356
12	5	PIXIE LOTT Mama Do / Mercury	347
13	12	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak / Loaded	339
14	10	PUSSYCAT DOLLS Hush Hush / Interscope	336
15	24	THE SATURDAYS Work / Polydor	326
16	16	CASCADA Evacuate The Dancefloor / A&W/UMV	308
17	NEW	TINCHY STRYDER Never Leave You / 4th & Broadway	300
18	15	LADY GAGA Paparazzi / Interscope	289
19	RE	MICHAEL JACKSON Man In The Mirror / Epic	247
20	12	EMINEM We Made You / Interscope	245
21	14	LAZEE FEAT. NEVERSTORE Hold On / Harcozbeat	240
22	19	BEYONCE Halo / Columbia	234
22	21	DANIEL MERRIWEATHER Red / J	234
24	21	KINGS OF LEON Notion / Columbia	230
24	26	GREEN DAY 21 Guns / Warner Brothers	230
26	22	TAKE THAT Said It All / Polydor	212
27	25	LINKIN PARK New Divide / Warner Brothers	206
28	22	CHIPMUNK Diamond Rings / Columbia	199
29	NEW	PINK Funhouse / RCA	198
30	18	FLO-RIDA Suga / Atlantic	188
31	17	LADY GAGA Poker Face / Interscope	179
32	22	KASABIAN Fire / Columbia	173
33	26	THE VERONICAS Untouched / Sire	168
34	26	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / Zomba	166
35	23	THE PRODIGY Warrior's Dance / Take Me To The Hospital	164
36	NEW	MASTER SHORTIE Dead End / Odd One Out	160
37	NEW	TAYLOR SWIFT You Belong With Me / Mercury	153
38	NEW	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin	152
39	25	LETHAL BIZZLE Go Hard / Search & Destroy	149
40	NEW	MELANIE FIONA Give It To Me Right / Island	143

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Bliss, Chart Show TV, Clubland TV, Fizz, Flaunt, Kerang! TV, Kiss TV, Magic TV, MIV Base, MIV Dance, MIV Hits, MIV UK & Ireland, MIV2, NME TV Ç TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH and VH2

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Lively debate from panellists at broadcast summit

Digital radio has mileage in motors, says Musexpo

Conferences

By Ben Cardew

DIGITAL RADIO REQUIRES COMPELLING ORIGINAL CONTENT and Government support to get it into our cars if it is to flourish in the UK, according to panellists at last week's Musexpo Europe Broadcast summit.

NME Radio managing director Sammy Jacob referenced the recent Digital Britain report, which called for a switchoff of the analogue radio signal by 2015 should certain conditions be met.

Speaking on a session subtitled "Still Making Your Antenna Throb With Excitement?", Jacob said the UK needs to follow the French model where, from 2012, all car radios will need to be digital. "That is really changing the landscape," he said.

Jacob added, "The question has to be, how important is [digital radio]? What does digital radio provide beyond analogue? If digital radio delivers something truly unique in terms of content then people will listen. If you put content on a particular platform that you can't get elsewhere then it will drive listeners."

Radio 2 and 6 Music head of music Jeff Smith agreed with Jacob and explained that the BBC has a particular calendar of content intended to drive listeners to digital, such as 6 Music's recent blanket coverage of Glastonbury Festival.

However, for panellists such as



The Musexpo radio panel: pictured (l-r) are Jimmy Steal (VP programming, Emmis Radio - Hot 97 NY and Power 106 LA), Andrew Phillips (media consultant), Markus Kuehn (programme director, MotorFM, Germany), Jeff Smith (head of music policy, BBC Radio 2 and 6 Music), Mike Walsh (head of music, Xfm), Alex Jones-Donnelly (media consultant) and Sammy Jacob (managing director, NME Radio). photo: Casey Morse

programme director of MotorFM in Germany Markus Kuehn, internet radio is far more important than digital for driving listenership.

Kuehn said that because Germany is a more fragmented radio market than the UK, the internet reach of his station is as large as the terrestrial reach, predicting that in five years' time people will buy online advertising from his station with radio thrown in for free.

Panellists agreed that having a multi-platform approach was essential for any station these days, with Xfm head of music Mike Walsh explaining that his stations "conspire to have as many consumer portals as possible", including live events.

Smith also spoke of the importance of "visualisation" using tools such as webcams to add to his stations' coverage of the likes of

Glastonbury.

Jacob explained that NME Radio excels in the multi-platform approach, with video and photographic studios all housed in the same building, as well as NME TV and the print magazine. "We understand the way media is now consumed," Jacob said. "If you come to the building you can do radio, TV, dot com and print."

All panellists were also in agreement that "feeling" is more important to radio than "format" when asked in a straw poll, while all but one Emmis Radio VP of programming Jimmy Steal, who had a fierce argument with Big Life founder Jazz Summers in a previous panel when Summers attacked the quality of all US radio stations said they would favour playing a Michael Jackson song over a Lady GaGa one.

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Back back back! Smash Hits returns for Jackson special

LEGENDARY POP MUSIC MAGAZINE SMASH HITS is returning for a one-off issue to salute the career of Michael Jackson.

Bauer Media is producing the 52-page souvenir edition, which will go on sale tomorrow (Tuesday).

The magazine is being overseen by Stuart Williams, managing director of Bauer Media's Music and Film portfolio, and produced by a team led by Barry McIlhenny, who was editor of *Smash Hits* during 1986-89.

Highlights will include interviews, original *Smash Hits* reports from Jackson's live tours,

as well as posters, songwords and the definitive story of Bubbles.

Williams says, "Michael Jackson was the King of Pop and *Smash Hits* was witness to his best years. I think Michael Jackson fans of all ages will welcome this souvenir issue."

"We will be paying tribute to Michael in classic *Smash Hits* style," adds McIlhenny. "Everyone seems to be forgetting in the current tabloid frenzy that this was one of the greatest pop stars of all time."

The *Smash Hits* Michael Jackson special issue will be priced at £2.99.



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

Airplay analysis Alan Jones

Love takes over the radio waves



TWO WEEKS AFTER TOPPING the OCC sales chart, David Guetta and Kelly Rowland's dance smash *When Love Takes Over* adds the radio airplay chart title to its portfolio. The track, which has moved ever upwards since its airplay debut nine weeks ago – climbing 99-49-48-41-17-12-9-4-3-1 – was aired 2,406 times on 96 stations last week, earning an audience of 66.54m. It replaces Pixie Lott's *Mama Do* at the top of the chart based on its larger listenership despite the fact the latter title continues to have more than 3,000 plays in a week. *When Love Takes Over* can't add the TV airplay crown to its collection just yet – but it rises 7-2 on that list, helping to break up the cosy trio of Black Eyed Peas, Dizzee Rascal and Tinchy Stryder, who have occupied the top three positions to the exclusion of all others for three weeks.

Dizzee's *Bonkers* slides 2-4 this week, however, while Stryder's *Number One* ebbs 3-6. Number one for a third straight week, Black Eyed Peas' tally of 570 airings for its *Boom Boom Pow* videoclip is 73 more than achieved by *When Love Takes Over*.

Lady GaGa's third straight smash single, *Paparazzi*, has spent the last three weeks inside the Top 10 of the OCC sales chart but has made slower progress on the radio airplay chart, where it finally makes the grade this week, having moved 50-27-18-5. GaGa's two previous hits, *Just Dance* and *Poker Face*, both peaked at number two on airplay, spending five and three weeks as runners-up, respectively. *Paparazzi* was aired 2,031 times on 88 stations on Music Control's panel last week, earning an audience of 43.25m.

When Michael Jackson died, radio initially gave saturation coverage to his extensive back catalogue but life goes on, and schedules are returning to normal, hence the fact that the 11 songs Jackson had on the Top 100 last week ballooned as high as 21 on midweek airplay flashes but slipped back to 14 in the final chart.

Radio's top choice a week ago, Billie Jean dips 26-37, with stations now preferring to air *Man In The Mirror*, following its retail success. The track jumps 49-23, with 1,452 plays from 99 stations and a top tally of 39 plays from London's Heart 106.2.

Campaign focus



Blake

Jenkins, and TV entrepreneur Adrian Mansey.

The group are currently in the studio with Mansey & Patrick, arrangers Paul Bateman and Mark Williams and the City of Prague Philharmonic Orchestra recording the new record, which is to include a mixture of classical standards and interpretations of pop classics, including a cover of U2's *With Or Without You*.

Founding member of the group Jules Knight says they are all excited about the new opportunities.

"It's been a really exciting three years for us," he explains. "We have now surrounded ourselves with our dream team of music making and music marketing individuals. We are now in the position of being privileged to have further creative and commercial control. Working with Nick and Adrian, as well as our management, is allowing us to take Blake to the next level, something we are all very excited about."

Classical boyband Blake are taking the independent route with their third studio album and will release the record on their own label, Blake Records, this autumn.

Having parted company with UCJ, which released their first two albums, the band's new album campaign will be driven by a completely independent team that has been assembled by manager and music industry veteran Steven Howard, founder of the TCB Group.

Among those working with the band are producer Nick Patrick, who has worked with Russell Watson, Katherine

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-
1	3	9	4	DAVID GUETTA FEAT. KELLY ROWLAND <i>When Love Takes Over</i> Positive/VMG	2406	15.62	66.54	25.08
2	4	7	37	TAKE THAT <i>Said It All</i> Polydor	2506	-0.12	61.76	13.11
3	1	9	9	PIXIE LOTT <i>Mama Do</i> Mercury	3037	-0.53	54.06	-22.22
4	2	8	7	AGNES <i>Release Me</i> 3 Beat	2119	11	53.16	-3.53
5	18	4	5	LADY GAGA <i>Paparazzi</i> Interscope	2091	23.34	43.25	54.3
6	9	6	3	LA ROUX <i>Bulletproof</i> Polydor	1564	23.68	41.44	16.21
7	20	5		JLS <i>Beat Again</i> Epic	1554	33.63	40.62	45.23
8	5	10	6	BLACK EYED PEAS <i>Boom Boom Pow</i> Interscope	1023	-16.23	34.07	-7.63
9	12	11	17	DANIEL MERRIWEATHER <i>Red</i> J	2702	4.73	36.53	13.24
10	28	3		JAMES MORRISON <i>Nothing Ever Hurt Like You</i> Polydor	956	57.24	35.61	76.81
11	8	5	8	KERI HILSON FEAT. KANYE WEST & NE-YO <i>Knock You Down</i> Interscope	1142	-3.7	32.32	-3.01
12	22	4	27	PUSSYCAT DOLLS <i>Hush Hush</i> Interscope	1047	23.26	32.54	23.85
13	15	15	87	PINK <i>Please Don't Leave Me</i> RCA	2005	-7.82	27.31	-4.02
14	14	5	11	THE VERONICAS <i>Untouched</i> Sire	734	3.14	27.48	-7.82
15	10	18	31	LADY GAGA <i>Poker Face</i> Interscope	1333	-3.63	27.2	-17.68
16	23	4	22	THE SATURDAYS <i>Work</i> Polydor	1331	12.61	27.16	15.08
17	13	5	36	NOISETTES <i>Never Forget You</i> Vertigo	1195	12.84	27.04	-10.02
18	34	3	1	CASCADA <i>Evacuate The Dancefloor</i> A&W/UMTV	663	53.47	26.35	47.31
19	25	2		KINGS OF LEON <i>Notion</i> Columbia	619	52.46	26.8	26
20	NEW	1	28	PITBULL I Know You Want Me (Calle Ocho) Positive/VMG	349	0	26.8	0
21	21	14	42	LIJY ALLEN <i>Not Fair</i> Regal	1336	-2.62	26.46	-0.3
22	19	4	20	JORDIN SPARKS <i>Battlefield</i> Jive	1112	-0.18	25.15	-10.18
23	49	2	2	MICHAEL JACKSON <i>Man In The Mirror</i> Epic	1452	152.36	24.8	67.12
24	35	3	21	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR <i>Heartbreak (Make Me A Dancer)</i> Loaded	1001	23.33	24.56	37.51
25	16	17	53	BEYONCE <i>Halo</i> Columbia	1350	-10.54	24.3	-14.35
26	17	14	72	ENRIQUE IGLESIAS FEAT. CIARA <i>Takin' Back My Love</i> Interscope	1793	-10.33	24.27	-14.18
27	6	7	52	PALOMA FAITH <i>Stone Cold Sober</i> Epic	557	-7.99	23.63	-42.03
28	11	3	23	SOULJA BOY FEAT. SAMMIE <i>Kiss Me Thru The Phone</i> Interscope	395	-7.33	23.18	-23.74
29	42	3	18	FLORENCE & THE MACHINE <i>Rabbit Heart (Raise It Up)</i> Island	296	7.25	21.86	36.03
30	38	3		CHIPMUNK <i>Diamond Rings</i> Columbia	311	37	21.73	28.33
31	24	7	24	KASABIAN <i>Fire</i> Columbia	396	-0.53	21.65	-5.62
32	33	3		A-HA <i>Foot Of The Mountain</i> UMRL	163	40.52	21.45	13.43
33	31	3		BENNY ANDERSSON BAND <i>Story Of A Heart</i> Polydor	164	137.59	21.2	7.45
34	NEW	1		NICKELBACK <i>If Today Was Your Last Day</i> Roadrunner	356	0	13.64	0
35	29	15	30	TINCHY STRYDER FEAT. N-DUBZ <i>Number 1 (4th & Broadway)</i>	356	2.17	13.82	-6.41
36	27	29		JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i> Polydor	1134	-7.73	13.15	-13.03
37	26	2	10	MICHAEL JACKSON <i>Billie Jean</i> Epic	736	-10.38	17.37	-14.53
38	40	19	44	JASON MRAZ <i>I'm Yours</i> Elektra	1139	2.75	17.77	7.05
39	RE			LIONEL RICHIE <i>Forever</i> Mercury	240	0	17.14	0
40	NEW	1		PAUL CARRACK <i>Just 4 Tonite</i> Carrack UK	31	0	17.04	0
41	NEW	1	29	LINKIN PARK <i>New Divide</i> Warner Brothers	208	0	17.03	0
42	37	5	47	KATY PERRY <i>Walking Up In Vegas</i> Virgin	964	-3.31	16.25	-7.62
43	RE	1	34	MICHAEL JACKSON <i>The Way You Make Me Feel</i> Epic	642	0	15.53	0
44	45	15	77	CIARA FEAT. JUSTIN TIMBERLAKE <i>Love Sex Magic</i> Zomba	344	-21.43	15.44	-1.37
45	NEW			DIZZEE RASCAL <i>Holiday</i> Wirtz/Slonk	215	0	14.59	0
46	39	17	48	CAVIN HARRIS <i>I'm Not Alone</i> Columbia	659	-17.42	14.37	-13.43
47	50	2	38	MICHAEL JACKSON <i>Don't Stop 'Til You Get Enough</i> Epic	665	2.31	14.32	-2.85
48	30	2		MPHO <i>Box N Locks</i> Parlophone	262	39.36	14.2	-28.06
49	RE			COLDPLAY <i>Viva La Vida</i> Parlophone	633	0	13.8	0
50	46	31	51	LADY GAGA <i>Just Dance</i> Interscope	311	3.34	13.66	-12.77

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 10XFM, 100-102 Heat Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 105.8 Bridge FM, 106.6 Radio 1, 107.2 3, 107.4 5, 107.6 Capital FM, 107.8 The Revolution, 108.3 Air FM, 108.3 Rock Radio, 108.4 FM The Wave, 108.9 Virgin Radio, 109.4 Absolute Radio, Absolute 4, Absolute 5, Absolute 6, Absolute 7, Absolute 8, Absolute 9, Absolute 10, Absolute 11, Absolute 12, Absolute 13, Absolute 14, Absolute 15, Absolute 16, Absolute 17, Absolute 18, Absolute 19, Absolute 20, Absolute 21, Absolute 22, Absolute 23, Absolute 24, Absolute 25, Absolute 26, Absolute 27, Absolute 28, Absolute 29, Absolute 30, Absolute 31, Absolute 32, Absolute 33, Absolute 34, Absolute 35, Absolute 36, Absolute 37, Absolute 38, Absolute 39, Absolute 40, Absolute 41, Absolute 42, Absolute 43, Absolute 44, Absolute 45, Absolute 46, Absolute 47, Absolute 48, Absolute 49, Absolute 50, Absolute 51, Absolute 52, Absolute 53, Absolute 54, Absolute 55, Absolute 56, Absolute 57, Absolute 58, Absolute 59, Absolute 60, Absolute 61, Absolute 62, Absolute 63, Absolute 64, Absolute 65, Absolute 66, Absolute 67, Absolute 68, Absolute 69, Absolute 70, Absolute 71, Absolute 72, Absolute 73, Absolute 74, Absolute 75, Absolute 76, Absolute 77, Absolute 78, Absolute 79, Absolute 80, Absolute 81, Absolute 82, Absolute 83, Absolute 84, Absolute 85, Absolute 86, Absolute 87, Absolute 88, Absolute 89, Absolute 90, Absolute 91, Absolute 92, Absolute 93, Absolute 94, Absolute 95, Absolute 96, Absolute 97, Absolute 98, Absolute 99, Absolute 100, Absolute 101, Absolute 102, Absolute 103, Absolute 104, Absolute 105, Absolute 106, Absolute 107, Absolute 108, Absolute 109, Absolute 110, Absolute 111, Absolute 112, Absolute 113, Absolute 114, Absolute 115, Absolute 116, Absolute 117, Absolute 118, Absolute 119, Absolute 120, Absolute 121, Absolute 122, Absolute 123, Absolute 124, Absolute 125, Absolute 126, Absolute 127, Absolute 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News media

Radio playlists

Radio 1

A list:

Black Eyed Peas Boom Boom Pow; Cascada Evacuate The Dancefloor; Chicane Poppiholla; Chipmunk Diamond Rings; David Guetta Feat. Kelly Rowland When Love Takes Over; Florence & The Machine Rabbit Heart (Raise It Up); Green Day 21 Guns; Jamie T Sticks N Stones; Jls Beat Again; Jordin Sparks Battlefield; Kasabian Fire; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Kings Of Leon Notion; La Roux Bulletproof; Lady Gaga Paparazzi; Metro Station Seventeen Forever; Nickelback If Today Was Your Last Day; Take That Said It All; The Veronicas Untouched

B list:

3OH!3 Don't Trust Me; Akon We Don't Care; Fightstar Never Change; Frankmusik Confusion Girl; Franz Ferdinand Can't Stop Feeling; Hollywood Undead Young; James Morrison Nothing Ever Hurt Like You; Kid British Our House Is Dadless; Marmaduke Duke Silhouettes; Master Shortie Dead End; Mpho Box N Locks; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); Skint & Demoralised Red Lipstick; The Maccabees Can You Give It; Tinchy Stryder Feat. Amelle Never Leave You

C list:

Britney Spears Radar; Danny Byrd Red Mist; Dizzee Rascal Feat. Chrome Holiday; Eminem Beautiful; Mstrkrft Heartbreaker; Pussycat Dolls Hush Hush; Serani No Games; Sub Focus Rock It; The Blackout Save Our Selves; The Ian Carey Project Get Shaky

1-Upfront:

Mike Snow Animal; Vagabond Don't Wanna Run No More

Radio 2

A list:

A-Ha Foot Of The Mountain; Benny Andersson Band Story Of A Heart; Bruce Springsteen & E St Band My Lucky Day; James Morrison Nothing Ever Hurt Like You; Nell Bryden What Does It Take; Paul Carrack Just 4 Tonite; Pussycat Dolls Hush Hush; Raphael Saadiq Never Give You Up; Take That Said It All; W Brown Shark In The Water

B list:

Beverly Knight Every Step; Eagles Do Something; Eagles Don't Want To Hear Anymore; Elvin In Colour; Frankmusik Confusion Girl (Shame Shame Shame); Martina McBride Ride; Paloma Faith Stone Cold Sober; Polarkreis 18 Allein Allein; Regina Spektor The Calculation; The Low Anthem To Ohio; Third Degree Mercy; Yusuf Road Singer - To Warm You Through The Night

Capital

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Cascada Evacuate The Dancefloor; Daniel Merriweather Red; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Jls Beat Again; Katy Perry Waking Up In Vegas; La Roux Bulletproof; Lady Gaga Paparazzi; Pitbull I Know You Want Me (Calle Ocho); Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Calvin Harris Ready For The Weekend; Esmee Denters Outta Here; Freemasons Feat. Sophie Ellis Bextor Heartbreak (Make Me A Dancer); James Morrison Nothing Ever Hurt Like You; Jordin Sparks Battlefield; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Melanie Fiona Give It To Me Right; Noisettes Never Forget You; Pink Funhouse; Pussycat Dolls Hush Hush; The Saturdays Work; The Veronicas Untouched

Hit Music

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Cascada Evacuate The Dancefloor; Daniel Merriweather Red; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Jls Beat Again; Katy Perry Waking Up In Vegas; La Roux Bulletproof; Lady Gaga Paparazzi; Pitbull I Know You Want Me (Calle Ocho); Pixie Lott Mama Do; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All; Tinchy Stryder Feat. N-Dubz Number 1

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Kerrang!

A list:

Green Day 21 Guns; Linkin Park New Divide; Madina Lake Never Take Us Alive; Papa Roach Hollywood Whore; Papa Roach Liferline; Shinedown Second Chance

B list:

All-American Rejects I Wanna; Billy Talent Rusted From The Rain; Kasabian Fire; Kings Of Leon Notion; Marmaduke Duke Rubber Lover; Placebo For What It's Worth; White Lies Death

The Heart Network

A list:

Daniel Merriweather Red; Enrique Iglesias Feat. Ciara Takin' Back My Love; James Morrison Feat. Nelly Furtado Broken Strings; Jason Mraz I'm Yours; Jls Beat Again; Lady Gaga Poker Face; Lily Allen Not Fair; Pink Please Don't Leave Me; Pixie Lott Mama Do; Take That Said It All; Take That Up All Night

Ministry Of Sound

A list:

Axwell Ingrosso Angello Laidback Luke Feat. Deborah Cox Leave The World; Calvin Harris I'm Not Alone; David Guetta Feat. Kelly Rowland When Love Takes Over; Deadmau5 & Kaskade I Remember; Dizzee Rascal Feat. Armand Van Helden Bonkers; Mstrkrft Heartbreaker; September Until I Die

Global-owned station and M&S to create branded CDs

Not just any deal... Classic FM links up with retailer



Retail

By Ben Cardew

MARKS & SPENCER WILL STOCK radio-branded music products for the first time in a new deal between Classic FM, Universal and the high-street retailer.

The Global Radio-owned station, which last week topped the OCC classical compilation albums chart with Summer Guitar, is building on its successful compilations business by teaming up with Marks & Spencer to create a range of branded CDs, available exclusively in store and online at marksandspencer.com

Initially the range will include 12 titles, including Classic FM Dinner Parties, Classic FM Babies,

Classic FM Chill Out and Classic FM Movies. All will retail at around £8 and will be sold in the 100 top-performing M&S stores by revenue under the "perfect music" banner.

Global marketing director Giles Pearman, who started his new job last Monday, says the affinity between Classic FM and Marks & Spencer is well established, with a long-standing relationship between the two parties as advertisers. He views the deal as a partnership, building on the successful Classic FM series of CDs.

"Marks & Spencer has a very clear identity in consumers' minds as a lifestyle brand," Pearman



Perfect music deal: Classic FM and M&S will initially produce 12 titles aimed to complement their food ranges for dinner parties

explains "We wanted compilations that would be very strong in the market and also that we know would be a perfect fit, for example for dinner parties with quality food."

Classic FM is also looking at the possibility of further tie-ups with the retailer

The deal follows a similar link up between Global's Heart brand and Universal to sell branded Heart compilations

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Media news in brief

● *Metal Hammer* editor **Alex Milas** topped a shortlist of 10 nominees to be crowned editor of the year at last week's PFA Magazine Awards.

● *Kerrang!* magazine has announced the nominations for the **Kerrang! Awards 2009**, which take place on Monday August 3 in London. Leading the list with six nominations are Slipknot, who receive nominations in every category they are eligible for, including two nominations for best single. They go head-to-head with Metallica, who receive five nominations.

● Commercial radio stations are once again joining forces to cover **Guilfest**, with 21 local commercial radio stations in the south east and national digital station Planet Rock broadcasting artist interviews and sessions from the Surrey festival. The festival's anchor station will be 96.4 Eagle, which will share output



with the other stations. The event is being held at Stoke Park, Guildford over the weekend of July 10 - 12. Motörhead (pictured), Brian Wilson and The Happy Mondays will be headlining the main stage, with The Charlatans. The Lightning Seeds, The Stranglers and Athlete amongst the other acts performing.

● Bauer Media's **Kerrang!** rock music brand has secured an exclusive deal with Paco Rabanne's Black XS fragrance. The activity - Black XS Live Sound - will centre around a competition to support new music talent in the UK and will be driven primarily through the print and online platforms of Kerrang! A new microsite - www.kerrang.com/blackxslivesound - has been created for unsigned bands to upload their profiles plus one track apiece. Fans can then leave comments and stream the tracks.

How do you guarantee your marketing ROI?

MusicWeek
MUSICWEEK

is used by
70,000 music industry professionals
each month



6,771 Music Week weekly print subscribers



63,904 monthly unique users of musicweek.com

...do we need to spell it out?

The ABC and ABCE is an independent industry-recognised standard of print sales and website reach.
Delivering Trust and Accountability

News live



Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£550,180	SIMPLY RED The O2 arena	12,788	Kilimanjaro Live
£186,480	SIMPLY RED Brighton Centre	4,662	Kilimanjaro Live
£155,745	SIMPLY RED Bournemouth International Centre	3,461	Kilimanjaro Live
£87,847	RUSSELL WATSON Glasgow Clyde Auditorium	2,222	DF Concerts
£87,840	JACKSON BROWNE Manchester Apollo	4,792	3A Entertainment
£74,000	FRANZ FERDINAND Glasgow Barrowland	3,900	DF Concerts
£36,383	JACK L Dublin Olympia	1,323	MCD
£18,750	N-DUBZ Glasgow ABC1	1,250	DF Concerts
£12,132	EAGLES OF DEATH METAL Dublin Academy	825	MCD
£7,220	THE RIFLES Glasgow Garage	575	DF Concerts
£7,200	THE AIRBORNE TOXIC EVENT Glasgow Queen Margaret's University	900	DF Concerts
£3,300	JACK PENATE Glasgow King Tuls	300	DF Concerts
£2,328	FRIGHTENED RABBIT Dublin Academy 2	230	MCD
£2,170	DAVID FORD Glasgow Oran Mor	215	DF Concerts
£1,662	DON BAKER Dublin Academy	113	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 29 - April 4 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Multi-million-pound refunds and insurance claims could affect

Jackson's death casts long shadow

Ticketing

By Gordon Masson

THE AFTERSHOCK OF THE COLLAPSE of Michael Jackson's live return could reverberate around the live sector for years, with increases to insurance premiums and ticketing service charges likely.

Jackson's residency at The O2 arena was expected to account for around 12% of the value of live music revenues in the UK this year alone, but the singer's death has brought with it record insurance losses and huge one-off hits for ticketing companies and suppliers, who will be keen to offset their losses elsewhere.

Promoter AEG Live has started the process of refunding the estimated 750,000 people who had bought tickets for Michael Jackson's This Is It residency. The refund, as with many aspects of the late star's life, will set a record as the biggest in history at more than £50m.

However, the total revenues that AEG had hoped the 50 sell-out dates would make could be close to £300m when factoring in the various merchandise, food and beverage concessions, as well as the reported CD and DVD opportunities that were apparently being explored.

And with AEG Europe now faced with flagship venue The O2 arena being deserted for 50 nights, one

well-informed promoter questions if that could lead to the cost of using the venue rising in the future.

"Who knows how much money [AEG] will be able to recoup through their insurance deal, but no matter what it is, it's going to leave them with a major loss and they'll be looking to cover that shortfall somewhere," says the promoter. "The O2 is first on most acts' wish lists as the



preferred arena to play in the UK, so it won't be surprising if the price of hiring the arena now goes up."

AEG were unavailable for comment, but one insider notes that The O2 still has more than 170 confirmed dates this year and suggests that when it comes to filling the now-vacant This Is It slots, a price rise may not be the best solution.

Anyone who bought tickets for the shows is being urged to contact the authorised outlet they made the original purchase from, while

even unauthorised resellers were scrambling to guarantee refunds, although exact details of how such transactions would be processed are not clear.

AEG Live says full refunds, including all service charges, will be available to fans who purchased tickets through authorised agents. Those outlets include primary agencies Ticketmaster, See Tickets and Ticketline, as well as official secondary ticketing partner Viagogo (see box, right).

AEG is giving fans the opportunity to waive their right to a refund in exchange for their tickets to the This Is It residency as a souvenir. According to promoters, the tickets were designed by Jackson himself and have been printed using a "special lenticular process". Fans have until August 14 to opt for the tickets.

Meanwhile, eBay says it will honour all refunds for users who had bought tickets through its website, where some tickets had exchanged hands for more than £1,000.

However, it seems that eBay may be relying on sellers refunding ticket purchasers to fulfill that promise. No tickets have actually been received by any fans as yet, meaning the online site should be able to force its users to comply because the goods involved in the transaction have not been delivered.

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Viewpoint Alison Wenham chairman, Association of Independent Festivals



LET'S BE CLEAR: PRS for Music is an important body whose ethos is fully supported by nearly everyone in the event industry. Without music writers there would be no music; without music there would be no artists; and without artists there would be no events. As the saying goes, everyone needs to get paid.

But there is a big issue at hand around what is considered a fair amount for an event to pay so

that artists can perform writers' songs. What is the fair way for these monies to be collected from events? And how should this revenue be distributed?

There are a number of issues with the way tariffs are determined for each type of event. Remember, these tariffs have not been revised for more than 20 years, when the festival landscape in the UK consisted primarily of large-gig-in-a-field events with little more than a single stage. Back then there was no Bestival, no Creamfields and no RockNess.

The emergence of new festival formats has helped fuel the industry and our summers are now chock-full of culturally rich events.

There is a clear lack of distinction between concerts and festivals in the application of PRS for Music's tariff system. Research shows that almost 100% of the audience going to a venue like Brixton Academy are exclusively there to see the band. The band's

"There is a lack of distinction between concerts and festivals in PRS for Music's tariff system... up to 60% of a festival's audience are not primarily motivated by who is playing"

setlist is given to PRS who quite rightly distribute the revenue taken from the show to the writers of the songs. It is a very clean process.

But a festival is a different beast: AIF research shows that more than 60% of the audience are not primarily motivated by who is playing. They go to a festival for a whole range of entertainment, only some of which is music-based. Yet PRS for Music continues to take 3% of the full ticket price.

Whereas the average price of a concert ticket is around £25, many festivals average out at well over £100 with the majority of that shared almost equally

between two areas: acts and infrastructure.

Yet PRS takes no account of this fact. It places a 3% charge on the ticket price; a price that has been set higher in order to cover the cost of the toilets, fencing, water supply and every other essential item required to create a one-off venue often equivalent in size to a small town. It is the additional money spent on non-music facilities and entertainment that has helped make the likes of Bestival and RockNess the hottest new festivals.

Any increase in the tariff currently being charged to festivals will have massive repercussions for a UK festival industry that is

the envy of the world.

AIF is actually looking for a reduction in the existing rate, by separating festivals based on the nature and style of their event. Festivals give young bands the chance to shine alongside their peers and up-and-coming acts take inspiration from being close to the major-league performers they aspire to become. It is the festival calendar that record labels now obsess over when detailing their artists' schedules. Festivals are breeding grounds for new talent and have the capacity to genuinely break acts. Any increase in PRS for Music's take will be a major setback to the festival industry.

We welcome the review of the current out-of-date system, but we want to see greater transparency in how tariffs are determined and how revenue is distributed. Yes, everybody needs to get paid — but we would like to be a part of deciding who and by how much."

Perfect industry for years, insiders predict shadow over live sector

Secondary concerns the 'litmus test'

The UK's controversial secondary ticketing market is facing a watershed moment following the collapse of Michael Jackson's This Is It tour.

While the face value of the majority of tickets sold for the 50 shows at The O2 arena was up to £75, many fans desperate to see the superstar's comeback shows paid several thousand pounds on the various resale sites where tickets were being traded. One well-heeled punter reportedly spent £20,000 on a ticket.

The official secondary ticketing partner for the residency was Viagogo, whose founder and CEO Eric Baker tells *Music Week* that his company is already refunding people. "We invested a lot of money at Viagogo to make sure we can handle situations where people need to be refunded. We're making it as easy as possible for people to get their money back," says Baker.

But with nearly 75,000 tickets purchased via secondary sites such as Viagogo, Seatwave, eBay and many smaller operators, Baker describes the refund process as "the litmus test for the secondary ticketing market in this country".

Although he has experienced sit-

uations in the past where gigs or even legs of a tour have been cancelled, meaning fans have had to be refunded, he admits, "There has never been anything of this magnitude before."

Fortunately Viagogo is guaranteeing ticketholders will get their money back. However, unlike other secondary ticket operators such as Seatwave, Viagogo is not relying on insurance. Instead, it holds ticket monies in an escrow account until tickets are delivered for concerts, and no tickets had been delivered for the Michael Jackson shows.

As a result, anyone who purchased a Jackson ticket through Viagogo has been sent an email to guide them through the refund process, which is processed by reversing the original transaction. "Viagogo stores all transaction details so we can remind people how much money they spent, what they bought and when they bought it," says Baker.

He adds, "Michael Jackson's death is a terrible and tragic situation, but this could be a big shake-out for the secondary market because it will let fans see which companies can deliver on their value proposition."

London festival lifts community spirit

LONDON-BASED MUSIC CHARITY CM has received a significant boost after the promoters of next month's Underage Festival agreed to create a stage specifically for local acts supported by the organisation.

The Music Space stage has scheduled time slots for seven bands associated with the charity, formerly known as Community Music.

CM creative director Gawain Hewitt says his Tower Hamlets-based organisation has been helping people to make music for 25 years. The charity receives funding from the Arts Council and the PRS Foundation and uses its resources to encourage people to become more involved with music as a way of improving their lives and the community as a whole.

The August 2 festival is being held at Victoria Park in the Borough of Tower Hamlets, with the Music Space stage to feature performances by the likes of Master Shortie, The Ban Rays, Social Outcast, 5th Vandetta, Naga, Mercuric and Purple Socks, all of whom have been supported by CM. The stage will also host participants in the local council's A Team Arts/Raw Talent project.

Hewitt says the move builds on last year's collaboration with the



CM outside: the Music Space stage

Underage Festival. He adds, "I'd like to think that we can continue to develop that relationship because it's important that big events such as the Underage Festival provide some sort of link for local bands and, in turn, local residents."

Hewitt adds that CM runs a regular series of low-key events "so people can become used to performing in public". It also hosts a monthly showcase at Rough Trade East.

Three years ago CM moved to Tower Hamlets, which also gives the area's residents opportunities to make music in their offices after persuading the council to allow it to create rehearsal rooms on its premises.

"Tower Hamlets is one of the most socially deprived areas in the country and the vast majority of people who live there are in flats, which makes it almost impossible for bands to rehearse," adds Hewitt



Miley Cyrus



Enter Shikari

Tixdaq Ticket resale price chart

pos	prev	artist	Av price (£)	dates
1	1	MADONNA	206	3
2	3	CLIFF & THE SHADOWS	202	14
3	NEW	T IN THE PARK	199	3
4	2	MICHAEL JACKSON	194	50
5	5	ANDY WILLIAMS	187	1
6	8	MILEY CYRUS	178	7
7	6	EITON JOHN	176	3
8	7	U2	175	9
9	12	V FESTIVAL	166	4
10	10	FLEETWOOD MAC	165	7
11	9	READING AND LEEDS	153	7
12	4	MOTOWN TOUR	153	4
13	NEW	TAYLOR SWIFT	144	1
14	15	EAGLES	139	7
15	0	NOLANS	134	7
16	11	ELVIS PRESLEY TRIBUTE	130	2
17	NEW	GREEN DAY	127	9
18	19	BEYONCE	124	7
19	14	SPANDAU BALLET	123	11
20	NEW	MUSE	122	7

tixdaq.com - Live entertainment intelligence

Hitwise Primary ticketing chart

pos	prev	artist
1	1	TAKE THAT
2	NEW	MICHAEL JACKSON
3	2	BEYONCE
4	3	KINGS OF LEON
5	7	KASABIAN
6	8	PINK
7	NEW	BRUCE SPRINGSTEEN
8	4	MUSE
9	20	AC/DC
10	12	JAMES MORRISON
11	NEW	ENTER SHIKARI
12	NEW	NOLANS
13	NEW	THE KILLERS
14	5	FLEETWOOD MAC
15	6	OASIS
16	NEW	LEONARD COHEN
17	11	COLDPLAY
18	18	NEIL SEDAKA
19	NEW	TAYLOR SWIFT
20	NEW	GLASTONBURY FESTIVAL

hitwise

Edge VCTs lead pack

LIVE MUSIC INVESTMENT SPECIALIST Edge Group has revealed that it has exceeded expectations on its first Venture Capital Trust by a huge 65%, while the company has lured a leading executive from rival finance house Ingenious Media.

The Edge Performance Venture Capital Trust is set to return all money to investors from its 2006 issue of ordinary shares, becoming the first of the "class of 2006" VCTs to do so.

The Edge Performance VCT has turned its investors' 60p per share original stake - after tax relief at 40% - into 84.8p in just three years, outstripping the company's desired 75p-per-share target by 65.3%.

Edge Group founder David Glick says the Edge Performance VCT launched with three aims: to keep investors' stakes safe; to target a 75p total return per share; and to return money to the 2006 investors as soon as possible after three years.

He says, "We have fulfilled our first and second aims and the 84.8p

per share returned to ordinary shareholders, which represents a 41.3% return on a net of tax investment, more than fulfils our third."

Meanwhile, Edge's appointment of Sanjay Wadhvani, a former director at rival VCT specialist Ingenious Ventures, means he can drive expansion of Edge's media investment businesses.

During his nine-year career at Ingenious, Wadhvani was involved in such transactions as Robbie Williams' deal with EMI and the investment in and sale of American Idol creator, 19 Entertainment.

Glick says Wadhvani's arrival marks the beginning of a new phase for Edge's business. "To date our investment strategy has been focused on providing finance for entertainment businesses using tax efficient structures," he says.

"Sanjay's appointment signals our intent to step up both our range of investment products and overall investment activity in the creative industries."

Live news in brief

● The unlikely setting of **St Pancras** railway station has become London's newest live music venue. Using the tagline "a platform for new music", the transport hub last week launched The Station Sessions as a track for emerging artists to attract fans and raise their profiles. The programme was launched by Kill It Kid and Jem Cooke last Thursday, while in coming weeks the likes of Basement Jaxx vocalist Vula, Juan Zelada, Beggar Joe, Katie Vogel, Kerry Leatham, The Momeraths and Marcus Bonfanti have been confirmed.

● Eco event the **Big Green Gathering** has been given the go-ahead for this year's festival in Somerset, signalling the festival's return after a one-year hiatus. Mendip Council signalled approval for the event to take place at the organic Fernhill farm, near Cheddar Gorge, between July 29 and August 2. "Combining amazing entertainment with practical advice on reducing our carbon footprint is the way forward and we look forward to welcoming attendees," says festival director Penny Kemp.

● Australian rockers **The Temper Trap** kick off the first Samsung Bebo Night today (Monday) at the Gibson Guitar Studio in London. The quartet will preview material from forthcoming album *Conditions* at the event, which marks Bebo's first foray into live music. The monthly session will feature established and up-and-coming acts from around the world and will make up one strand of the social networking site's music partnership with Samsung that already includes Bebo show Beat.

● Dizzee Rascal has been named as a headline act for this summer's **Belsonic** festival in Belfast. The August 27-29 event in the city's Custom House Square will also feature Vampire Weekend, 2ManyDJs, Deadmau5 and local act Duke Special.



● Biffy Clyro have been confirmed as a headline act for extreme sports festival **White Air** (pictured) later this summer. Now in its 12th year, the event is moving from its Isle of Wight origins to Brighton Beach from September 18-20. The live music aspect of the festival will also see performances by The Cribs, White Lies, British Sea Power, Natty, The Boxer Rebellion and more. "Brighton Beach complements the ethos of the festival perfectly," says White Air founder Nigel Howell.

News publishing

Universal extends deal with legendary solo artist

All's well that ends with Paul Weller for Universal

Signing

By Stuart Clarke

UNIVERSAL MUSIC PUBLISHING HAS EXTENDED its long-term partnership with Paul Weller, signing a new deal with the Brit legend that covers his entire back catalogue as well as future output. The renewed agreement was concluded after much negotiation last week.

Weller's latest album, *22 Dreams*, was released by Island in June last year and debuted at number one in the UK. The album featured guest appearances from Oasis's Noel Gallagher and Gem Archer, as well as Ocean Colour Scene's Steve Cradock and Graham Coxon from Blur.

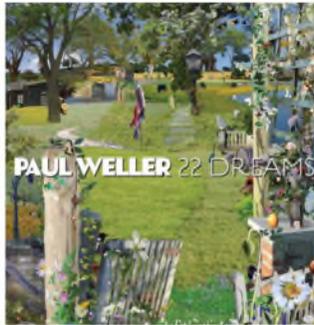
The album is currently enjoying a new lease of life courtesy of a sync for the album track *Echoes Around The Sun*, which is being used to

soundtrack the trailer for the new Johnny Depp movie, *Public Enemies*.

Universal's president of Europe and UK music publishing group Paul Connolly says Weller is currently working on the follow-up to *22 Dreams - Wake Up The Nation* - scheduled for a spring 2010 release.



Recurring dreams: Weller's latest album is enjoying a new lease of life



Elsewhere the publisher is looking at new opportunities to exploit his work. Connolly says, "Certain quality clothing lines, bespoke art prints and collectors' merchandise items all utilising Paul's catalogue are in the works."

Weller has continued to develop his profile over recent years and was awarded the Lifetime Achievement Award at the Brits in 2006.

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Sony takes Remi route

SONY/ATV MUSIC PUBLISHING has signed Island Records artist Remi Nicole, putting pen to paper with the Londoner ahead of her second album release *Cupid Shoot Me*.

Nicole was formerly signed to EMI Music Publishing but the major chose not to take up its first option on the deal, which carried with it a significant publishing advance.

Sony/ATV concluded the deal over lunch at The Savoy Grill last week where Nicole found herself in conversation with Quincy Jones and Justin Timberlake, who were dining at a neighbouring table and subsequently congratulated her on the deal.

Nicole signed to Island in 2006 amid a flurry of interest around her early demos. Her debut single *Fed Up* was released in May 2007 and was followed by *Go Mr Sunshine* and

Rock N Roll in November of that year.

The follow-up has been produced by Grammy-winning producer Mark Taylor (Diana Ross, Kylie, Tina Turner) and will be released in September, preceded by lead single *Standing Tears Apart* which is released on August 24.

Pictured below, left to right, are: Nicole's manager Colin Lester of CLM Entertainment, Remi Nicole and Sony/ATV managing director Rakesh Sanghvi.



'X' Marx the spot for Chrysalis signing



CHRYSLIS HAS ACQUIRED THE MAJORITY STAKE in the back catalogue of hit songwriter and performer Richard Marx, completing the catalogue acquisition for US\$7.5m (£4.5m).

The songs included in the deal include his own hits such as *Right Here Waiting*, *Hazard* and *Endless Summer Nights*, as well as songs he has written which were then performed by other artists such as *Dance With My Father*, which was a hit for Luther Vandross.

Chrysalis Group chief executive Jeremy Lascelles says the deal represents the latest step in Chrysalis' strategy to grow its portfolio of music publishing rights. "It's all part of what we've been talking about for some time. This seems to

be right on the money. A lot of Richard's music hasn't been fully exploited internationally so we're confident about what we can achieve."

Marx has sold more than 30m records as a recording artist and through his career has written 37 top 30 hits including 13 US number ones.

Chrysalis chairman Chris Wright adds, "I've been familiar with Richard's career from the time of his enormous success in the late 1980s. The songs he wrote in that period are timeless and the fact that he has continued to write great songs ever since speaks volumes for his creative ability."

The deal does not include rights to any future works.

Industry forum takes SoundAdvice on board

THE TEAM AT SOUNDADVICE kicked off a new series of round-table networking sessions last week, inviting senior figures from the publishing world to take part in an open discussion about *The Future Of Music Publishing*.

Taking place at the SoundAdvice headquarters in central London, PRS for Music chief economist Will Page, Boosey & Hawkes CEO John Minch and Warner/Chappell Music

International legal and business affairs senior VP Jane Dyball, were among those in attendance, with MusicAlly CEO Paul Brindley chairing the event.

Three subjects were discussed at length: collapsed copyright and its viability, copyright societies and competition and the dangers of complexity.

Crispin Evans from SoundAdvice was behind the event and says he hopes to run it regular-

ly in the future. "The thinking behind the event is to provide a forum for open discussion among industry across subjects that are pertinent at the time, in a relaxed environment," he says.

After the event, the gathering moved upstairs to Stacy's Bar for drinks and canapés, followed by an airing of *Pulp Fiction* in the in-house cinema - part of Exchange Court film night.



STILL ROCKING THE WORLD

PRS for Music Top 10: Most played MJ songs, 2008

PRS for Music

Pos. SONG / Writer / Publisher

- 1 THRILLER** Rod Temperton Chrysalis Music
- 2 BILLIE JEAN** Michael Jackson Warner/Chappell
- 3 BEAT IT** Michael Jackson Warner/Chappell, Notting Hill, EMI
- 4 YOU ROCK MY WORLD** Michael Jackson, Rodney Jerkins, Fred Jerkins, LaShawn Daniels, Nora Payne Warner/Chappell, Sony/ATV
- 5 MAN IN THE MIRROR** Glen Ballard, Siedah Garret Universal, MCA, Cherry Lane
- 6 THE WAY YOU MAKE ME FEEL** Michael Jackson Warner/Chappell
- 7 SMOOTH CRIMINAL** Michael Jackson Warner/Chappell
- 8 BAD** Michael Jackson Warner/Chappell
- 9 BLACK OR WHITE** Michael Jackson, Bill Bottrell Warner/Chappell
- 10 DON'T STOP TILL YOU GET ENOUGH** Michael Jackson Warner/Chappell

It may have taken his untimely death to drive Michael Jackson's catalogue back up the sales charts, but his hit songs have never really gone away. And a look at the most performed songs of 2008 reveals those tracks that continued to lap up the airplay over recent times.

Not surprisingly it is the music from Jackson's sixth solo album, *Thriller*, which takes the lion's share of the performance income for the star, with the top three places held by three singles from the album.

Topping the list is Jackson's 1982 hit *Thriller*, narrowly trumping *Billie Jean* from the same album.

Thriller reached number four on the Billboard Hot 100 singles chart upon release while in the UK it peaked at number 10. The song was written by Rod Temperton and produced by Quincy Jones, with publishing held solely by Chrysalis.

In second place is the Jackson-penned *Billie Jean*, which was also released as a single in January 1983. The song was a huge success at the time becoming the best selling single of 1983 and topping both UK and US charts simultaneously.

Rounding off the top three is *Beat It*, another self-penned, Quincy Jones-produced song. Both *Beat It* and *Billie Jean* are published by Warner/Chappell.

News digital

The current arch-villain of P2P is to resurface as a 'radical' new legal service

Pirate Bay: the legal way?

Piracy

By Eamonn Forde

NOTORIOUS FILESHARING SITE The Pirate Bay is under new ownership and attempting to go legitimate

However, in an exclusive interview, its new owners say it will not "do a Napster" but instead use P2P technology, reward filesharers and forge ISP partnerships in order to hold onto a large slice of the site's 20m users

The torrent tracker had become a new byword for piracy, but Swedish company Global Gaming Factory (GGF) believes it can be turned into a viable legal service. It has paid SEK60m (£4.7m) to make Pirate Bay a legitimate offering. The deal is subject to GGF shareholder approval and a vote on this is due within the next month. Under the terms of the deal, GGF also acquired filesharing technology firm Peerlism, which will be crucial to the next stage in Pirate Bay's evolution.

"We see an opportunity to create a different business model, where content providers are paid for the use of their content," says GGF chief executive Hans Pandeya. "If we just acquired Pirate Bay and got agreements with the content owners, the filesharers would just go somewhere else as they would have to pay. That model just wouldn't work. You cannot just buy an illegal site and make it legal."

Pandeya believes there are a number of directions in which GGF could steer The Pirate Bay from illegal to legal, but he does not give specifics. In order to hold onto its massive user base, he feels the site cannot afford to appear, on the surface, vastly different to users.

"With the next generation of file-sharing, you can create new revenues with the filesharing community," he



says. "That's the big thing."

Primarily this approach would involve creating new revenue streams away from ads and using this to both reward filesharers and pay rights holders. Pandeya sees at least some of this money coming from the ISPs, who are penalised heavily when users exceed their agreed bandwidth.

"Instead of the ISPs having to choke the traffic because filesharers are transferring a lot of data," Pandeya proposes, "they can pay us the market rate and we can remove the overload. The networks therefore remain neutral and we can re-route data at a cheaper rate than the market rate so that the filesharers start making money."

He feels that in partnering so explicitly with ISPs, this would vali-

date the service's legality, while simultaneously negating the need for users to mask their activities and identities through VPNs (virtual private networks). While the industry has long called for ISPs to play their role in stemming piracy - and this underscores the Government's recommendations in the Digital Britain report - this is perhaps not the solution it anticipated.

Key to The Pirate Bay 2.0's success is maintaining not just the look and feel of the original site, but also its name. GGF has a "definite brand strategy" in place and believes that consumers' habitual behaviour should not be challenged too much.

"If we simply acquired Pirate Bay and just made it legal, we are just doing a Napster. That's totally meaningless. The only way to maintain that user base is to ensure they start making money so that, ultimately, it is still 'free' for them. How the music can be 'free' is through the site making money from other services. That's where our technology comes in and that's what Napster doesn't have."

The economics as explained by GGF are perhaps rather vague. There were nods towards turning super-users into sub-retailers, almost in a pyramid scheme where the more



music they push out, the more music they can access. This PAP4 (pass-along-paid-for) model was in vogue at the turn of the millennium but has not proven its worth commercially.

IFPI chairman and chief executive John Kennedy, who played a key role in prosecuting Pirate Bay's founders in a celebrated court case earlier this year, says, "We welcome any bad player who decides they want to be a good player. We have always taken the view that, rather than close people down, it is better to try and migrate them to a legal platform."

The Pirate Bay in its original incarnation has left a powerful and, more importantly, a negative legacy.

Its owners were convicted in April in a landmark court case and face a fine of SEK30m (£2.3m) as well as a year each in prison. But the ripple effect could have a longer-term impact as it drives filesharers to VPNs, something that The Pirate Bay's original owners recently launched at beta, charging the equivalent of around £4 a month and signing up 180,000 users to date.

Indeed, a recent survey by TorrentFreak found that 41% of filesharers said, if warned by their ISPs, they would take technical steps to conceal their IP address and continue trading files.

The precedents for crossing the floor from illegal to legal are not strong (see box below) and it is symbolic that The Pirate Bay is attempting to make this leap on the 10th anniversary of Napster's original launch. That service went legal in 2003 but is still struggling to gain traction in a market dominated by iTunes.

The Pirate Bay founders are also independently working on a video-sharing site that they see as a serious contender to YouTube. The timing is made all the more interesting as YouTube/Google and Universal Music partner on Vevo, while high-definition video site Joost revises its business model as a B2B one rather than predominately consumer-facing.

"We still have piracy to deal with and people will go underground if they are desperate," says Kennedy. "With all the new business models available, it is disappointing that some people are so mean and so lacking in respect for music. With so many business models around the world offering such value for money, it's pathetic that people still want to get music illegally."

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Digital news in brief



● **Blur** made recordings from their two Hyde Park shows last week available as pre-order CDs and MP3 bundles. CDs for each show cost £15 each while MP3 bundles cost £10 each. Sandbag and Live Here Now handled the release.

● **Spotify** is testing a new display ad format and its first client is mobile operator 3. Full-screen ads appear when the user has been inactive for five minutes and then disappear when the mouse is moved, after which the ad moves down to a leaderboard ad format.

● **Sony Music Entertainment** has taken a stake in **IODA**, the indie digital distribution company. While financial details are not being made public, Sony plans to integrate parts of it with RED, the distribution company it bought in 1994.

● **Nielsen SoundScan** reports that 2.6m **Michael Jackson**/Jackson 5 songs were downloaded in the US in the week following his death. The week before he died, only 48,000 Jackson downloads were sold.

● **Apple** now has 50,000 apps available on its **App Store** for the iPhone and iPod Touch.

● **The RIAA** has won its copyright infringement case against Usenet in the US, in a case that was originally filed in 2007. The federal court ruled that Usenet is not protected by "safe harbor" exclusions under the Digital Millennium Copyright act and was therefore guilty of "direct, contributory and vicarious copyright infringement".

● **Hanwang Technology** argues that its ownership of the "i-phone" trademark for mobile would make it illegal for Apple to sell iPhones in China. Apple is in talks with operator China Unicom to bring the device to the country later this year.

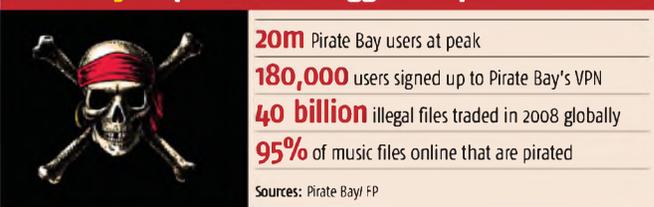
● High-definition streaming service **Joost** is repositioning as a white label video provider to businesses and moving its focus away from its consumer-facing offering. A number of staff layoffs are expected as a result.

● **Nielsen** research has discovered that 27% of adults own a gaming console and a further 10% plan to buy one in the next year. The leading console is the Wii.

● US video site **Hulu** generated \$45m (£27.5m) in ad revenue last year according to Screen Digest numbers and it controls 10% of the online video ad market. Hulu is said to be planning a UK launch soon.



Pirate Bay Its place in the bigger P2P picture



Illegal to legal: Those who have tried before

NAPSTER

Launched in 1999 by Shawn Fanning, it was shut down in 2001 and declared bankrupt in 2002. It resurfaced in 2003 as a legal service having been bought by Roxio. Best Buy then acquired it in 2008. Fanning went on to found digital licensing company Snocap, which was acquired by imeem in 2008. Napster in the UK accounts for just 0.2% of expenditure on albums.



KAZAA

Arriving in 2001, it represented a new threat to the business as the Napster case dragged on. It attempted to go legal in 2003 after a conviction in the Dutch courts in 2001 that was overturned the following year. The site paid \$100m (£61m) in damages to the industry in 2006 and its name continues today as both a legal service and two unauthorised ones (Kazaa Lite and Kazaa Resurrection).



SORIBADA

The South Korean P2P arrived in 2000 but was closed two years later. In 2004, it re-emerged as both a P2P search portal and also a paid download service. In its first six months as a paid service, it sold an estimated 5m downloads. It was sued again in 2005 and settled with the industry the following year, turning into a fully commercial service in July 2006.



News diary

ON THE WEB THIS WEEK

PIRATE BAY SOLD

Simon Sleath: "Selling a company with a business model based on theft of my property? What was there to sell exactly?"

BLACKMAN DEFIES AGE BARRIER

Punky Mendoza: "Thumbs up! No ageism in the music industry. All the very best to Honor Blackman."

MICHAEL JACKSON DIES

Ian Moore: "I'm just two years younger than Michael so from the age of around 14 I grew up with his music. Songs like Ben, Don't Stop 'Til You Get Enough, Rock With You. My personal favourites were Almost There and One Day In Your Life, so today's news has shocked and saddened me greatly. As someone else has quoted, 'There was only one Elvis, there will only ever be one Michael Jackson.' RIP"



Placing Trust in the Asylum

UNEARTHED

THEIR DEBUT SINGLE HAS ALREADY SOLD 1.8M COPIES in the US and their MySpace plays top 160m. Now Asylum is looking to bring 30h!3 mania to the UK, with the release of the duo's debut single proper, Don't Trust Me, on July 13.

The duo are signed to the Atlantic imprint via the Photo Finish label - home to Fighting With Wire and Anthony Green among others - and already they are off to a strong start in the UK, with the single B-listed on Radio 1 and earning record-of-the-week status from Scott Mills.

Asylum UK managing director Ben Cook says the challenge lies in bringing this fervour to the UK and to that end the label is focusing its efforts on an interactive online platform where fans can interact with each other and swap content.

"All our creative and marketing is focused towards this effort - we're engaging fans to interact and upload user-generated content that mirrors the irreverent hallmarks of the band, their iconic 'hands' logo being an obvious place to start," he says. "We're using online ad formats to communicate the band's



personality, exposing the video footage they've been recording and fan reactions to live shows to a wider audience."

Following an earlier visit to the UK supporting Katy Perry, the duo return to the market next month with performances at the Reading and Leeds festival where they will be performing on the dance stage, before coming to London for their first headline date at Islington Academy on September 3. In the US they are about to hit the road as part of the Warped tour.

"Our goal is to build out from the first single release and develop an artist campaign," Cook says.

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Cast list

MANAGER

Mike Kaminsky, KMGMT
 US A&R
 Matt Galle & Andrew Luftman, Photo Finish

UK A&R
 Ben Cook, Asylum

PRESS
 Hayley Connelly, Little Press

RADIO
 Phil Youngman, Atlantic

TV

Deirdre Moran, Atlantic

MARKETING

Stacey Tang, Atlantic

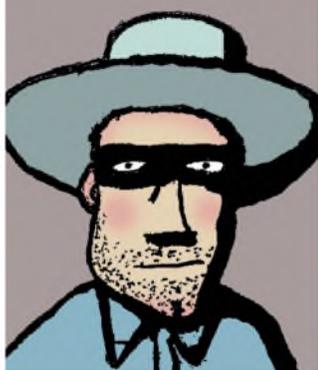
REGIONAL PRESS

Kate Haffenden, Atlantic

ONLINE

Rob Fairdon, Rood Media

Dooley's Diary



If you can't stand the heat, get on with the bitchin'...

MAYBE IT WAS BEING FORCED INTO A DARKENED BASEMENT

on one of the hottest days of the year so far. Or maybe it was the post-Glastonbury slump. But participants at **Musexpo Europe** last week hardly seemed in the best of moods. Kicking things off, the Global Keynote was a festival of complaint: some choice pickings include International Talent Booking managing director Barry Dickins **feeling his age**: "I went to Glastonbury so the average age went up by a lot," he joked, adding later "I have got shoes older than some of the acts we represent." **Jazz Summers** was seemingly set on shoe-horning references to number one star La Roux wherever he could into the conversation, leading Dickins to complain, "We have already mentioned her four times!" Meanwhile, Island co-president Ted Cockle revealed the most 2009 method of timekeeping possible. "I once asked when an album came out," he said. "They replied it was **three social networks ago**." Nice. Finally, Keane manager Adam Tudhope revealed that he tried to write songs with Keane piano player Tim Rice-Oxley while at UCL and that Rice-Oxley was also **asked to join Coldplay** by Chris Martin, who was in the year below them... **Kings Of Leon** performed a seminal show at The O2 in London last month and Sony execs



were on hand backstage to mark the occasion for the brothers Followill. Pictured above: Columbia managing director Mike Smith and Sony Music chairman and CEO Ged Doherty present the group with awards recognising 2m sales of latest album, *Only By The Night*... Surprising Glastonbury Moment No92, Tory MP Damian Green is a big **Half Man Half Biscuit** fan, not a band noted for their love of right-wing politics. He was spotted backstage at the BBC Introducing tent wearing a **Dukla Prague FC** away shirt (a homage to the 1985 track All I Want For Christmas Is A Dukla Prague Away Kit) and upon questioning, the shadow immigration minister revealed both a surprisingly in-depth knowledge of the band's early career and that he is the proud owner of a pair of **Joy Division oven gloves**, a nod to another HMHB classic. Elsewhere, Dooley clocked producer extraordinaire **Stephen Street** enjoying himself at the festival, later catching old chums Blur on the main stage, having earlier played guitar

with Peter Doherty, whose debut solo album he also produced...

But while Glastonbury organiser Michael Eavis praised the festival as **the best for years** - which from a punter perspective may well have been the case - it wasn't all roses, with many an artist manager and agent left livid by the chaotic and loose organisation of the event behind the scenes.

A **total absence of security** on the John Peel stage allowed a complete stranger from the "VIP" area to run on during Jarvis Cocker's set and **man-handle the mic** from the Brit legend to sing his praises - all harmless fun on this occasion but it could have been very different. Meanwhile, over on the Other Stage the line-up was made to run 30 minutes earlier than schedule on one of the days, with organisers apparently oblivious as to why this may have caused problems for the artists, their crew and the fans. Tut tut tut... Fortunately, the organisation or lack of it did not hinder **Spinal Tap** getting to the stage as they made their comeback at the event before returning to the capital for the first and only date on their One Night Only World Tour at Wembley Arena. Before they **mounted their axes** and took to the stage, the

trio were presented with a handcrafted, commemorative award with the Wembley logo in the shape of Stonehenge - the famed monument they claim to have put on the map. Below, left to right: Derek Smalls, David St. Hubbins and Nigel Tufnel... Shadow arts minister Ed Vaizey and shadow culture secretary Jeremy Hunt are **networking the industry hard**. Hot on the heels of entertaining UK Music boss Feargal Sharkey, the Conservative Creative Industries and Arts Network is having its summer party soon... And talking of summer, **Brian Wilson** brought a bit of sun to London last week, when he played a secret gig at a London private members club to mark the release of a new book of illustrations based around his recent album *That Lucky Old Sun*. The former Beach Boy, looking tanned and well, played an eight-song acoustic set backed by three members of his band, which included Beach Boys classics and tracks from the new album.



Features music:) ally

PLAYING THE PERCENTAGE GAME

The Government's Digital Britain report received mixed reviews, but it was the document's specifics on how ISPs should deal with persistent filesharers that attracted the most flak from the industry. Do the sums add up? And what does the proposed 70% reduction in filesharing actually mean?

Filesharing

THE UK GOVERNMENT'S RECENT DIGITAL BRITAIN REPORT provoked a mixed reaction from the music industry, with criticisms focusing on its lack of a clear timetable for taking action against illegal filesharers. But there are other concerns: how will the Government's target of reducing filesharing by 70% be achieved? And just as importantly, how will it be measured?

Internet service providers will only be forced by Ofcom to take more interventionist so-called "technical measures" against persistent offenders if their initial warning letters fail to achieve a 70% reduction in file-sharing. The problem is just how this 70% trigger is going to be calculated.

You might think that an intention to reduce filesharing by 70% might mean an intention to reduce the overall number of UK filesharers by 70%. Not exactly. Here's how Digital Britain explains the relevant calculation:

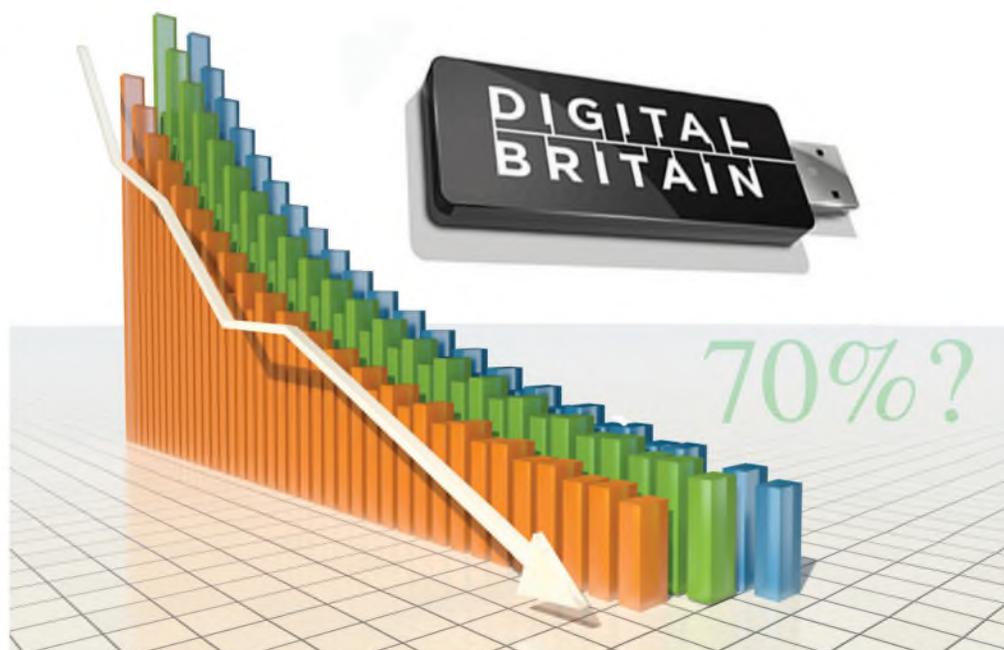
"The Proportionate Notification Response trigger that we propose, should be focused on measuring the efficacy of the scheme involving a notification procedure, legal action and other measures as set out above in relation to achieving the 70% target for reduction in unlawful sharing. We therefore believe that the trigger should be calculated by (a) taking the number of unique individuals notified and (b) assessing what percentage of those notified have stopped unlawful filesharing, either voluntarily or due to prosecution. If that percentage does not exceed or is not significantly close to 70% the mechanism will be triggered (As an illustration: if the baseline unlawful peer to peer universe identified by Ofcom was 100, and notifications were sent to 50% of that universe with prosecutions against serial repeat offenders, the benchmark would be met if there was a 35% reduction in unlawful filesharing ie 70% of 50%)."

Complicated stuff, but essentially it requires Ofcom to measure the overall population of filesharers at the beginning of the notifications process, and then measure it again 12 months later to judge whether the desired reduction has been achieved or not.

We will deal with the reduction later, but this baseline measurement is a controversial task in its own right. Firstly, we need to clarify whether we are measuring regular or occasional sharers, though presumably not those who have ever fileshared.

As for the measurement, there are really only two ways of doing this: either by observing actual behaviour or by market research, such as surveying a representative sample of broadband users.

The former method would be more accurate, but ISPs are unlikely to co-operate, arguing that they do not have the technical capability nor the right to snoop on their customers in this way. And market research relies on people telling the truth about their filesharing activities – something they are increasingly unlikely to do as the ISPs increase pressure on illegal downloaders with



There is still a long way to go before there is clarity to how filesharers will be dealt with under the system proposed by Digital Britain

the notification letters and escalating warnings.

Then there is the all-important calculation of the 70% reduction trigger required by the Digital Britain report before ISPs have to start taking technical measures. The key here is that the 70% reduction only applies to those individuals who have received notifications from ISPs. But the plan is not to monitor those actual notified individuals to see if 70% have stopped. Instead the Government wants to see a drop equivalent to 70% of those notified in the overall filesharing population.

In a nutshell, this means that the 70% reduction ultimately becomes a whole lot less than 70% when applied to the overall filesharing population.

Let's put some actual numbers on this. According to the BPI, there are some 7.3m filesharers in the UK. During the three-month trial of the so-called Memorandum of Understanding (MoU) process last year – when ISPs agreed to send warning letters to customers accused of illegal filesharing – some 72,000 letters were sent out (although this includes letters sent to repeat infringers).

This is a costly and time-consuming process, particularly for the ISPs who must match the IP addresses identified by rights holders against their user databases to establish the identities of the bill payers.

Even if the ISPs ramped the numbers up fourfold and got notifications sent out to 1m people over a 12-month period, the 70% rule means just 700,000 would have to stop filesharing in the filesharing population as a whole to ensure the technical measures don't kick in. But if there are 7.3m filesharers in the UK, that 700,000 reduction means an actual drop of less than 10% of the overall filesharing population. Even if warning letters were sent out to 3m individuals, that still represents a drop of just 28% of the overall infringing population – not even close to 70%. To put it another way: the fewer warning letters the ISPs send out, the more likely it is that the 70% target will be met, providing, some might argue, a perverse incentive for ISPs not to co-operate fully.

There is still a long way to go before there is clarity on how filesharers will be dealt with under the system proposed by Digital Britain. Another consultation document has been issued by the Department for Business Innovation and Skills alongside the Digital Britain report, seeking views on many elements of the process, though not explicitly on how the 70% reduction should be measured.

Stepping back from the detail of this process, the best way to deal with piracy is to offer consumers compelling legitimate alternatives such as Spotify or the recently announced Virgin Media service. Achieving a 70% drop in the overall filesharing population would be no mean achievement, but the convoluted way in which the 70% trigger is to be calculated does not mean ISPs will be compelled to introduce technical measures any time soon.

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

Features

The arrival of downloads changed the nature of catalogue tracks forever, transforming them from carefully stage-managed releases into timeless, always available and lucrative revenue streams. With the fifth anniversary of iTunes' launch in the UK, Music Week research reveals the extent to which catalogue songs are now part and parcel of the national music consciousness

TIMELESS TUNES



Downloads of the decade: The Rolling Stones, Queen, The Pogues and Jeff Buckley lead their respective decades for most downloaded track

Download countdown 1960s

Position	Artist	Title / Label
1	THE ROLLING STONES	Paint It Black ABC/DK/Delcca
2	VAN MORRISON	Brown Eyed Girl Sony
3	JOHNNY CASH	Ring Of Fire Sony
4	JACKSON 5	I Want You Back Motown
5	EIVIS PRESLEY	Suspicious Minds RCA
6	NINA SIMONE	Ain't Got No, I Got Life RCA
7	DUSTY SPRINGFIELD	Son Of A Preacher Man Mercury
8	OTIS REDDING	Sittin' On The Dock Of The Bay WEA
9	LOUIS ARMSTRONG	What A Wonderful World RCA
10	BEN E KING	Stand By Me Epic
11	THE FOUNDATIONS	Build Me Up Buttercup Sanctuary
12	JIMI HENDRIX EXPERIENCE	All Along The Watchtower RCA
13	GERRY & THE PACEMAKERS	You'll Never Walk Alone EMI
14	THE ROLLING STONES	Symphony For The Devil Sony
15	THE ROLLING STONES	Gimme Shelter ABC/DK
16	ARETHA FRANKLIN	I Say A Little Prayer WEA
17	FRANKIE VALLI/THE FOUR SEASONS	Beggin' Rhino
18	MARVIN GAYE	I Heard It Through The Grapevine Motown
19	THE MAMAS & THE PAPAS	California Dreamin' RCA
20	NINA SIMONE	Feeling Good Universal

Download countdown 1970s

Position	Artist	Title / Label
1	QUEEN	Don't Stop Me Now Parlophone
2	LYNYRD SKYNYRD	Sweet Home Alabama RCA
3	TONY CHRISTIE	Is This The Way To Amarillo UMIW
4	QUEEN	Bohemian Rhapsody EMI
5	STEVIE WONDER	Superstition Motown
6	SLADE	Merry Xmas Everybody UMIW
7	ABBA	Dancing Queen Polar
8	BELLIAMY BROTHERS	Let Your Love Flow Curb
9	DEREK & THE DOMINOES	Layla Polydor
10	ELO	Mr Blue Sky RCA
11	LYNYRD SKYNYRD	Free Bird RCA
12	LUCIANO PAVAROTTI	Nessun Dorma UCCA
13	WIZZARD	I Wish It Could Be Christmas Every Day EMI
14	QUEEN	We Will Rock You EMI
15	DON MCLEAN	American Pie Liberty
16	BOB MARLEY & THE WAILERS	No Woman No Cry Island
17	LED ZEPPELIN	Stairway To Heaven Atlantic
18	KATE BUSH	Wuthering Heights EMI
19	ABBA	Mamma Mia Polar
20	DAVID BOWIE	Life On Mars EMI

Digital

By Paul Williams

FROM A LEVI'S AD SOUNDTRACKED BY I HEARD IT THROUGH THE GRAPEVINE to Unchained Melody figuring in the movie *Ghost*, countless golden oldies have enjoyed new leases of life to become hits all over again.

The reappearance of veteran recordings once had to be carefully stage-managed, with record companies consciously deciding to reissue a long-unavailable single from their archives in a bid to cash in on its use in a TV commercial or a movie.

The arrival of downloads changed that forever. Millions of oldies are now continually available so music fans no longer have to wait to see if a label will reissue a vintage single they have just heard in an ad or being covered on *X Factor*. They can now buy it instantly.

It has created a whole new market for long-deleted singles with old recordings playing a significant role – in the five years since iTunes launched in the UK – in the singles market. It has been transformed, rising from its death bed to a business achieving record annual unit sales.

But what veteran tracks have been leading the way in this oldies revolution? To mark the fifth anniversary of the launch of iTunes UK on June 15 2004, which can be arguably seen as the starting point of any meaningful digital market, *Music Week* has trawled through Official Charts Company data to analyse, decade-by-decade from the Sixties to the Nineties, the catalogue tracks that have sold the most since 2004.

What the research reveals is a precise snapshot of the oldies that still have commercial life in them and which acts' catalogues still resonate with the public.

Although downloads are selling from across the decades, the general rule appears to be more recent tracks are more popular with buyers. So after this current decade, there is a bigger market for recordings from the Nineties than from the Eighties, which is more popular than the Seventies and so on.

Looking at tracks that were first released before 2000, the biggest seller over the past five years has been Jeff Buckley's Columbia-issued *Hallelujah*, which was already one of the digital market's most consistently-strong sellers but whose sales quickened when *X Factor* winner Alexandra Burke performed and recorded the same song last year.

Buckley's version has sold around 290,000 downloads up to the start of June 2009, making it one of four pre-2000 tunes to be among the 100 biggest digital sellers of the past five years covering all single tracks.

Two of the other three oldies in the top 100 are Christmas songs, revealing the impact the festival market has had on download consumption. *Fairytale Of New York* by The Pogues featuring Kirsty MacColl has sold more than 280,000 downloads, while Mariah Carey's *All I Want For Christmas Is You* has added around 270,000 download sales to its original physical tally. Aerosmith's *I Don't Want To Miss A Thing* completes the oldies top four.

Buckley, Carey and Aerosmith make up the three most popular Nineties downloads over the past five years. The remainder of the list mixes tracks that in the physical era had been massive sellers, such as Robbie Williams' *Angels* and Bryan Adams' (*Everything I Do*) *I Do It For You*, with tracks that were far smaller hits when only available physically. For example, the fourth-top Nineties track, *Iris* by Goo Goo Dolls, originally spent just two weeks in the UK singles chart when it reached number 26 in 1999, while Johnny Cash's 10th-placed *Hurt* struggled to number 39 in 2003. Since then it has sold more than 120,000 downloads.

Oasis and Massive Attack claim two tracks apiece in the Nineties Top 20, while the range of tracks varies from Celine Dion's Titanic ballad *My Heart Will Go On* to hip hop evergreen *Jump Around* by House Of Pain.

Led by *Fairytale Of New York*, the Eighties list contains a track that was originally a modest hit in the UK but has now become one of the market's most consistent sellers after prominently featuring in the last episode of *The Sopranos*. Although it was a huge hit in the US, Journey's *Don't Stop Believin'* struggled to 62 when released in the UK in 1982. But in the download era it is the 13th most-popular Eighties song with around 118,000 units sold.

As with the physical world, the exposure of an old hit in an ad is a huge factor in driving digital sales, none more so than the recent series of Cadbury's commercials. Three of the 20 biggest Eighties tracks were used by the confectionary giant: Bon Jovi's fourth-placed *Livin' On A Prayer*, Phil Collins' fifth-ranked *In The Air Tonight* and Bonnie Tyler's *Total Eclipse Of The Heart* in 20th place.

Meanwhile, the enduring popularity of Michael Jackson's catalogue – even before his recent death saw



Never higher than number 26 in the UK charts on its original release in 1999, the Goo Goo Dolls' Iris is the fourth most downloaded track of the Nineties

his stock explode – is confirmed by the presence of Billie Jean and Thriller in the Eighties list. I Want You Back, which opened the Jackson 5's chart account, is the fourth best-selling Sixties track.

The Cadbury's connection continues in the Seventies list, which is topped by Queen's Don't Stop Me Now. This track's exposure in the iTunes era includes a TV commercial for Dairy Milk, featuring in the movie Shaun Of The Dead and its ongoing use in the We Will Rock You musical. It has sold around 220,000 downloads. Two other Queen singles are among the Seventies' 20 biggest sellers, with Bohemian Rhapsody at four and We Will Rock You at 14.

Three places below on the Seventies list sits Led Zeppelin's Stairway To Heaven. Pre-digital, the band's presence on a singles chart would not have been possible as the band refused to allow the track to be lifted from their fourth studio album and released as a single anywhere in the world. Unbundled, it has sold more than 70,000 downloads and is the band's biggest digital seller.

Given the exposure of their songs through the likes of Mamma Mia! the musical and movie, it is little surprise to see two Abba songs on the Seventies chart – Dancing Queen and Mamma Mia. Far less expected are two Lynyrd Skynyrd tunes. Sweet Home Alabama is the second most popular oldie from the decade with more than 150,000 downloads sold, a total helped by Kid Rock sampling it in his chart-topping All Summer Long and its use in movies and Guitar Hero. The band's Free Bird ranks number 11 for the decade.

The most telling aspect of the Sixties list is what is not there rather than what is. The continuing absence of The Beatles' catalogue from the download world leaves the coast clear for The Rolling Stones to top the chart with Paint It Black, one of three Stones songs on the chart and with download sales surpassing 120,000 units. Sympathy For The Devil is number 14 and Gimme Shelter 15. Nina Simone appears twice in the Sixties list, at six with Ain't Got No, I Got Life, which has won a new audience after soundtracking a Müller ad campaign, and in 20th place with Feeling Good.

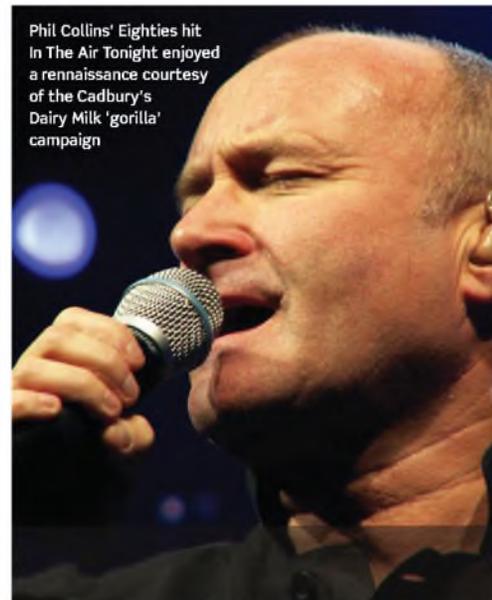
Frankie Valli and The Four Seasons scored more than a dozen hit singles in the UK while they were active, but Beggin' was not one of them. In the download era, however, it is their most popular track by far with more than 50,000 sales following its use in an Adidas ad and Madcon's cover version.

The Four Seasons track is a perfect example of how downloads have helped to turn some long-overlooked tracks into commercial successes. It is a characteristic of the download era that, providing a track is among the many millions available, any release from any era can now become a hit single at any time.

It also means that every track from every time period is an ever-present release, breathing new life into some catalogues that in the physical world could never have hoped to have enjoyed this much new business. But the popularity of unbundling all these oldies provides plenty of challenges for the industry, too, not least how to persuade fans to invest in best of digital albums rather than picking off the absolute gems from an artist's catalogue.



Phil Collins' Eighties hit In The Air Tonight enjoyed a renaissance courtesy of the Cadbury's Dairy Milk 'gorilla' campaign



PICTURED ABOVE: Nina Simone has the sixth and 20th most downloaded tracks of the 1960s, one of them aided by a Müller advertising campaign

Greatest hits albums have provided the physical market with a huge financial boost for years and a way of generating funds to invest in new artists.

It will be an income stream labels will not want to lose as their digital focus turns more than ever to trying to grow the still modest download albums market.

paul@musicweek.com

Download countdown 1980s

Position	Artist Title / Label
1	THE POGUES/KIRSTY MACCOLL Fairytale Of New York Warner Bros
2	GUNS N' ROSES Sweet Child O' Mine Geffen
3	SURVIVOR Eye Of The Tiger Arista
4	BON JOVI livin' On A Prayer Mercury
5	PHIL COLLINS In The Air Tonight Virgin
6	THE PROCLAIMERS I'm Gonna Be (500 Miles) EMI
7	BRYAN ADAMS Summer Of '69 A&M
8	DOLLY PARTON 9 to 5 RCA
9	WHAM! Last Christmas RCA
10	MICHAEL JACKSON Billie Jean Epic
11	U2 With Or Without You Mercury
12	MICHAEL JACKSON Thriller Epic
13	JOURNEY Don't Stop Believin' Columbia
14	NEW ORDER Blue Monday London
15	JOY DIVISION Love Will Tear Us Apart BBC
16	TRACY CHAPMAN Fast Car WEA
17	A-HA Take On Me WEA
18	GUNS N' ROSES Paradise City Geffen
19	THE JAM Town Called Malice Polydor
20	BONNIE TYLER Total Eclipse Of The Heart RCA

Download countdown 1990s

Position	Artist Title / Label
1	JEFF BUCKLEY Hallelujah Columbia
2	MARIAH CAREY All I Want For Christmas Columbia
3	AEROSMITH I Don't Want To Miss A Thing Columbia
4	GOO GOO DOLLS Iris Reprise
5	NIRVANA Smells Like Teen Spirit Geffen
6	THE VERVE Bittersweet Symphony Hut
7	OASIS Wonderwall Big Brother
8	SOURCE FEAT. CANDI STATON You Got The Love Real Gone Music
9	ROBBIE WILLIAMS Angels Chrysalis
10	JOHNNY CASH Hurt Mercury
11	HOUSE OF PAIN Jump Around Tommy Boy
12	MC HAMMER U Can't Touch This Capitol
13	BRYAN ADAMS Everything I Do I Do It For You A&M
14	MASSIVE ATTACK Teardrops Virgin
15	SNAP Rhythm Is A Dancer Loma
16	MASSIVE ATTACK Unfinished Symphony Virgin
17	CELINE DION My Heart Will Go On Epic
18	THE PRODIGY Voodoo People XL
19	REM Everybody Hurts Warner Bros
20	OASIS Don't Look Back In Anger RCA

Source: Official Charts Company/Music Week research. Labels according to OCC records

Features

THEIR AIM IS TRUE

With AIM set to spearhead the second Independents Day and call on its members to help shape its vision for the next 10 years, the indie champion can feel rightly proud of a decade of achievement

PICTURED RIGHT
Indie showcase:
Bella Union's *My Latest Novel* will be the first in a series of bands to celebrate Independents Day at London's ICA this week

Indies

By Christopher Barrett

IT IS A BUSY TIME FOR THE INDIE SECTOR RIGHT NOW.

Last week the Association of Independent Music's chief Alison Wenham was in the US negotiating closer ties with the sector's American cousins.

Next week AIM will celebrate a decade of being in business and unveil its vision for the next 10 years.

And rock up at London's ICA anytime this week and you will find indies celebrating their second Independents Day. It is the extent and diversity of the week-long Independents Day 09 activities that illustrate just how far the organisation has moved – and how much it has achieved – over the last decade.

Tonight Bella Union will be the first in a series of independent labels to showcase its wares at the ICA. Featuring *My Latest Novel*, *Sleeping States*, *Go Magic* and *Chimes & Bells*, the gig opens a five-night residency at the venue, promoted by Live Nation and hosted by other indie labels including XL Recordings and Matador as well as retailer Rough Trade.

But the event is just one local element of the international Independents Day initiative that stretches from Japan to the US. Now the whole enterprise has grown to such an extent that Wenham is looking to outsource it to an events marketing company. She is also looking to attract the backing of a major sponsor.

She says, "A trade association has a certain skill and resource and while we have been very successful with Independents Day, even in year two, it has enough traction to become something that will be tendered out and sponsored."

With the event's media partners in the UK this year ranging from Xfm to Xbox (see box), Wenham is confident that the initiative is a very attractive proposition for sponsors. "I think the benefit of association with the independent sector is of definite interest and value to sponsors, but also it is difficult to harness the independent sector's cool and alternative ethos through any other way."



Wenham has been an integral force behind the initiative celebrating the sector's kudos, output and achievements and as Independents Day matures she is adamant that it is important to maintain a flexible approach, both in terms of when and how the activities unfold.

"Creating a week or a month around the ethos of independence with artists or companies involved has been enthusiastically embraced around the world," she says. "But it is important to remember that independents are as different and diverse from each other as they are from the majors. So it would be a mistake to be didactic about what it means around the world."

Indeed activities across the various territories have proved markedly different. In Japan, for instance, July 4 saw three concerts and a collaboration with five Tower Records stores offering a dedicated section for independent music. An independent music sampler and support across radio stations and websites has also been integral to the Japanese indie community's efforts to mark the event.

In the US, Independents Day has steered away from consumer-facing activity in favour of an industry think-tank with delegates from Mexico, Japan, Holland, Germany, the UK, Australia and New Zealand attending the AGM of AIM's US equivalent AZIM in an effort to create a white paper for the role of the independent industry in the future.

Wenham reveals that 2009's activities are not confined to early July with further initiatives planned for later in the year in partnership with Radio 1. "It has become a malleable brand," she explains. "July is a very busy month with all the festivals and it is very difficult to superimpose a major event over the top of them."

Following hot on the heels of Independents Day, AIM will celebrate its 10th anniversary with its AGM on July 13 at The O2. It has asked its members to submit ideas about how the association should tackle the next decade. The 10 best ideas are currently being selected by AIM board members who will then assist the chosen members and present the concepts at the AGM.

Wenham explains that the AGM offers a good opportunity to internalise and examine the priorities for the future. "One doesn't want to be cut off from the concerns or ideas that come out of our members," she says. "AIM is the sum of its parts and the parts are the members. I feel that it is a fitting tribute to the strength in numbers that we have created and also our tremendous diversity."

Back in 1999 Independents Day and new 10-year blueprints were a long way off, then Wenham was very much alone as she sat in her daughter's bedroom and began tele-

phoning leading independent labels asking for support to launch AIM.

Fortunately, she soon discovered a number of independents who were more comfortable with their own peers than with the majors. One of those was Mute's Daniel Miller who had never been a member of the BPI and became a founder member of AIM. Wenham adds, "A number of companies who were instrumental in funding AIM's early years and putting the seed money down had never felt that being a member of the BPI was something that they felt comfortable with."

Names like Gut, Creation, Warp and Beggars Banquet soon lined up to pledge allegiance to Wenham's vision. "I was suddenly talking to people who were being very straight, forthright and quick. They were bright and clear-eyed and I suddenly felt very comfortable, I felt as though I had found my place," she says.

AIM first opened its doors in Chiswick in March 1999 and one of Wenham's first jobs was to engage with Government and state the size and interests of the independent sector. She recalls that while the issues were not fundamentally different from those of major record companies or the BPI, when AIM first met with the DCMS it was warmly embraced. "They were very relieved to have an organisation talking specifically about the SMEs and not only talking about copyright and piracy. They are incredibly important subjects, but not to the exclusion of many other areas that governments can be instrumental in change," she says.

Another key point of focus was the need for AIM to emphasise the contribution made to the industry by the independent sector. "One should never forget that independents are the lifeblood of A&R," she says. "We have been the architects of most new movements in music. That was the case then; it remains the same today and probably will forever because independents are the risk takers."

Reflecting on other early challenges that AIM faced, Wenham recalls a DCMS report – issued by a working party headed by Beggars Group chairman Martin Mills in 2000 – entitled *Consumers Call The Tune* and outlining the impact of new technologies on the music industry.

"It is as contemporary today as it was prescient at the time in that we were going to be in a new order where distribution would not be top down but that access to music and consumer power was going to be at the forefront of the industry," she claims. "There were clear signs of divergence ahead: when you look back on it now both AIM and Napster launched in 1999 – those two events, while coincidental, were not unrelated because it was the beginning of the incredibly disruptive period that we are still in."

AIM moved swiftly to launch MusicIndie in an effort to get independents into the digital market. To give them a voice in Brussels, AIM backed the formation of the Independent Music Companies Association (IMPALA) in 2000, a prescient move considering its birth narrowly preceded the rash of major merger attempts – all of which IMPALA resisted.

This ability to react and act in the fast-paced digital world is the key to AIM's success and something of which Wenham is most proud. With the demise of Pinnacle at the end of last year, AIM was the first port of call for many an indie. Wenham recalls, "The administration was announced at 12.30 on December 3 and at 10 the next day we had 80 companies in a hired room in the pub next door along with a leading barrister and an insolvency expert."

Wenham's next port of call will be at the front of the ICA, watching her members' bands – many of which might not be playing or have a label deal but for the existence of AIM. "I feel very proud of what we have created," she says.



"One should never forget that independents are the lifeblood of A&R... independents are the risk takers..."

ALISON WENHAM, AIM

Independents Day Media support

MTV2 hosted nine video specials under the banner *MTV Loves* and will focus on the music of independent labels including Rough Trade, Domino, XL and Warp

BBC 6Music dedicated its output to independent music all day on July 4

We7.com launched a special Independents Day 30-track playlist

Spotify and **Sharemyplaylist.com** teamed up to produce a number of Independents Day playlists dedi-

cated to labels including Rough Trade, Ninja Tune and XL Recordings along with lists featuring classic independent tracks and the newest up and coming artists

Xfm's support came from Jon Hillcock and John Kennedy

Xbox 360 teamed up with Placebo to air a video interview with the band on Xbox Live and is to provide its members with the chance to interview the band and win tickets to their gig at The Roundhouse on July 14

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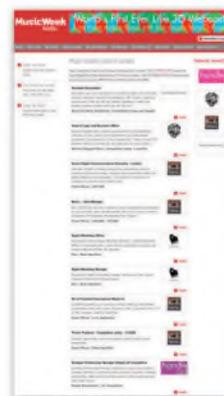
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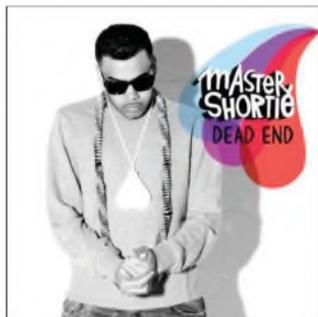
Key releases

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

Out this week

Singles

- **3OH!3** Don't Trust Me (Atlantic)
Debut single
- **A-Ha** Foot Of The Mountain (UMRL)
Previous single (chart peak): *Cosy Prisons* (39)
- **Animal Kingdom** Tin Man (Warner Brothers)
Debut single
- **Jersey Budd** She Came Back (Banditscks)
previous single: *Bright Soul* (did not chart)
- **Chipmunk** Diamond Rings (Columbia)
previous single: *Chip Diddy Chip* (21)
- **Frankmusik** Confusion Girl (Shame Shame Shame) (Island)
previous single: *Better Off As 2* (26)
- **Kid British** Our House Is Dadless (Mercury)
previous single: *Sunny Days* (did not chart)
- **Lady Gaga** Paparazzi (Interscope)
previous single: *Poker Face* (1)
- **The Maccabees** Can You Give It (Polydor)
previous single: *Love You Better* (36)



- **Master Shortie** *Dead End* (Odd One Out)
previous single: *Dance Like A White Boy* (did not chart)
- **Lisa Mitchell** *Neopolitan Dreams* (RCA)
previous single: *Said One To The Other* (did not chart)
- **PJ Harvey & John Parish** *California* (Island)
previous single: *Black Hearted Love* (did not chart)
- **The Virgins** *One Week Of Danger* (Atlantic)
previous single: *Rich Girls* (did not chart)
- **W Brown** *Shark In The Water* (Island)
previous single: *Leave* (did not chart)
- **We Were Promised Jetpacks** *Roll Up Your Sleeves* (FatCat)
previous single: *Quiet Little Voices* (did not chart)
- **White Denim** *I Start To Run* (Full Time Hobby)
previous single: *Let's Talk About It* (did not chart)

Albums

- **Benny Andersson** *Story Of A Heart* (Polydor)
debut solo album
- **Ape School** *Ape School* (counter)
debut album
- **Bombay Bicycle Club** *I Had The Blues, But I Shook Them Loose* (Island)
debut album
- **Bowerbirds** *Upper Air* (Dead Oceans)
previous album (first-week sales/total sales): *Hymne For A Dark Horse* (31/687)
- **Cascade** *Evacuate The Dancefloor* (AATW/UMTV)
previous album: *Perfect Day* (49,162/427,697)
- **Shawn Colvin** *Shawn Colvin* (Nonesuch)
previous album: *These Four Walls* (1,933/7,379)
- **Christina Courtin** *Christina Courtin* (Nonesuch)
debut album

- **Discovery** *LP (XL)*
debut album
- **Duckworth Lewis Method** *The Duckworth Lewis Method* (Divine Comedy)
debut album
- **Florence + The Machine** *Lungs* (Island)
debut album
- **Maxwell** *Blacksummers Night* (Sony)
previous album: *Now* (4,204/44,464)
- **Nouvelle Vague** *NV3* (Peacefrog)
Previous album: *Bande A Part* (225/30,954)
- **Jack Savoretti** *Harder Than Easy* (De Angelis)
Previous album: *Between The Minds* (956/4,603)

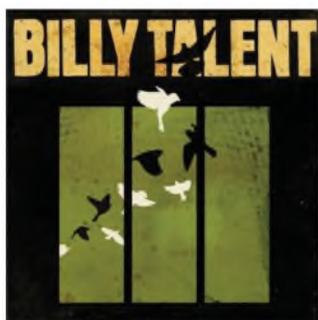
Out next week

Singles

- **Alina** *When You Leave* (Numa Numa) (Positiva)
- **The Dead Weather** *Treat Me Like Your Mother* (Third Man/Columbia)
- **Filthy Dukes** *Messages* (Fiction)
- **Fink** *Sort Of Revolution* (Ninja Tune)
- **Melanie Fiona** *Give It To Me Right* (Island)
- **Franz Ferdinand** *Can't Stop Feeling* (Domino)
- **Green Day** *21 Guns* (Reprise)
- **Hollywood Undead** *Young* (A&M)
- **Maximo Park** *Questing, Not Coasting* (Warp)
- **Metro Station** *17 Forever* (Columbia)
- **Busta Rhymes** *World Go Round* (Interscope)
- **Skint & Demoralised** *Red Lipstick* (Mercury)

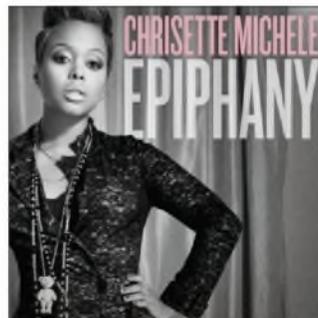
Albums

- **A-Ha** *Foot Of The Mountain* (UMRL)



- **Billy Talent** *Billy Talent III* (Atlantic)
- **Dan Black Un** (A&M)
- **Clark Totems** *Flare* (Warp)
- **The Dead Weather** *Horehound* (Columbia)
Consisting of the White Stripes/Raconteurs frontman Jack White, The Kills' Alison Mosshart, Dean Fertita of Queens Of The Stone Age and "Little" Jack Lawrence of The Raconteurs, The Dead Weather made their live debut on June 27 available both online and via Nokia's N97 mobile handsets. Since then the band's profile has been building nicely prior to the release of *Horehound*, not least due to three UK live performances including a special guest slot at Glastonbury broadcast by BBC 6 Music and BBC2. Further TV coverage will follow on July 29 with an appearance on *The Culture Show* while Channel 4 will debut the Jonathan Glazer-directed promo for *Treat Me Like Your Mother* a fortnight later. Meanwhile the single, released the same day as the album, is gaining plays across radio including Xfm and 6Music while a session has been recorded for Radio 1's *Zane Lowe*. A full live tour is slated for October.
- **Frankmusik** *Complete Me* (Island)

- **Elliot Goldenthal** *Public Enemies* (Decca)
- **Lights** *Rites* (Drag City)



- **Chrisette Michele** *Epiphany* (Def Jam)
- **Rhythms Del Mundo** *Classics* (UMTV)
- **The Rumble Strips** *Welcome To The Walk Alone* (Fallout)
- **Samandtheplants** *In The Scare Shed* (Twisted Nerve)
- **Edward Sharpe & The Magnetic Zeros** *Up From Below* (Rough Trade)
- **Shinedown** *The Sound Of Madness* (Atlantic)
- **The Seekers** *It's Been Too Long - Greatest Hits And More* (UMTV)

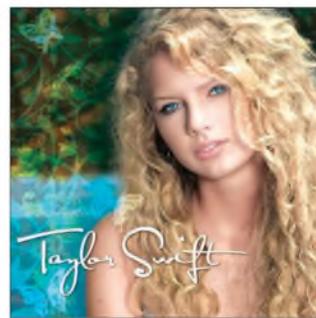
July 20

Singles

- **Chairlift** *Bruises* (Columbia)
- **The Fiery Furnaces** *The End Is Near* (Thrill Jockey)
- **Fightstar** *Never Change* (Search & Destroy)
- **Mr Hudson** *Supernova* (Mercury)
- **Kid Harpoon** *Stealing Cars* (Young Turks)
- **MPHO** *Box N' Locks* (Parlophone)
- **Reverend & The Makers** *Silence Is Talking* (Wall Of Sound)
- **Simple Minds** *Stars Will Lead The Way* (UMRL)
- **Slimy** *Wake Up* (Warner Bros)
- **The Twilight Sad** *I Became A Prostitute* (FatCat)
- **Wild Beasts** *Hooting And Howling* (Domino)

Albums

- **John Adams** *Doctor Atomic* (Nonesuch)
- **Bill Frisell** *Disfarmer* (Nonesuch)
- **Jonsi & Alex** *Riceboy Sleeps* (Parlophone)
- **Kid British** *It Was This Or Football* (Mercury)
- **Lucky Elephant** *Star Sign Trampoline* (Sunday Best)
- **Jordin Sparks** *Battlefield* (Sony)
Led by the single of the same name, Jordin Sparks' second studio album boasts co-writes and production by Ryan Tedder and Wayne Wilkins for *The Runaways*. The album is the follow-up to 2008's million-selling debut, which reached gold status in the UK.



- **Taylor Swift** *Taylor Swift* (Mercury)
- **W Brown** *Travelling Like The Light* (Island)
- **Lil' Wayne** *Rebirth* (Island)
- **Wilco** *Ashes Of American Flags* (Nonesuch)

July 27

Singles

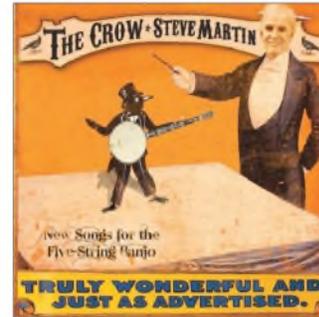
- **Steve Appleton** *City Won't Sleep* (RCA)
- **Dolly Rockers** *Gold Digger* (Parlophone)
- **Peter Doherty** *Broken Love Song* (Parlophone)
Broken Love Song is the second single to be lifted from Doherty's well-received debut solo album *Grace/Wastelands*. The promo video for the track was unveiled exclusively on *Babelgum* last week alongside live performances of the tracks *Already* and *Lady Don't Fall Backwards*. Following his recent Glastonbury performance, Doherty will

perform at V, T, I, A, T, A, Park and Barrowlands festivals this summer.

- **Girls Can't Catch** *Keep Your Head Up* (fascination)
- **MSTRKRFT** *Heartbreaker* (Geffen)
- **Mz Bratt** *Who Do You Think You Are?* (AATW/UMTV)
- **Polarkreis 18** *Allein Allein* (Polydor)
- **Private** *My Secret Lover* (AATW)
- **Raphael Saadiq** *Never Give You Up* (RCA)
- **Britney Spears** *Radar* (Jive)
- **Taking Back Sunday** *New Again* (Warner Brothers)
- **The Mission District** *So Over You* (Virgin)

Albums

- **Fabulous** *Loso's Way* (Def Jam)
- **Alison Krauss** *The Essential Alison Krauss* (Rouner)
- **Ricky Martin** *Greatest Hits* (RCA)



- **Steve Martin** *The Crow* (Rouner)
- **Master Shortie** *Adhd* (Odd One Out)
- **Reverend & The Makers** *A French Kiss In The Chaos* (Wall Of Sound)
- **Tinchy Stryder** *Catch 22* (4th & Broadway)

August 3

Singles

- **Absent Elk** *Emily* (RCA)
- **Beyonce** *Sweet Dreams* (Columbia)
- **The Blackout** *Save Our Selves* (Epitaph)
- **Eminem** *Beautiful* (Interscope)
- **Charlotte Hatherley** *White* (Little Sister)
The lead single from the former Ash member's

THE PANEL

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



PAUL SEXTON (SUNDAY TIMES)
Ruby Turner: This Train (RTR Productions)
Ruby Turner has been a mighty voice in British soul for decades, returning to the limelight in recent years as a vocalist in Jools Holland's band. This rousing version of the Sister Rosetta Tharpe song sets the scene for her fine gospel album *I'm Travelling On* in September. Spirited, in every sense.



ROBERT COLLINS (CLASSIC ROCK)
Billy Boy On Poison: On My Way (Geffen)
The nauseatingly young members of Billy Boy On Poison have done their homework. *On My Way* blends Kasabian stomp, Vines crunch and a melody somehow resuscitated from a California garage circa 1967. Gold stars all round.



STUART STUBBS (LOUD & QUIET)
Yes Giantess: Tuff N Stuff/You Were Young (Neon Gold)
Yes Giantess are four frat-rocking, Michael Jackson-bating Californians. *Tuff N Stuff* is the sort of electronic lust note that Mr Jackson himself would belt out on Venice Beach in his *Off The Wall* days.



DAN KNIGHT (JOURNALIST)
Miike Snow: Miike Snow (Columbia)
One of my favourite albums of recent months, I can't stop listening to this. Album track *Animal* is one of those songs that just sticks in your brain for hours after you stop listening to it. Innovative, feelgood pop.

third solo album, *White* is a catchy dance-pop love song. The single boasts Squarepusher's first-ever pop remix, along with two additional mixes courtesy of Adem and Heartbreak. Faithfully recently returned from the US where she has been touring as live guitarist for Bat For Lashes. The associated album, entitled *New Worlds*, is also released next month.

- **Kasabian** *Where Did All The Love Go* (Columbia)
- **The Killers** *A Dustland Fairytale* (Vertigo)
- **Little Boots** *Remedy* (Sixsevenine)
- **Sean Paul** *So Fine* (Atlantic/MP)
- **Pink** *Funhouse* (RCA)
- **Pitbull** *I Know You Want Me* (Calle Ocho) (Fosfiva)
- **Raygun** *Just Because* (RCA)
- **Simian Mobile Disco** *Audacity Of Huge* (Wichita)
- **Tinchy Stryder** *Feat. Amelle* *Never Leave You* (4th & Broadway)
- **Vagabond** *Don't Wanna Run No More* (Geffen)

Albums

- **Mr Hudson** *Straight No Chaser* (Mercury)



- **MSTRKRFT** *Fist Of God* (Geffen)
- **Remi Nicole** *Lupid Shoot Me* (Island)
- **Wild Beasts** *Two Dancers* (Domino)

August 10

Singles

- **Athlete** *Superhuman Touch* (Fiction)
- **Black Eyed Peas** *I Gotta Feeling* (Interscope)

- **Kristinia Debarge** *Goodbye* (Mercury)
- **Flo-Rida** *Feat. Nelly Furtado* *Jump* (Atlantic)
- **Calvin Harris** *Ready For The Weekend* (Columbia)
- **Paolo Nutini** *Coming Up Easy* (Atlantic)
- **Miike Snow** *Animal* (Columbia)
- **Zarif** *Over* (RCA)

Albums

- **Absent Elk** *Absent Elk* (RCA)
- **Inme** *Herald Moth* (Graphite)
- **Tommy Sparks** *Tommy Sparks* (Island)

August 17

Singles

- **Mariah Carey** *Obsessed* (RCA)
- **Carolina Liar** *I'm Not Over* (Atlantic)
- **Enter Shikari** *No Sleep Tonight* (Ambush Reality)
- **Hockey** *Song Away* (Virgin)
- **Just Jack** *The Day I Died* (Mercury)
- **Sean Kingston** *Fire Burning* (RCA)
- **Daniel Merriweather** *Impossible* (I)
- **Plan B** *Prayin'* (Sixsevenine)
- **Uz** *I'll Go Crazy If I Don't Go Crazy Tonight* (Mercury)



- **The Used** *Blood On My Hands* (Reprise)

Albums

- **Athlete** *Black Swan* (Fiction)
- **Calvin Harris** *Ready For The Weekend* (Columbia)
- **Little Comets** *Adultery EP* (Columbia)
- **Miike Snow** *Miike Snow* (Columbia)

“There is a magic about Miike Snow's debut album that is utterly infectious. Formed in 2007, they are apparently named after the Japanese film director Takashi Miike. The band consist of Andrew Wyatt, Christian Karlsson and Pontus Winnberg – the latter two work as production and songwriting team *Bloodshy And Avant*, who are responsible for hits from *Madonna*, *Ms Dynamite* and *Britney Spears* (they co-wrote and produced the Grammy-winning *Toxic*). The band's debut is a far cry from these hits, however, owing more to the influence of *Animal Collective* or *Sigur Ros* than *Cathy Dennis*. Stunning stuff.”

www.musicweek.com/reviews

- **Mute Math** *Armistice* (Warner Brothers)



- **Sean Paul** *Imperial Blaze* (VP/Atlantic)
- **Simian Mobile Disco** *Temporary Pleasure* (Wichita)
- **Vagabond** *You Don't Know The Half Of It* (Geffen)
- **Various** *Inglourious Basterds* (OST) (Warner Bros)
- **Rufus Wainwright** *Milwaukee At Last - Live* (Geffen)

August 24 and beyond

Albums

- **3OH!3** *Want* (Atlantic) (21/09)
- **Air** *Love 2* (Virgin) (12/10)
- **Amerie** *In Love And War* (Mercury) (07/09)
- **Steve Appleton** *When The Sun Comes Up* (RCA) (24/08)
- **Arctic Monkeys** *Humburg* (Domino) (24/08)
- **Basement Jaxx** *Scars* (XL) (07/09)

- **Mariah Carey** *Memoirs Of An Imperfect Angel* (Mercury) (24/08)
- **Alberta Cross** *Broken Side Of Time* (Ark) (21/09)

The debut album proper from Alberta Cross, *Broken Side Of Time* was produced by John O'Mahony and is the band's first release since parting company with Fiction Records. Their debut *The Thief & The Heartbreaker* was released in 2007 and saw the band hitting the road with the likes of The Shins, Bat For Lashes and Simian Mobile Disco around the UK. They recently debuted some new material at Bonnaroo Music & Arts festival.

- **Esmee Denters** *Dutta Here* (Polydor) (24/08)



- **The Dream** *Love Vs Money* (Def Jam) (07/09)
- **Flaming Lips** *Embryonic* (Warner Brothers) (14/09)
- **The Fiery Furnaces** *I'm Going Away* (Thrill Jockey) (24/08)
- **Funeral For A Friend** *Your History Is Mine 2003-2009* (Join Us-Atlantic) (21/09)
- **David Gray** *Draw The Line* (Polydor) (14/09)

“With 12m album sales under his belt and another number one album to follow up, it is fair to say Gray's first album after leaving with Floor Records brings with it a certain degree of anticipation. Written and produced by Gray in his north London studio *The Church*, *Draw The Line* features collaborations with Annie Lennox on the album's epic finale *Full Steam Ahead*, while American singer-songwriter *Jolie Holland* sings on *Kathleen*. The album's release will be preceded by lead single *Fugitive*.”

www.musicweek.com/reviews

- **David Guetta** *One Love* (Charisma)

- (24/08)
- **Hockey** *Mind* (Chaos) (Virgin) (24/08)
- **Jamie T** *Kings And Queens* (Virgin) (31/08)
- **Jeremih** *Jeremih* (Def Jam) (23/09)
- **Just Jack** *All Night Cinema* (Mercury) (24/08)
- **Sean Kingston** *Tomorrow* (RCA) (24/08)
- **Mark Knopfler** *Get Lucky* (Mercury) (14/09)
- **Caroline Liar** *Coming To Terms* (Atlantic) (24/08)
- **Pixie Lott** *Turn It Up* (Mercury) (14/09)
- **MPHD** *Pop Art* (Parlophone) (19/09)
- **Muse** *The Resistance* (Atlantic) (31/08)



- **Noah & The Whale** *The First Days Of Spring* (Vertigo) (31/08)
- **P Diddy** *Last Train To Paris* (Bad Boy) (21/09)
- **Julian Perretta** *Out Of My Mind* (Columbia) (31/08)
- **Prefab Sprout** *Let's Change The World With Music* (Kitchenware) (07/09)
- **Tommy Reilly** *Words On The Floor* (A&M) (31/08)
- **Slimy** *Paint Your Face* (Warner Bros) (24/08)
- **Sting** *If On A Winter's Night* (WCI) (25/09)
- **Barbra Streisand** *Love Is The Answer* (Columbia) (28/09)
- **T.I.** *The Paper Trail* (Atlantic) (30/08)
- **Frank Turner** *Poetry Of The Deed* (Xtra Mile) (14/09)
- **The Used** *Artwork* (Reprise) (31/08)
- **Various** *Jennifer's Body* (OST) (Atlantic) (24/08)
- **The Veronicas** *Hook Me Up* (Sire) (25/09)
- **Zero 7** *Yeah Ghost* (Atlantic) (07/09)

SINGLE OF THE WEEK

Chipmunk *Diamond Rings* (Jive)



Chipmunk continues on his mission to become the UK's next urban star with *Diamond Rings*. Appearing on the Radio 1 A-list and on the back of a successful Glastonbury performance, the 18-year-old's second single from the forthcoming *I Am...* album marks out his fresh pop sound with even more appeal than his previous outing *Chip Diddy Chip*, released on independent label *Always*. Forthcoming appearances at the *Wireless Festival* and in *Ibiza beckon* as his label leads him into the limelight: it is a step Chipmunk takes with gusto as he approaches his music with a genuine confidence and a belief uncommon in acts so young.

ALBUM OF THE WEEK

Florence + The Machine *Lungs* (Island)



2009 has already seen acclaimed material from debutants such as *La Roux*, *Lady GaGa*, *Little Boots* and *White Lies*, but *Florence + The Machine* may have artistically bettered them all with *Lungs*. The points of comparisons are those too frequently rolled out for leftfield female solo artists – *Kate Bush*, *Björk* et al – but *Florence* also packs a fearsome blues punch, demonstrated well on *Kiss With A Fist*. *Dog Days Are Over* combines fluttering harps and an evangelical stomp to hair-raising gospel appeal, while *Drumming* is just that, mixed with a smidgeon of vocals and piano. *Lungs* is an album that goes above and beyond what we might have expected of *Florence*, promising a real star in the making.

Key releases

Arctic Monkeys come in from the cold



LAST WEEK, FLORENCE + THE MACHINE'S *Lungs* united Amazon, Play and HMV, topping the pre-release charts at all three retailers. But the album has now been released and is thus excluded. In its absence, *The Beatles'* stereo boxed set rises to the top at Amazon, *The Resistance* by Muse is number one at Play, and the Arctic Monkeys' *Humbug* hurtles onto the HMV chart in pole position. Sealing its

position as the hottest new entry of the week, *Humbug* also debuts at four at Play and 19 at Amazon.

Making a less stellar, but still impressive debut on all three charts, are US newcomers Hockey. Their debut long player *Mind Chaos* is new at number 11 at HMV, and 13 at Amazon and Play.

Reality TV graduates abound, with *American Idol's* Daughtry in at number seven at Play and 10 at

Amazon with *Leave This Town*; the same show's Jordin Sparks claiming ninth slot at HMV with *Battlefield*; and Adam Lambert – runner-up in the latest season – 15 at HMV. Meanwhile, *X Factor* runners-up JLS's upcoming album manages a number 10 debut at HMV and number 17 at Play. The band's debut single *Beat Again* is an impressive-sounding slab of R&B that is doubtless helping pre-sales

and is itself topping *Shazam's* most-tagged new tracks for the week.

Last.fm's Hype chart is not immune from the Michael Jackson factor, with seven of his songs featuring this week. Despite Jackson's ubiquity, however, the new leader of the Hype chart is Regina Spektor's *Eet*, a pleasing future single from her new album *Far*.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
2	VARIOUS	<i>Now! 73</i>	EMI TV/UMTV
3	DEVILDRIVER	<i>Pray For Villains</i>	Roadrunner
4	ARCTIC MONKEYS	<i>Humbug</i>	Domino
5	BILLY TALENT III		Atlantic
6	A-HA	<i>Foot Of The Mountain</i>	UMRL
7	DAUGHTRY	<i>Leave This Town</i>	Sony Music
8	THE DEAD WEATHER	<i>Horehound</i>	Sony
9	FRANKMUSIK	<i>Complete Me</i>	Island
10	CLUTCH	<i>Strange Cousins...</i>	Weathermaker
11	W BROWN	<i>Travelling Like The Light</i>	Island
12	REVEREND & THE MAKERS	<i>Fiend...</i>	Wall Of Sound
13	HOCKEY	<i>Mind Chaos</i>	Virgin
14	THE VERONICAS	<i>Hook Me Up</i>	Warner Music
15	PIXIE LOTT	<i>Turn It Up</i>	Mercury
16	DIZZEE RASCAL	<i>Tongue N Cheek</i>	Diztee Stank
17	JLS	<i>JLS</i>	RCA
18	SHINEDOWN	<i>The Sound Of Madness</i>	Atlantic
19	RUMBLE STRIPS	<i>Welcome To...</i>	Island
20	TINCHY STRYDER	<i>Catch 22</i>	Island



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	THE BEATLES	<i>stereo boxed set</i>	Parlophone
2	W BROWN	<i>Travelling Like The Light</i>	Island
3	THE BEATLES	<i>The Beatles (mono)</i>	Parlophone
4	A-HA	<i>Foot Of The Mountain</i>	UMRL
5	THE DEAD WEATHER	<i>Horehound</i>	Columbia
6	VARIOUS	<i>Now! 73</i>	EMI TV/UMTV
7	THE STONE ROSES	<i>Stone Roses</i>	Sony Music
8	FRANKMUSIK	<i>Complete Me</i>	Island
9	VAGABOND	<i>You Don't Know...</i>	Getten
10	DAUGHTRY	<i>Leave This Town</i>	Sony Music
11	PIXIE LOTT	<i>Turn It Up</i>	Mercury
12	CLUTCH	<i>Strange Cousins...</i>	Weathermaker
13	HOCKEY	<i>Mind Chaos</i>	Virgin
14	JUST JACK	<i>All Night Cinema</i>	Mercury
15	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
16	THOMAS DOLBY	<i>Golden Age Of Wireless</i>	EMI
17	THE BEATLES	<i>Abbey Road</i>	Parlophone
18	THE BEATLES	<i>Sgt. Pepper's...</i>	Parlophone
19	ARCTIC MONKEYS	<i>Humbug</i>	Domino
20	THE BEATLES	<i>Revolver</i>	Parlophone



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	JLS	<i>Beat Again</i>	Epic
2	CHIPMUNK	<i>Diamond Rings</i>	Columbia
3	MELANIE FIONA	<i>Give It To Me Right</i>	Island
4	3OH!3	<i>Don't Trust Me</i>	Atlantic
5	CHICANE	<i>Poppiholla</i>	Modena
6	BLACK EYED PEAS	<i>I Gotta Feeling</i>	Interscope
7	MR HUDSON	<i>Supernova</i>	Mercury
8	SERANI	<i>No Games</i>	TJ 876
9	JEREMIH	<i>Birthday Sex</i>	Def Jam
10	AKON	<i>We Don't Care</i>	Universal
11	BEYONCE	<i>Sweet Dreams</i>	Columbia
12	KRISTINIA DEBARGE	<i>Goodbye</i>	Mercury
13	BENNY ANDERSSON BAND	<i>Story Of...</i>	Polydor
14	MASTER SHORTIE	<i>Dead End</i>	Odd One Out
15	SKINT & DEMORALISED	<i>Red Lipstick</i>	Mercury
16	THE IAN CAREY PROJECT	<i>Get Shaky</i>	GFAB
17	IGD BRITISH	<i>Our House Is Dadless</i>	Mercury
18	MPHO	<i>Box N Locks</i>	Parlophone
19	DRAKE	<i>Best I Ever Had</i>	ATF
20	DANNY BYRD	<i>Red Mist</i>	Hospital



Top 20 Last.fm hype chart

Pos	ARTIST	Title	Label
1	REGINA SPEKTOR	<i>Eet</i>	Sire
2	ALEXISONFIRE	<i>Old Crows</i>	Roadrunner
3	FLORENCE & THE MACHINE	<i>Rabbit...</i>	Island
4	KILLSWITCH ENGAGE	<i>Starting Over</i>	Roadrunner
5	REGINA SPEKTOR	<i>Folding Chair</i>	Sire
6	MICHAEL JACKSON	<i>Working Day...</i>	Epic
7	BIBIO	<i>Ambivalence Avenue</i>	Warp
8	LA ROUX	<i>Tigerlily</i>	Polydor
9	WHITE DENIM	<i>Mirrored...</i>	Full Time Hobby
10	MICHAEL JACKSON	<i>Break Of Dawn</i>	Epic
11	MICHAEL JACKSON	<i>Unbreakable</i>	Epic
12	MICHAEL JACKSON	<i>Billie Jean</i>	Epic
13	ALEXISONFIRE	<i>No Rest</i>	Roadrunner
14	JACK PENATE	<i>Everything Is New</i>	XL
15	JACK PENATE	<i>Pull My Heart Away</i>	XL
16	MICHAEL JACKSON	<i>Thriller</i>	Epic
17	JACK PENATE	<i>Give Yourself Away</i>	XL
18	THE USED	<i>Burning Down The House</i>	Warner
19	MICHAEL JACKSON	<i>Heaven Can Wait</i>	Epic
20	MICHAEL JACKSON	<i>Heartbreaker</i>	Epic



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	ARCTIC MONKEYS	<i>Humbug</i>	Domino
2	A-HA	<i>Foot Of The Mountain</i>	UMRL
3	DEVILDRIVER	<i>Pray For Villains</i>	Roadrunner
4	THE DEAD WEATHER	<i>Horehound</i>	Columbia
5	PIXIE LOTT	<i>Turn It Up</i>	Mercury
6	VARIOUS	<i>Now! 73</i>	EMI TV/UMTV
7	BASEMENT JAXX	<i>Scars</i>	XL
8	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
9	JORDIN SPARKS	<i>Battlefield</i>	Sony
10	JLS	<i>JLS</i>	Sony
11	HOCKEY	<i>Mind Chaos</i>	Virgin
12	MARIAH CAREY	<i>Memoirs Of...</i>	Island
13	THE VERONICAS	<i>Hook Me Up</i>	Sire
14	W BROWN	<i>Travelling Like The Light</i>	Island
15	ADAM LAMBERT	<i>tbc</i>	Sony
16	CALVIN HARRIS	<i>Ready For...</i>	Columbia
17	EDITORS	<i>In This Light & On This...</i>	Warners
18	SEAN PAUL	<i>Imperial Blaze</i>	Warners
19	MARK KNOPFLER	<i>Get Lucky</i>	Mercury
20	BEASTIE BOYS	<i>Hot Sauce... Vol. 1</i>	EMI



CATALOGUE REVIEWS

VARIOUS
Land Of 1000 Dances – All Twistin' Edition (Ace CDCHD1220)



Previous releases in Ace's Land Of 1000 Dances

series have, as the title suggests, concentrated on the variety of terpsichorean disciplines celebrated on record. But this one concentrates solely on the twist, providing a 24-song feast for twisters of all ages. The album opens with Hank Ballard & The Midnighters' 1959 recording of *The Twist*, the song which launched the craze. It predates the more famous version by Chubby Checker, which is far more celebrated, but no more infectious. The variety of artists who embraced the twist is impressive, and includes former doo-woppers such as The Marcells, R&B legends The Isley Brothers, rock'n'roll

godfather Bill Haley and even Britain's own Petula Clark, whose *Ya Ya Twist* puts a new spin on Lee Dorsey's *Ya Ya*, with gyration-worthy modifications to the tune and a set of French lyrics.

THE MOJOS
Everything's Alright: The



Complete Recordings (RPM RETRO855)
Although

their three Top 40 hits were compressed into a six-month period, The Mojos recorded for Decca between 1963 and 1967, and *Everything's Alright* collects together all 20 of the tracks they completed during that period. Despite their lack of sustained success, The Mojos are one of the most well-respected Merseybeat bands, and this album's title track – a stomping number nine hit – was even covered by David Bowie. Their second single *Why Not Tonight* is a particularly

potent anthem, and they also make an excellent job of the Isley Brothers' *Nobody But Me*.

VARIOUS
War Inna Babylon: An Island Reggae Anthology (Island



5318331)
Continuing to celebrate its 50th birthday in

fine style, Island sifts through its incredibly rich reggae back catalogue and comes up with the perfect primer with *War Inna Babylon*, a three-CD boxed set tracing the music's evolution from bluebeat and ska, through roots, dub, lovers rock and more via a superb selection of songs. Tracks such as *Police & Thieves* (Junior Murvin), *The Harder They Come* (Jimmy Cliff) and *Boom Shack A Lack* (Apache Indian) will undoubtedly attract the punters, while Carlos Malcolm's *Bonanza Ska*, The Uniques' *My Conversation* and Max Romeo's title track will give them a

wider appreciation of both the music and Island Records.

STARBUCK
Moonlight Feels Right/Rock 'n' Roll Rocket (Broadside STERN2)



The complete 1976 and 1977 Private Stock albums and a pair of

bonus tracks are featured on this twin set from Starbuck, a musical septet from Atlanta. Summery debut hit *Moonlight Feels Right* reached number two in the US, and remains a classic and unusual song, with cheesy synth runs and some excellent vibes and marimba playing. Band leader Bruce Blackman and his group's slick commercial pop deserved more success than their two Top 40 hits, and songs such as *So The Night Goes* and the funky *Fool In Line* retain a great deal of charm even today.

Alan Jones

CATALOGUE SINGLES TOP 20



Michael Jackson



The Jackson 5

This	Last	Artist	Title / Label
1	RE	MICHAEL JACKSON	<i>Man In The Mirror</i> / Epic (ARV)
2	RE	MICHAEL JACKSON	<i>Thriller</i> / Epic (ARV)
3	RE	MICHAEL JACKSON	<i>Billie Jean</i> / Epic (ARV)
4	NEW	MICHAEL JACKSON	<i>Smooth Criminal</i> / Epic (ARV)
5	NEW	MICHAEL JACKSON	<i>Beat It</i> / Epic (ARV)
6	NEW	MICHAEL JACKSON	<i>Earth Song</i> / Epic (ARV)
7	NEW	MICHAEL JACKSON	<i>You Are Not Alone</i> / Epic (ARV)
8	NEW	MICHAEL JACKSON	<i>Black Or White</i> / Epic (ARV)
9	RE	MICHAEL JACKSON	<i>The Way You Make Me Feel</i> / Epic (ARV)
10	NEW	MICHAEL JACKSON	<i>Don't Stop 'Til You Get Enough</i> / Epic (ARV)
11	RE	MICHAEL JACKSON	<i>Dirty Diana</i> / Epic (ARV)
12	NEW	THE JACKSON 5	<i>I Want You Back</i> / Motown (ARV)
13	NEW	MICHAEL JACKSON	<i>Bad</i> / Epic (ARV)
14	RE	MICHAEL JACKSON	<i>Ben</i> / Motown (ARV)
15	NEW	THE JACKSON 5	<i>ABC</i> / Motown (ARV)
16	RE	MICHAEL JACKSON	<i>They Don't Care About Us</i> / Epic (ARV)
17	NEW	THE JACKSON 5	<i>I'll Be There</i> / Motown (ARV)
18	NEW	MICHAEL JACKSON	<i>Wanna Be Startin' Somethin'</i> / Epic (ARV)
19	NEW	MICHAEL JACKSON	<i>Rock With You</i> / Epic (ARV)
20	RE	THE JACKSON 5	<i>Blame It On The Boogie</i> / Sony Music (ARV)

Official Charts Company 2009

Charts clubs

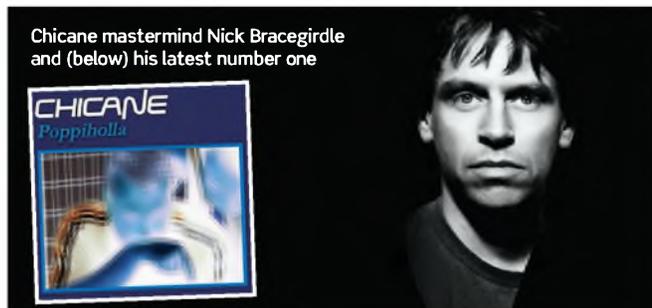
Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	2	3	CHICANE	Poppiholla / Modena
2	6	3	JIMMY D ROBINSON PRESENTS CEEVOX	At Midnight/In The Night / J Music
3	5	3	ANTON POWERS & ROSSKO	Yellow Brick Road / 3 Beat
4	8	1	FRANKMUSIK	Confusion Girl (Shame Shame Shame) / Island
5	7	4	GOSSIP	Heavy Cross / Columbia
6	9	3	PLATNUM	Trippin' / Hard2beat
7	14	2	JAMES FLY	Nothing Else Seems To Matter / Deependance
8	33	2	4 STRINGS	Take Me Away / Nebula
9	19	2	MR HUDSON	Supernova / Mercury
10	4	1	THE IAN CAREY PROJECT	Get Shaky / 3 Beat Blue
11	1	4	THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U / CR2
12	24	2	BOOTY LUV	Say It / Hed Kandi
13	NEW		WAMDUE PROJECT	Forgiveness / Fierce Angel
14	15	2	THE FULL TIME SUPER STARS	Summer Sampler / Can You Feel It Media
15	26	2	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling / Fling Down
16	20	2	JASON KARL	Bananas / white label
17	12	4	FILTHY DUKES	Messages / Fiction
18	18	2	ALAN CONNOR VS. MIKE MELANGE	I Love The Sunshine / Liberty Pop
19	NEW		CAMBOSO FEAT. JOCELYN BROWN	Love Alibi / CDR
20	NEW		BLUE PEARL	Naked In The Rain 2009 / Big Life
21	NEW		RAYGUN	Just Because / RCA
22	31	2	LAERA	Odissea Mediterranea / Stranamente music
23	16	6	BOB SINCLAR	La La Song / AATW
24	3	20	LOVERUSH UK! FEAT. MOLLY BANCROFT	Fountains Of Youth / loverush Digital
25	30	2	GRAND THEFT AUDIO FEAT. CARRIE RYAN	Hand In Hand / AATW
26	21	9	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva/Virgin
27	NEW		ALEX GAUDINO & STEVE EDWARDS	Take Me Down (To The Water) / Rise
28	NEW		FIZZY	Uncontrollable Energy / Darkness
29	13	6	SNEAKY SOUND SYSTEM	It's Not My Problem / 14th Floor
30	11	5	CASCADA	Evacuate The Dancefloor / AATW
31	NEW		MSTRKRFT	Heartbreaker / Geffen
32	17	6	ROYKSOPP	Girl And The Robot / Wall Of Sound
33	10	4	JUST JACK	Doctor Doctor / Mercury
34	25	8	THE DUBGURU	U Got 2 Know / Maelstrom
35	27	5	PAUL VAN DYK	For An Angel 2009 / New State
36	NEW		TIFF LACEY	Someone Like You / loverush Digital
37	29	8	AXWELL/INGROSSO/ANGELO/LAIDBACK LUKE/D COX	Leave The World / Avtone
38	22	7	BASEMENT JAXX	Raindrops / XL
39	NEW		BEYONCE	Sweet Dreams / Columbia
40	32	9	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak / loaded

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	9	3	JORDIN SPARKS	Battlefield / Jive
2	2	4	SHANIE	Read My Lips / Nuopie Entertainment
3	8	2	JLS	Beat Again / Epic
4	12	1	FRANKMUSIK	Confusion Girl (Shame Shame Shame) / Island
5	10	3	GOSSIP	Heavy Cross / Columbia
6	7	3	PLATNUM	Trippin' / Hard2beat
7	15	3	WILL YOUNG	Tell Me The Worst / RCA
8	NEW		BOOTY LUV	Say It / Hed Kandi
9	1	3	PUSSYCAT DOLLS	Hush Hush / Interscope
10	24	2	GIRLS CAN'T CATCH	Keep Your Head Up / Fascination
11	NEW		BEYONCE	Sweet Dreams / Columbia
12	16	2	CHIPMUNK	Diamond Rings / Columbia
13	NEW		RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy / Incentive
14	26	1	POLARKREIS 18	Alleen Allein / Polydor
15	25	2	METRO STATION	Seventeen Forever / Columbia
16	22	2	DAVID TAVARE FEAT. ZEIVISSA	Hot Summer Nights / AATW
17	29	2	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling / Fling Down
18	NEW		STEVE APPLETON	City Won't Sleep / RCA
19	13	4	LADY GAGA	Paparazzi / Interscope
20	20	5	DOLLY ROCKERS	Je Suis Une Dolly / white label
21	NEW		DCODE FEAT. EMMA	Who Are You / AATW
22	11	5	SEPTEMBER	Until I Die / Hard2beat
23	NEW		GRAND THEFT AUDIO FEAT. CARRIE RYAN	Hand In Hand / AATW
24	19	6	CASCADA	Evacuate The Dancefloor / AATW
25	NEW		FILTHY DUKES	Messages / Fiction
26	23	8	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva/Virgin
27	3	3	JONAS BROTHERS	Paranoid / Hollywood
28	NEW		RAYGUN	Just Because / RCA
29	4	4	MZ BRATT	Who Do You Think You Are? / Aatw/mtv
30	5	4	KID BRITISH	Our House Is Dadless / Mercury

Iceland adds flavour to Chicane's chart-topper



Chicane mastermind Nick Bracegirdle and (below) his latest number one

THE MELODIC BEAUTY OF HOPPIPOLLA earned Icelandic icons Sigur Ros their highest charting single in 2006, when it peaked at number 24, and it has continued to sell well ever since, with its 100,000th sale likely to occur before the end of the month.

Its haunting refrain has now been borrowed by club chart veterans Chicane, whose palindromic take on the track, Poppiholla, "trance-forms" it without losing any of its charm.

The result is another number one Upfront club chart smash for Chicane coming a year and two weeks after last chart-topper Bruised Water, a collaboration with Natasha Bedingfield which was itself based on another Chicane club chart-topper, 1999's Saltwater – a track which was itself a tranced-up version of Carnad's Theme From Harry's Game.

Alan Jones

Meanwhile, Jordyn Sparks secures her first ever number one on the Commercial Pop chart, storming to pole position with Battlefield, which won a tough battle for chart honours against Shanie's Read My Lips, which is number two for the second week in a row. Sparks' song was propelled to the summit by mixes from Monk & Prof and Bimbo Jones. Her previous highest charting single, One Step At A Time, reached number six in February.

Keri Hilson's Knock You Down collaboration with Kanye West and Ne-Yo remains firmly in control atop the Urban chart, securing its fifth week at number one. With Black-eyed Peas' Boom Boom Pow remaining at number three, Polydor/Universal's Interscope imprint fills all of the medal positions for the third week in a row.



Winning the chart war: Jordyn Sparks tops the Commercial Pop Top 30



Packing a wallop: Keri Hilson defends the Urban Top 30 top spot

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	7	KERI HILSON FEAT. KANYE WEST & NE-YO	Knock You Down / Interscope
2	2	4	PUSSYCAT DOLLS	Hush Hush / Interscope
3	3	14	BLACK EYED PEAS	Boom Boom Pow / Interscope
4	6	3	FLO-RIDA FEAT. NELLY FURTADO	Jump / Atlantic
5	4	6	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone / Interscope
6	5	9	SEAN PAUL	So Fine / Atlantic/ve
7	12	5	BEYONCE	Sweet Dreams / Columbia
8	9	10	FLO-RIDA	Suga / Atlantic
9	10	4	CHIPMUNK	Diamond Rings / Columbia
10	19	3	JORDIN SPARKS	Battlefield / Jive
11	11	3	JLS	Beat Again / Epic
12	14	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bankers / Out2Stanc
13	15	15	JAMIE FOXX	Blame It / J
14	17	2	CIARA FEAT. MISSY ELLIOTT	Work / RCA
15	8	14	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic / Zomba
16	16	1	SHONTELLE	Stuck With Each Other / Island
17	24	2	JAY-Z	D.O.A / Jst Jam
18	18	8	BEYONCE	Diva / Columbia
19	20	17	TINCHY STRYDER FEAT. N-DUBZ	Number 1 / 4th & Broadway
20	7	3	LADY GAGA	Paparazzi / Interscope
21	23	12	EMINEM	We Made You / Interscope
22	22	15	KERI HILSON FEAT. TIMBALAND	Return The Favor / Interscope
23	13	5	LETHAL BIZZLE	Go Hard / Search & Destroy
24	21	3	BUSTA RHYMES	World Go Round / Interscope
25	25	15	A R RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho! / Interscope
26	NEW		SEAN KINGSTON	Fire Burning / RCA
27	27	2	MZ BRATT	Who Do You Think You Are? / Aatw/mtv
28	30	15	IRONIK FEAT. CHIPMUNK & EITON JOHN	Tiny Dancer (Hold Me Closer) / Asylum
29	26	7	MELANIE FIONA	Give It To Me Right / Island
30	29	23	AKON FEAT. KARDINAL OFFISHALL & COLBY D'DONIS	Beautiful / Universal

Cool Cuts Top 20

Pos	ARTIST	Title
1	CALVIN HARRIS	Ready For The Weekend
2	MOBY	Pale Horses
3	SHARAM	She Came Along
4	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Holiday
5	U2	I'll Go Crazy If I Don't Go Crazy Tonight
6	MPHO	Box N Locks
7	FONZERELLI	Dreamin
8	MR D.Y.F FEAT. SHENA	Hold On
9	MAJOR LAZER	Hold The Line
10	P-MONEY FT. VINCE HARDER	Everything
11	DOVES	Jetstream
12	SQUARE1 FT. SIOBHAN DONAGHY	Styfling
13	THE NEW DEVICES	Everything Good
14	TV ROCK FEAT. RUDY	In The Air
15	BLUE PEARL	Naked In The Rain 2009
16	SANDER KLEINENBERG	This Is Our Night
17	WAMDUE PROJECT	Forgiveness
18	YVES LAROCK & STEVE EDWARDS	Listen To The Voice Inside
19	BUSTA RHYMES	World Go Round
20	RICHARD GREY	Such A Shame



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

Charts analysis

Analysis Alan Jones



Cascada's Natalie Horler

Jackson finds Cascada are harder to budge

FOR THE SECOND WEEK IN A ROW, the late Michael Jackson casts a giant shadow over the charts, with his share of the Top 75 albums chart increasing from seven to nine, while his record tally of 20 simultaneous Top 75 singles chart entries, established a week ago, is instantly smashed, with 27 titles listed this week. It may not seem like it, but his influence is actually on the wane - 35 Jackson songs were in the first midweek sales flashes, and those that remain have largely been progressing downwards since Tuesday. Jackson also has five of the Top 20 singles, 13 of the Top 40, and 49 of the Top 200. He has six of the Top 20 albums, eight of the Top 40 and 12 of the Top 200.

For all Jackson's huge influence on this week's charts, he is unable to achieve a posthumous number one single, although his Essential album catapults 20-1 (69,329 sales) to lead the albums chart ahead of La Roux, who make their debut at number two with their self-titled, introductory long player on first-week sales of 62,650. Meanwhile, their singles crown passes to Cascada, whose Evacuate The Dancefloor smashes its way to the summit on first-week sales of 61,209. Jackson's Number Ones album, which topped the chart last week, dips to three on sales of 56,474.

Jackson is only the third act to secure consecutive number one albums - The Beatles did it twice, first when With The Beatles replaced Please Please Me at the summit in

December 1963; then when Beatles For Sale unseated A Hard Day's Night a year later. Mike Oldfield's Tubular Bells belatedly topped the chart in October 1974, a week after follow-up Hergest Ridge topped the list.

Cascada's eighth hit, Evacuate The Dancefloor is the title track of their third album, which drops today (Monday), and marks a major recovery from the number 28 peak of their last single, a cover of the Bruce Springsteen composition, Because The Night. The chart's 1,100th number one since its 1952 inception, Evacuate The Dancefloor is the third this century by a German act (out of 256), following Toca's Miracle by Fragma (2000) and Loneliness by Tomcraft (2003). The others were originally instrumental tunes with vocals by British females grafted on (Coco on Toca's Miracle, Vivian on Loneliness) but Cascada's is a custom-built track, with vocals from Natalie Horler, who has British parents and sounds like a native Brit herself but was actually born and brought up in Bonn.

Evacuate The Dancefloor trailed on midweek sales flashes to Man In The Mirror, the most popular of Michael Jackson's tracks in the wake of his death. Although unable to maintain its strong start, Man In The Mirror improves 11-2 in the week on sales of 56,151 copies - one more than Bulletproof. Of the other Jackson tracks in the chart, the most popular are Billie Jean (up 25-10, 21,432 sales), Thriller (23-12, 20,677

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,688,712	1,790,277
prev week	2,683,008	1,569,373
% change	+0.2%	+14.1%

Last week	Compilations	Total albums
Sales	353,766	2,144,043
prev week	384,663	1,954,036
% change	-8.0%	+9.7%

Year to date	Singles	Artist albums
Sales	70,249,950	42,327,093
vs prev year	50,866,295	45,099,675
% change	+38.1%	-6.1%

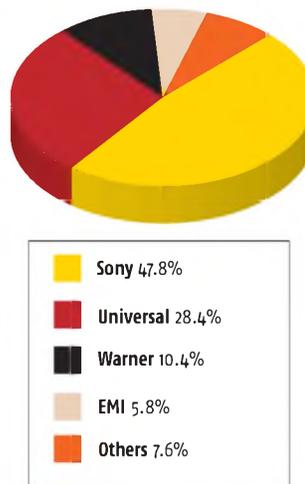
Year to date	Compilations	Total albums
Sales	11,201,803	53,528,896
vs prev year	13,061,338	58,161,013
% change	-14.2%	-8.0%

Compiled from sales data by Music Week

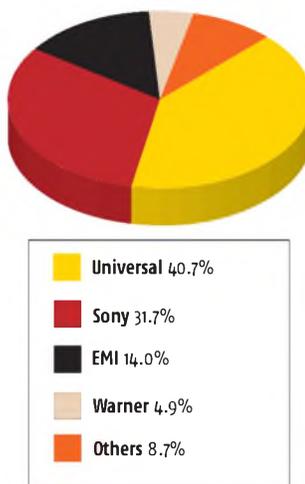
sales) and Smooth Criminal (28-13, 19,801 sales). Of five tracks by The Jackson Five/Jacksons among the intake, the strongest showing comes from I Want You Back, the quintet's 1970 debut hit, which reached number two at the time, and climbs 55-43 (7,598 sales) this week. Singles and albums by Jackson solo, with sister Janet, Paul McCartney and with his brothers racked up total sales of more than 600,000 last week. While its hard to begrudge the late star his posthumous success, it must be a little galling for new and developing acts like Pitbull, whose I Know You Want Me (Calle Ocho) is limited to a 54-28 climb. Were Jackson still alive and sales patterns for other records unchanged, Pitbull would have debuted at number 43 last week, and climbed to 21 this week. He may or may not suffer long term from the setback, which will undoubtedly have cost him both profile and airplay. Although a straight ranking of biggest sellers is largely a good thing, maybe the US has it right in keeping catalogue out of the main singles and albums charts.

With Jackson's hold on the album chart less emphatic than his singles dominance, there is plenty of room for Top 40 debuts by Ali Campbell, Killswitch Engage and The Kenyan Boys Choir. Former UB40 front man Campbell, 50, secures his third straight Top 20 solo success from as many releases. His 1995 solo debut, Big Love, reached number six and sold 63,050 copies, while 2007's Running Free peaked at number nine and sold 71,320 copies. New album Flying High, his first since departing from UB40, debuts at number 13 on sales of 13,250 copies and includes guest appearances from the likes of Craig David, Sway, Shaggy and German reggae star Gentleman. Campbell's last album with UB40, TwentyfourSeven, peaked at a lowly number 81 last June, and has thus far sold just 7,220 copies.

ARTIST ALBUMS



SINGLES



American metalcore band Killswitch Engage secure by far their highest chart placing, with their self-titled fifth album debuting at number 29 on sales of 7,842 copies. The band's debut album, from 2000, was also eponymous but failed to chart, and sold just 3,522 copies. Their highest charting album hitherto was 2004's The End Of Heartache, which reached number 40 but its sales of 57,703 mean it narrowly trails their biggest seller, 2006's As Daylight Begins, which reached number 64 but has sold 58,898 copies.

With 25 members aged between 13 and 24, The Kenyan Boys Choir performed at US President Barack Obama's inauguration. Their raised profile brought them a contract with Universal and their first album Spirit Of Africa debuts at number 21 this week (9,966 sales). It features a largely authentic ethnic African repertoire including the South African national anthem but the first single is a cover of Paul Simon's Homeless, and the album also includes an unseasonable version of the Christmas carol Oh Holy Night.

Moby continues his downward trend with Wait For Me - his debut selection for his own label, Little Idiot - in at number 44 on sales of 5,590 copies. Since topping the chart in 2000 with Play (which sold 1,850,388 copies) and 2002 with 18 (518,828 copies), he has experienced diminishing returns for his regular album releases, reaching number eight with Hotel in 2005 (100,411 copies) and number 28 with 2008's Last Night, his final album for Mute after 13 years with the label.

With so much happening last week, we failed to mention the compilation chart, where Chilled 2: 1991-2009 was knocked off the top after a five-week run, ceding pole position to Clubland 15. The latter improves its lead at the top with 30,690 sales, putting it well ahead of new runner-up, R&B In The Mix (19,578 sales). Clubland 15 is the 17th number one in the series for AATW and partners UMTV, whose Cascada track Evacuate The Dancefloor also leads the singles chart. It is the 13th of 15 regular Clubland albums to top the chart. Since the first Clubland album was launched seven years ago last week, the series has generated sales of 5,715,415 copies, with a top contribution of 453,658 sales for 2003's Clubland 4.

As Michael Jackson product continued to attract fans, sales took a turn for the better last week, with singles climbing 0.2% week-on-week to 2,688,712. Album sales improved by 9.7% week-on-week to 2,144,043 - marginally below same-week 2008 sales of 2,151,901.

International charts coverage Alan Jones

Jackson legacy lays claim to the world's charts... well, almost

AMERICAN ACTS ARE IN THE ASCENDANCY around the world at the moment, with the existing duopoly of Black Eyed Peas and the Jonas Brothers being joined - and overtaken - around the globe by the late Michael Jackson, who earns high re-entries everywhere that charts have been compiled since his death. That therefore does not include Australia, where the current chart was compiled from sales up to

midnight the day before he died. He therefore has no albums or singles in the chart this week, though the picture is likely to be very different a week hence.

Neighbouring New Zealand does have charts reflecting the upturn in sales after Jackson's death, however, with four of his titles making the Top 40, of which The Essential Michael Jackson (number 14) owns the highest debut honours. Jacko is not

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 MICHAEL JACKSON The Essential	£11.98	£11.99	£11.99	£11.93
2 LA ROUX la Roux	£8.98	£8.99	£8.95	£8.93
3 MICHAEL JACKSON Number Ones	£8.07	£4.99	£7.15	£6.47
4 KASABIAN West Ryder Pauper...	£8.98	£8.99	£8.95	£8.93
5 MICHAEL JACKSON King Of Pop	£8.98	£7.99	£8.95	£8.93

Charts sales

Key
 ■ Highest new entry ■ Highest climber

Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	2	KATHERINE JENKINS <i>Premiere</i> / UCI (ARV)
2	1	THE PRIESTS <i>The Priests</i> / Epic (ARV)
3	4	FARYL <i>Faryl</i> / Decca (ARV)
4	3	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen - Journey</i> / UCI (ARV)
5	5	KATHERINE JENKINS <i>Serenade - Deluxe Edition</i> / UCI (ARV)
6	7	ENCHANTED VOICES <i>Howard Goodall's Enchanted Voices</i> / Classic FM (ARV)
7	8	KATHERINE JENKINS <i>Living A Dream</i> / UCI (ARV)
8	NEW	MONTEVERDI CHOIR/GARDINER <i>Is Bach/Cantatas - Vol 4</i> / SDC (SEL)
9	8	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen</i> / UCI (ARV)
10	10	BABY EINSTEIN MUSIC BOX <i>Baby Einstein - Lullaby Classics</i> / Baby Einstein (E)

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

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	MOBY <i>Wait For Me</i> / Little Idiot
2	1	PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital
3	2	EMPIRE OF THE SUN <i>Walking On A Dream</i> / Virgin
4	RE	PENDULUM <i>In Silico</i> / Warner Brothers
5	3	VARIOUS <i>Chilled 2 - 1991-2009</i> / Ministry (E)
6	RE	VARIOUS <i>Hed Kandi - Beach House</i> / Hed Kandi
7	4	VARIOUS <i>Summer Sessions</i> / Ministry (E)
8	5	PENDULUM <i>Live At Brixton Academy</i> / Warner Brothers
9	6	VARIOUS <i>Freemasons - Shakedown 2</i> / Loaded
10	7	VARIOUS <i>Clubland 15</i> / Universal TV

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

Jazz albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS <i>Ultimate Blues</i> / Decca (ARV)
2	2	MELODY GARDOT <i>My One And Only Thrill</i> / Verve (ARV)
3	3	DIANA KRALL <i>Quiet Nights</i> / Verve (ARV)
4	5	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most Of It Left</i> / Warner Brothers (CIN)
5	4	MICHAEL BUBBLE <i>Call Me Irresponsible - Special Edition</i> / Republic (CIN)
6	6	SEASICK STEVE <i>Dog House Music</i> / Bronzeat (PIAS)
7	RE	IMELDA MAY <i>Love Tattoo</i> / Blue Thumb (ARV)
8	7	MILES DAVIS <i>Kind Of Blue</i> / Columbia (ARV)
9	8	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
10	9	MELODY GARDOT <i>Worrisome Heart</i> / UCI (ARV)

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

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	KILLSWITCH ENGAGE <i>Killswitch Engage</i> / Roadrunner (CIN)
2	1	GREEN DAY <i>21st Century Breakdown</i> / Reprise (CIN)
3	6	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
4	3	STEEL PANTHER <i>Feel The Steel</i> / Island (ARV)
5	8	LINKIN PARK <i>Minutes To Midnight</i> / Warner Brothers (CIN)
6	7	NICKELBACK <i>Dark Horse</i> / Roadrunner (CIN)
7	4	CHICKENFOOT <i>Chickenfoot</i> / earMUSIC (PIAS)
8	10	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
9	RE	PARAMORE <i>Riot</i> / Fueled By Ramen (CIN)
10	RE	AC/DC <i>Back In Black</i> / Epic (ARV)

Official Charts Company 2009. Covers period from June 7 - 13.

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS <i>Clubland 15</i> / Universal TV (ARV)
2	NEW	VARIOUS <i>R&B In The Mix</i> / Universal TV (ARV)
3	2	VARIOUS <i>Chilled 2 - 1991-2009</i> / Ministry (E)
4	NEW	VARIOUS <i>Jackie - Summer Special</i> / EMI Worldwide (ARV)
5	3	VARIOUS <i>Big Tunes Ignition</i> / Hardbeat (ARV)
6	7	VARIOUS <i>Ultimate Pop Party</i> / UMTV (ARV)
7	3	VARIOUS <i>Now That's What I Call Music 72</i> / EMI & Virgin/UMTV (E)
8	5	VARIOUS <i>Heartbreakers</i> / Universal TV (ARV)
9	4	VARIOUS <i>Summer Sessions</i> / Ministry (E)
10	NEW	VARIOUS <i>The Sound Of Hardcore 2009</i> / Ministry (E)
11	NEW	VARIOUS <i>Feel Good 80s</i> / Sony Music (ARV)
12	5	VARIOUS <i>DJ EZ - The Essential Garage Collection</i> / Ministry (E)
13	12	OST <i>Hannah Montana - The Movie</i> / Walt Disney (E)
14	10	VARIOUS <i>Ska Mania</i> / UMTV (ARV)
15	3	VARIOUS <i>Essential Reggae</i> / Ministry (E)
16	11	VARIOUS <i>R&B Collection - Summer 2009</i> / UMTV (ARV)
17	NEW	VARIOUS <i>Freemasons - Shakedown 2</i> / Loaded (PIAS)
18	14	OST <i>Mamma Mia</i> / Polydo (ARV)
19	RE	OST <i>Twilight</i> / Atlantic (CIN)
20	16	VARIOUS <i>Dance Nation - Your Big Night Out</i> / Hardbeat (ARV)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN <i>Bonkers</i> / Dntee Stanik (PIAS)
2	2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR <i>Heartbreak</i> / Loaded (PIAS)
3	3	BASEMENT JAXX <i>Raindrops</i> / XL (PIAS)
4	4	THE PRODIGY <i>Warrior's Dance</i> / Take Me To The Hospital (ESSIADA)
5	5	LAZEE FEAT. NEVERSTORE <i>Hold On</i> / Hardbeat (ARV)
6	6	JACK PENATE <i>Be The One</i> / XL (PIAS)
7	10	FRIENDLY FIRES <i>Jump In The Pool</i> / XL (PIAS)
8	7	THE PRODIGY <i>Omen</i> / Take Me To The Hospital (ESSIADA)
9	8	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME <i>Dance With Me</i> / Dntee Stanik (PIAS)
10	NEW	THE GASLIGHT ANTHEM <i>The '59 Sound</i> / Side One Dummy (PIAS)

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	ALI CAMPBELL <i>Flying High</i> / Jacaranda (ARV)
2	1	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital (ESSIADA)
3	2	FLEET FOXES <i>Fleet Foxes</i> / Bella Union (ARV)
4	2	JACK PENATE <i>Everything Is New</i> / XL (PIAS)
5	4	FRIENDLY FIRES <i>Friendly Fires</i> / XL (PIAS)
6	NEW	MOBY <i>Wait For Me</i> / Little Idiot (ROMIARV)
7	5	MADNESS <i>Liberty Of Norton Folgate</i> / Lucky Seven (PIAS)
8	NEW	THE GASLIGHT ANTHEM <i>The '59 Sound</i> / Side One Dummy (PIAS)
9	NEW	THE LOW ANTHEM <i>Oh My God, Charlie Darwin</i> / Bella Union (ARV)
10	10	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> / XL (PIAS)

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h Jones



the only artist to have four albums on the list, however - the unlikely Scottish MOR/country phenomenon **Isla Grant** has four too, including her new album, *Movin' On*, which debuts at number three.

In Canada, Number Ones explodes 178-3 for Jackson, but UK act **Elvis Costello's** *Secret, Profane & Sugarcane* slides 33-56, while also falling 33-46 in the US and departing the Swedish, Belgian and Spanish charts.

George Harrison's *Let It Roll* is falling faster, dipping 24-41 in America - still good enough to be the top album by a UK act across the pond. Let

It Roll suffers an even more dramatic 18-77 dive in Canada, leaving Ireland as the only territory where it improves, albeit slightly, with a 55-50 climb.

Placebo's *Battle For The Sun* suffers a big second-week slide, notably in the US, where it was number 51 last week but now dips out of the Top 100, and Mexico, where it dives 9-27. It has a more gentle decline in Russia, where it slips 4-5.

In addition to their album chart dominance, **Black Eyed Peas** are enjoying a second massive hit from their album *The E.N.D.* in the form of

I Gotta Feeling, which replaces first smash single, *Boom Boom Pow*, at number one in the US, ending the latter's 12-week run at number one. *I Gotta Feeling* also moves to the top of the Australian chart (where it is their sixth number one, and likewise unseats *Boom Boom Pow*) - and New Zealand, becoming their fifth number one there.

Holding up better in Australia than anywhere else, **Lily Allen's** *It's Not Me, It's You* racks up its 20th straight week in the Top 10, holding at number four while third single *Not Fair* is similarly flushed with success, and holds at number four.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer/Publisher/Writer) / Label / Catalogue number (Distributor)	
1	New		CASCADA Evacuate The Dancefloor (Reuter/Peifer) CC/Songkitchen (Peifer/Eshuis/Reuter) / AATWJUMTV CDG10E179 (ARV)	HIGHEST NEW ENTRY
2	11	3	MICHAEL JACKSON Man In The Mirror (Jackson/Jones) Universal/Cherry Lane/Catalyst (Bellard/Garrett) / Epic 6513886 (ARV)	+50% SALES INCREASE
3	1	2	LA ROUX Bulletproof (Langmeier/Jackson) Big Life (Langmeier/Jackson) / Polydor 2705727 (ARV)	
4	2	4	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Guetta/Rister) Razor Boy/Scry AV/Presom Time/CC (Rister/Guetta/Nervo/Nervo/Rowland) / Positiva/Virgin COTIV287 (E)	
5	4	10	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotte/Fusari) / Interscope USU170824408 (ARV)	
6	3	8	BLACK EYED PEAS Boom Boom Pow (Will.I.Am) Catalyst/Cherry Lane Music/EMI (Accens/Pineda/Gomez) / Interscope 2707191 (ARV)	
7	6	6	AGNES Release Me (Hansson/Perisson/Greaves) Kobalt/Appleboy/Shirobell/EMI (Hansson/Vaugan/Agnes) / 3 Beat CAIC0150164642 (ARV)	
8	5	7	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down (Danje/Hilson) Universal/EMI/Warner Chappell/Imagem/Kobalt (Hills/Hilson/Cosson/Smith/Araica/West) / Interscope 2711463 (ARV)	
9	7	4	PIXIE LOTT Mama Do (Hauge/Thornalley) Universal/Dalmatian Songs (Hauge/Thornalley) / Mercury 2701461 (ARV)	
10	25	7	MICHAEL JACKSON Billie Jean (Jones) Warner Chappell (Jackson) / Epic 8287672512 (ARV)	+50% SALES INCREASE
11	10	6	THE VERONICAS Untouched (Gec) Catalyst/Cherry Lane Music/EMI (Ged/Original/Original/Original) / Sire CAIC0132546939 (CIN)	
12	23	4	MICHAEL JACKSON Thriller (Jones) Chrysalis Music (Temperton) / Epic USSM19902989 (ARV)	+50% SALES INCREASE
13	28	5	MICHAEL JACKSON Smooth Criminal (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 82876725292 (ARV)	+50% SALES INCREASE
14	9	7	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) Nutting Hill/Bug (Mills/Van Helden) / Ditee Starik SIANKOUSLUS (PIAS)	
15	New		JAMIE T Sticks N Stones (Bones/Jamie T) Imagem (Jamie T) / Virgin VSLD1-991 (E)	
16	16	16	LA ROUX In For The Kill (Langmeier/Jackson) Big Life (Langmeier/Jackson) / Kitsune 2700304 (ARV)	SALES INCREASE
17	8	7	DANIEL MERRIWEATHER Red (Ronson) Red Ink/EMI/Kobalt (McLarnon/Ghost/Dench) / 88697499282 (ARV)	
18	12	2	FLORENCE & THE MACHINE Rabbit Heart (Raise It Up) (Egworth) Universal/EMI (Welch/Egworth) / Island 271001 (ARV)	
19	30	4	MICHAEL JACKSON Beat It (Jones) Warner Tameliane (Jackson) / Epic 82876725182 (ARV)	+50% SALES INCREASE
20	14	4	JORDIN SPARKS Battlefield (Biercanell/Tedder/Watters/Wilkins) EMI/Kobalt/Sony/ATV/Breakthrough (Reidons/M Y W (Blennemelio/Tedder/Watters/Wilkins)) / Jive 88697553682 (ARV)	
21	13	3	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) (Freemasons/Steinert) Skint/Sony AV/Imagem (Wilshers/Sime/Steinert/Bextor) / Loaded LWA0132LD (PIAS)	
22	29	5	THE SATURDAYS Work (Sommerdahl/Engstrom) Kobalt/Universal/ Waterfall/P & W (Wolcott/Sommerdahl/Engstrom) / Polydor 2701835 (ARV)	+50% SALES INCREASE
23	15	9	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Gonsin) Patrick/EMI/Warner Chappell (Way/Scheffer/Siegl) / Interscope 2709754 (ARV)	
24	20	5	KASABIAN Fire (Pizzorno/Dan The Automator) EMI (Pizzorno) / Columbia PARADISE54 (ARV)	
25	45	4	MICHAEL JACKSON Black Or White (Jackson) Warner Chappell (Jackson) / Epic 8287673302 (ARV)	+50% SALES INCREASE
26	50	4	MICHAEL JACKSON Dirty Diana (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 82876725272 (ARV)	+50% SALES INCREASE
27	18	5	PUSSYCAT DOLLS Hush Hush (Wet/Larsson) Pop-Nut/Universal/Blot Svec/Ultra Music/P Songs/Waterfall (Rundhane/Larsson/Walden) / Interscope CAIC015300497 (ARV)	
28	54	2	PITBULL I Know You Want Me (Calle Ocho) (Focx) Don Williams/Belland/RedDo It Yourself (Wolfsky/Selph/Line/Foran/Boxall/Gunnella/Perez) / Postma LAIC05069051 (E)	+50% SALES INCREASE
29	19	4	LINKIN PARK New Divide (Shinoda) Imagem (Linkin Park) / Warner Brothers CAIC015003415 (CIN)	
30	17	11	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fitzsimth) Sony AIV/EMI/Chrysalis (Fitzsimth/Dunquah/Contostavos) / 4th & Broadway 2701362 (ARV)	
31	24	25	LADY GAGA Poker Face (Redone) Sony ATV (Germanotte/Rhiet) / Interscope 2703459 (ARV)	
32	67	3	MICHAEL JACKSON They Don't Care About Us (Jackson) Warner Chappell (Jackson) / Epic 8287673442 (ARV)	HIGHEST NUMBER
33	38	3	MICHAEL JACKSON Earth Song (Jackson/Foster/Battrell) Warner Chappell/Imagic Music (Jackson) / Epic 8287673422 (ARV)	+50% SALES INCREASE
34	47	4	MICHAEL JACKSON The Way You Make Me Feel (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 82876725252 (ARV)	+50% SALES INCREASE
35	44	3	MICHAEL JACKSON You Are Not Alone (Kelly/Jackson) Universal/Imagem (Kelly) / Epic 8287673402 (ARV)	+50% SALES INCREASE
36	31	4	NOISETTIES Never Forget You (Abbiss) Warner Chappell/Universal (Shuniva/Smith/Morrison/Astasio/Pebworth) / Vertigo CAIC019099193 (ARV)	SALES INCREASE
37	22	5	TAKE THAT Said It All (Shanks) Stage Three/Sony AIV/EMI/Universal (Robson/Burrow/Orange/Dwen/Doneid) / Polydor 2708717 (ARV)	
38	48	5	MICHAEL JACKSON Don't Stop 'Til You Get Enough (Jones) Warner Chappell (Jackson) / Epic 8287672512 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer/Publisher/Writer) / Label / Catalogue number (Distributor)	
39	Re-entry		BLACK EYED PEAS I Gotta Feeling (Guetta) Catalyst/Cherry Lane/EMI/Narous (Adams/Pineda/Gomez/Original/Original/Original) / Interscope USU170965169 (ARV)	+50% SALES INCREASE
40	57	4	MICHAEL JACKSON Bad (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic 82876725242 (ARV)	+50% SALES INCREASE
41	21	2	BASEMENT JAXX Raindrops (Ratcliffe/Saxton) Universal (Ratcliffe/Saxton) / XL XLS444CD (PIAS)	
42	33	15	LIJY ALLEN Not Fair (Kurslin) EMI/Universal (Allen/Kurslin) / Regal REG153CD (E)	
43	55	4	THE JACKSON 5 I Want You Back (The Jacksons) Jobete Music/EMI (The Corporation) / Motown CATCD253277 (ARV)	SALES INCREASE
44	35	30	JASON MRAZ I'm Yours (Terefe) Fintage (Mraz) / Elektra A10308CD (CIN)	
45	26	8	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloan/Mayles) Sony AIV/CC (Sloan/Sloan/Littlemore) / EMI DINS01294 (E)	
46	58	2	MICHAEL JACKSON Ben (The Corporation) Jobete Music/EMI (Black/Scherf) / Motown USMD1722267 (ARV)	SALES INCREASE
47	32	9	KATY PERRY Waking Up In Vegas (Wells/Perry) Kobalt/Warner Chappell (Carsson/Chil/Perry) / Virgin VSCU11993 (E)	
48	34	13	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 88697513252 (ARV)	
49	43	5	LENKA The Show (Brawley) Sony ATV (Kilgus/Reeves) / Columbia CAIC0150338264 (ARV)	
50	65	2	THE JACKSON 5 ABC (The Corporation) Jobete Music/EMI (The Corporation) / Motown CAIC05334 (ARV)	SALES INCREASE
51	51	27	LADY GAGA Just Dance (Redone/Akon) Sony AIV (Germannotta/Thiam/Khayat) / Interscope 1796062 (ARV)	SALES INCREASE
52	27	3	PALOMA FAITH Stone Cold Sober (Byrne/Mackichan) Universal/Chrysalis (Faith/Byrne/Mackichan) / Epic 88697529352 (ARV)	
53	36	18	BEYONCE Halo (Knowles/Tedder) Sony AIV/EMI/Kobalt (Bugart/Tedder/Knowles) / Columbia 88697519782 (ARV)	
54	73	4	MICHAEL JACKSON Rock With You (Jackson/Jones) Chrysalis Music (Temperton) / Epic 82876725132 (ARV)	SALES INCREASE
55	Re-entry		THE JACKSON 5 Blame It On The Boogie (The Jacksons) TBC (Jackson/Jackson/Krush) / Epic CAIC014930 (ARV)	+50% SALES INCREASE
56	40	12	THE PRODIGY Warrior's Dance (Howlett) EMI/Sheelock Holmes/Chebe/Henry/Lent/Ver/Bus (Howlett/Gracer/Mills/Struck) / Take Me To The Hospital HOSPC0504 (ESS/AOA)	
57	72	2	MICHAEL JACKSON Wanna Be Startin' Somethin' (Jackson/Jones) Warner Chappell/Imagic Music (Jackson) / Epic USSM19220025 (ARV)	SALES INCREASE
58	39	12	EMINEM We Made You (Dr Dre) Universal/LL (Mathers/Batson/Young/Parker/Lawrence/Egan) / Interscope 2705415 (ARV)	
59	Re-entry		THE JACKSONS Can You Feel It (The Jacksons) Sigg/Mijac/Warner Chappell (Jackson/Jackson) / Epic USSM1983304 (ARV)	+50% SALES INCREASE
60	Re-entry		MICHAEL JACKSON You Rock My World (Jerkins) Sony AIV/Warner Chappell/EMI/Nutting Hill (Jackson) / Epic 6720292 (ARV)	+50% SALES INCREASE
61	49	14	FLO-RIDA Sugab (DJ Monte) LGSony AIV/Kobalt (Dillard/Humphrey/Carene/Battley/Battley/Gabatt/Lubin) / Atlantic A10338CD (CIN)	
62	42	16	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) Universal (Rahman/Gulzar/Smith) / Interscope CAIC0143443994 (ARV)	
63	Re-entry		MICHAEL JACKSON Heal The World (Jackson/Foster) Warner Chappell/Imagic Music (Jackson) / Epic 8287673382 (ARV)	
64	63	15	NOISETTIES Don't Upset The Rhythm (Abbiss) Universal/Warner Chappell (Shuniva/Smith/Morrison/Astasio/Pebworth) / Mercury 1795333 (ARV)	SALES INCREASE
65	71	2	THE JACKSON 5 I'll Be There (Gordy/West/Davis/Hutch) Jobete Music/EMI (Gordy/West/Davis/Hutch) / Motown USM1000049 (ARV)	SALES INCREASE
66	Re-entry		MICHAEL JACKSON Leave Me Alone (Jones/Jackson) Warner-Tameliane (Jackson) / Epic 82876725202 (ARV)	+50% SALES INCREASE
67	41	6	LITTLE BOOTS New In Town (Kurslin) EMI/Universal (Kurslin/Hesketh) / Sixsevenine 679166CD (CIN)	
68	60	7	PAOLO NUTINI Candy (Johns) Warner Chappell (Nutini) / Atlantic A1UK087CD (CIN)	
69	37	5	GOSSIP Heavy Cross (Rubin/Gossip) Chrysalis Music/Dark Lives Music (Gossip) / Columbia 8869753632 (ARV)	
70	Re-entry		MICHAEL JACKSON/JANET JACKSON Scream (Janet/Jackson) EMI/Byte Line/Imagic/Warner Chappell/Black Ice (Harris/Hillevin/Jackson/Jackson) / Epic USSM19000005 (ARV)	+50% SALES INCREASE
71	New		CIARA FEAT. MISSY ELLIOTT Work (Tbc) Tbc (Tbc) / Deface US172900040 (ARV)	+50% SALES INCREASE
72	56	18	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony AIV (Khayat/Stann/Iglesias) / Interscope CAIC0148449355 (ARV)	
73	Re-entry		MICHAEL JACKSON Off The Wall (Jones) Chrysalis Music (Temperton) / Epic USSM19220025 (ARV)	
74	Re-entry		MICHAEL JACKSON Give In To Me (Jackson/Sweden) Warner-Tameliane/Imagic Music (Jackson/Battrell) / Epic 6590692 (ARV)	+50% SALES INCREASE
75	61	12	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Sjarnstrom/Reddon/Zimmerman) / Virgin/Maustrap MAU501X (E)	

Official Charts Company 2009.

AEC 56	Candy 68	Heartbreak (Make Me A Dancer) 21	Jai Ho! (You Are My Destiny) 62	Number 1 30	Sticks N Stones 15	Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)	As used by Radio One
Bad 40	Dirty Diana 26	Heavy Cross 69	Just Dance 51	Off The Wall 73	Stone Cold Sober 52		
Battlefield 20	Don't Stop 'Til You Get Enough 38	Hush Hush 41	Kiss Me Thru The Phone 23	Paparazzi 5	Suga 61		
Beat It 39	Don't Upset The Rhythm 64	I Gotta Feeling 39	Knock You Down 8	Takin' Back My Love 72	The Show 49		
Ben 46	Earth Song 33	I Know You Want Me (Calle Ocho) 28	Leave Me Alone 66	We Made You 98	The Way You Make Me Feel 34		
Billie Jean 10	Evacuate The Dancefloor 1	I Remember 75	Mama Do 9	When Love Takes Over 4	Work 22		
Black Or White 29	Fire 24	I Want You Back 43	Man In The Mirror 2	Work 71	Work 71		
Blame It On The Ecogie 55	Give In To Me 74	I'll Be There 65	Never Forget You 36	You Are Not Alone 35	You Rock My World 60		
Bonkers 34	Halo 53	I'm Not Alone 48	New Divide 29				
Boom Boom Pow 6	Heal The World 63	I'm Yours 44	New In Town 67				
Bulletproof 5		In For The Kill 16	Not Fair 42				
Can You Feel It 59							

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / label / Catalogue number (Distributor)	
1	20	12	MICHAEL JACKSON <i>The Essential</i> (Jones/Jackson/Various) / Epic 5204222 (ARV)	SALES INCREASE
2	New		LA ROUX <i>La Roux</i> (Langmaic/Jackson) / Polydor 1795991 (ARV)	HIGHEST NEW ENTRY
3	1	59	MICHAEL JACKSON <i>Number Ones 4</i> ★ (Jones/Jackson/Various) / Epic 2022509 (ARV)	SALES INCREASE
4	2	4	KASABIAN <i>West Ryder Pauper Lunatic Asylum</i> (Pizzoni/Dan The Automator) / Columbia 8869751831 (ARV)	
5	14	27	MICHAEL JACKSON <i>King Of Pop</i> (Jones/Jackson/Various) / Epic 8869756512 (ARV)	SALES INCREASE
6	7	2	MICHAEL JACKSON <i>Thriller 11</i> ★ (Jones/Jackson) / Epic 4085930 (ARV)	SALES INCREASE
7	3	5	PAOLO NUTINI <i>Sunny Side Up</i> ● (Nutini/Jones) / Atlantic 82564690371 (CIN)	
8	5	25	LADY GAGA <i>The Fame</i> (Recon/Space Lowboy/Fusari/Kierszenbaum/Kierulff/S) / Interscope 1789138 (ARV)	SALES INCREASE
9	6	4	BRUCE SPRINGSTEEN & E ST BAND <i>Greatest Hits 2</i> ★ (Springsteen/Creticus/Tanaka/Piotkin/Appell/Ludwig/V) / Columbia 88697530912 (ARV)	SALES INCREASE
10	17	2	MICHAEL JACKSON <i>Off The Wall</i> ★ (Jackson/Jones) / Epic 05044212 (ARV)	SALES INCREASE
11	4	31	TAKE THAT <i>The Circus 6</i> ★2★ (Shanks) / Polydor 1787444 (ARV)	
12	10	4	BLACK EYED PEAS <i>The E.N.D.</i> (Guetta/Harris/Board/Apl.De.Ap/D) / Interscope 2707969 (ARV)	SALES INCREASE
13	New		ALI CAMPBELL <i>Flying High</i> (Campbell) / Jacaranda JACARD1 (ARV)	
14	9	41	KINGS OF LEON <i>Only By The Night 5</i> ★★ (Petraglier/Kling) / Hard Me Down 8869732712 (ARV)	
15	11	19	THE PRODIGY <i>Invaders Must Die</i> ★ (Howlett) / Take Me To The Hospital HOSPEX0001 (ESS/ADA)	SALES INCREASE
16	8	5	DANIEL MERRIWEATHER <i>Love And War</i> (Ranson/White) / J 88697473192 (ARV)	
17	19	21	LILY ALLEN <i>It's Not Me It's You</i> ★ (Kauistin) / Regal 6942752 (E)	SALES INCREASE
18	45	20	MICHAEL JACKSON <i>Thriller: 25Th Anniversary Edition</i> (Jones/Jackson/Various) / Epic 8869719862 (ARV)	HIGHEST CLIMBER
19	24	8	NOISETTES <i>Wild Young Hearts</i> (Abbiss) / Vertigo 1792832 (ARV)	SALES INCREASE
20	13	8	JIM REEVES <i>The Very Best Of</i> (Various) / Sony Music 88697519072 (ARV)	
21	New		KENYAN BOYS CHOIR <i>Spirit Of Africa</i> (Lohen) / Ecca 2707259 (ARV)	
22	26	47	THE SCRIPT <i>The Script 2</i> ★ (The Script) / Phonogenic 93597351942 (ARV)	SALES INCREASE
23	Re-entry		MICHAEL JACKSON & JACKSON FIVE <i>The Very Best Of</i> (Jones/Jackson/Various) / UMI 5305912 (ARV)	
24	28	26	JASON MRAZ <i>We Sing We Dance We Steal Things</i> ● (Lerete) / Atlantic 1787897009 (CIN)	SALES INCREASE
25	41	37	FLEET FOXES <i>Fleet Foxes</i> ★ (EK) / Bella Union BELLA:0167 (ARV)	SALES INCREASE
26	22	4	KERI HILSON <i>In A Perfect World...</i> (Timbalanc/Pollow Da Don) / Interscope 2703713 (ARV)	
27	15	2	NEIL SEDAKA <i>Music Of My Life</i> (Various) / Universal IV 5320124 (ARV)	
28	51	44	KASABIAN <i>Empire 2</i> ★ (Abbiss/Kasabian) / Columbia PAKAUISE37 (ARV)	SALES INCREASE
29	New		KILLSWITCH ENGAGE <i>Killswitch Engage</i> (O'brien/Dutkiewicz) / Roadrunner RR7892 (CIN)	
30	38	3	BLUR <i>Midlife</i> (Blair/Szost/Orbit/Hillier/Lowell/Powell) / Parlophone 9553072 (E)	SALES INCREASE
31	25	33	BEYONCE <i>I Am Sasha Fierce 2</i> ★ (Gee/Dodder/The Diener/Stanger/Stewart/Various) / RCA 88697194922 (ARV)	
32	40	12	CALVIN HARRIS <i>Created Disco</i> ● (Harris) / Columbia FLYEY007 (ARV)	SALES INCREASE
33	Re-entry		MICHAEL JACKSON <i>History - Past Present And Future Book 1</i> (Jones/Jackson/Various) / Epic 4747092 (ARV)	
34	21	7	EMINEM <i>Relapse</i> (Dr Dre/Balson/Doc Ish/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV)	
35	12	3	GEORGE HARRISON <i>Let It Roll: Songs Of George Harrison</i> (Various) / EMI 9650192 (E)	
36	29	11	EMPIRE OF THE SUN <i>Walking On A Dream</i> ● (Mayes/Empire Of The Sun) / Virgin 2354032PMI (E)	
37	32	8	GREEN DAY <i>21st Century Breakdown</i> ● (Vig/Green Day) / Reprise 936249771 (CIN)	
38	36	69	DUFFY <i>Rockferry 5</i> ★3★ (Butler/Hughes/Leaker) / A&M 1756423 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / label / Catalogue number (Distributor)	
39	44	17	TAYLOR SWIFT <i>Fearless</i> ● (Chapman/Swift) / Mercury 1795298 (ARV)	SALES INCREASE
40	16	2	JACK PENATE <i>Everything Is New</i> (Epworth) / XL XLCD438 (PIAS)	
41	Re-entry		BRUCE SPRINGSTEEN <i>Working On A Dream</i> (O'brian) / Columbia 9359741352 (ARV)	
42	62	13	FRIENDLY FIRES <i>Friendly Fires</i> ● (Epworth/Macfarlane) / XL XLCD383 (PIAS)	SALES INCREASE
43	35	36	PINK <i>Funhouse 2</i> ★ (Various) / Laface 8869740642 (ARV)	
44	New		MOBY <i>Wait For Me</i> (Moby) / Little Idiot 1010701 (ARV)	
45	46	9	NEIL YOUNG <i>Greatest Hits</i> ● (Various) / Reprise 9362489242 (CIN)	SALES INCREASE
46	34	32	THE KILLERS <i>Day & Age 3</i> ★ (Price) / Vertigo 1785121 (ARV)	
47	57	4	LITTLE BOOTS <i>Hands</i> ● (Kursini/Goddard/Red Onestander/Kid Gloves) / Sixseven 296468392 (CIN)	SALES INCREASE
48	31	4	CAT STEVENS <i>The Very Best Of</i> ★ (Various) / Island 3811229 (ARV)	
49	New		WILCO <i>Wilco</i> (Seaton/Wilco) / Nonesuch 7559793496 (CIN)	
50	48	111	TAKE THAT <i>Never Forget - The Ultimate Collection 3</i> ★ (Various) / RCA 82875748522 (ARV)	SALES INCREASE
51	27	4	MEAT LOAF <i>Hits Out Of Hell</i> ★ (Various) / Epic 88697538762 (ARV)	
52	47	40	JAMES MORRISON <i>Songs For You, Truths For Me</i> ★ (Terfel/Robson/Taylor/Tedder/Shanks/White) / Polydor 1779250 (ARV)	
53	18	2	GOSSIP <i>Music For Men</i> (Rubin/Gossip) / Columbia 88697529221 (ARV)	
54	49	48	COLDPLAY <i>Viva La Vida 3</i> ★2★ (Emu/Diary/Simpson) / Parlophone 2721142 (E)	
55	52	83	PAOLO NUTINI <i>These Streets 3</i> ★ (Nelson) / Atlantic 094634 (CIN)	SALES INCREASE
56	50	694	ABBA <i>Gold - Greatest Hits 13</i> ★ (Anderson/Ulvaeus) / Polydor 9722292 (ARV)	
57	Re-entry		PENDULUM <i>In Silico</i> ● (Swire/McGrillina/Gwynedd/Hanley/Koehn) / Warner 3101215 256459271 (CIN)	
58	New		LENKA <i>Lenka</i> (Strawby/Salam/Elzard/Manshaad/Magpie/Lader) / Columbia 3359727322 (ARV)	
59	75	7	MADNESS <i>Liberty Of Norton Folgate</i> (Langston/Winstanley) / Lucky Seven LUCKY7003CD (PIAS)	SALES INCREASE
60	74	52	THE TING TINGS <i>We Started Nothing 2</i> ★ (De Martino) / Columbia 88697289252 (ARV)	SALES INCREASE
61	33	4	MIKE OLDFIELD <i>The Collection</i> (Mike Oldfield) / Mercury 2703550 (ARV)	
62	Re-entry		KASABIAN <i>Kasabian 2</i> ★ (Abbiss/Kasabian) / RCA 32375543172 (ARV)	
63	39	6	PINK <i>Can't Take/Missundaztood/Try This/I'm Not Dead</i> (Various) / RCA 93597534522 (ARV)	SALES INCREASE
64	56	39	BOB MARLEY & THE WAILERS <i>Legend</i> (Marley/Various) / Tuff Gong 5301542 (ARV)	
65	37	3	JONAS BROTHERS <i>Lines, Vines And Trying Times</i> (Frisis) / Hollywood 4440912 (ARV)	
66	Re-entry		WHITE LIES <i>To Lose My Life</i> (Muller/Dingiz) / Fiction 1793239 (ARV)	
67	Re-entry		PENDULUM <i>Live At Brixton Academy</i> (Swire/McGrillina) / Warner 3101215 2554533752 (CIN)	
68	54	62	ELBOW <i>The Seldom Seen Kid 2</i> ★ (Patten) / Fiction 1748390 (ARV)	
69	59	2	MICHAEL JACKSON <i>Bad 13</i> ★ (Jones/Jones) / Epic 5044232 (ARV)	
70	60	41	NE-YO <i>Year Of The Gentleman</i> ★ (Stanger/Harmony/Pollow Os Don/Taylor/Vinson) / Det Jam 1774984 (ARV)	SALES INCREASE
71	71	79	JAMES MORRISON <i>Undiscovered 4</i> ★ (Terfel/Robson/Hagarth/White) / Polydor 1702306 (ARV)	SALES INCREASE
72	New		THE GASLIGHT ANTHEM <i>The '59 Sound</i> (Hull) / Side One Dummy SD1358 (PIAS)	
73	Re-entry		THE SPECIALS <i>The Best Of</i> (Costello/Various) / Chrysalis CDD5012 (E)	
74	30	2	REGINA SPEKTOR <i>Far</i> (Elizondalynn/Jacot/Le Gue/Kahane) / Sire 9362497455 (CIN)	
75	New		ROB THOMAS <i>Gadleng</i> (Beretta) / Atlantic 75578395312 (CIN)	

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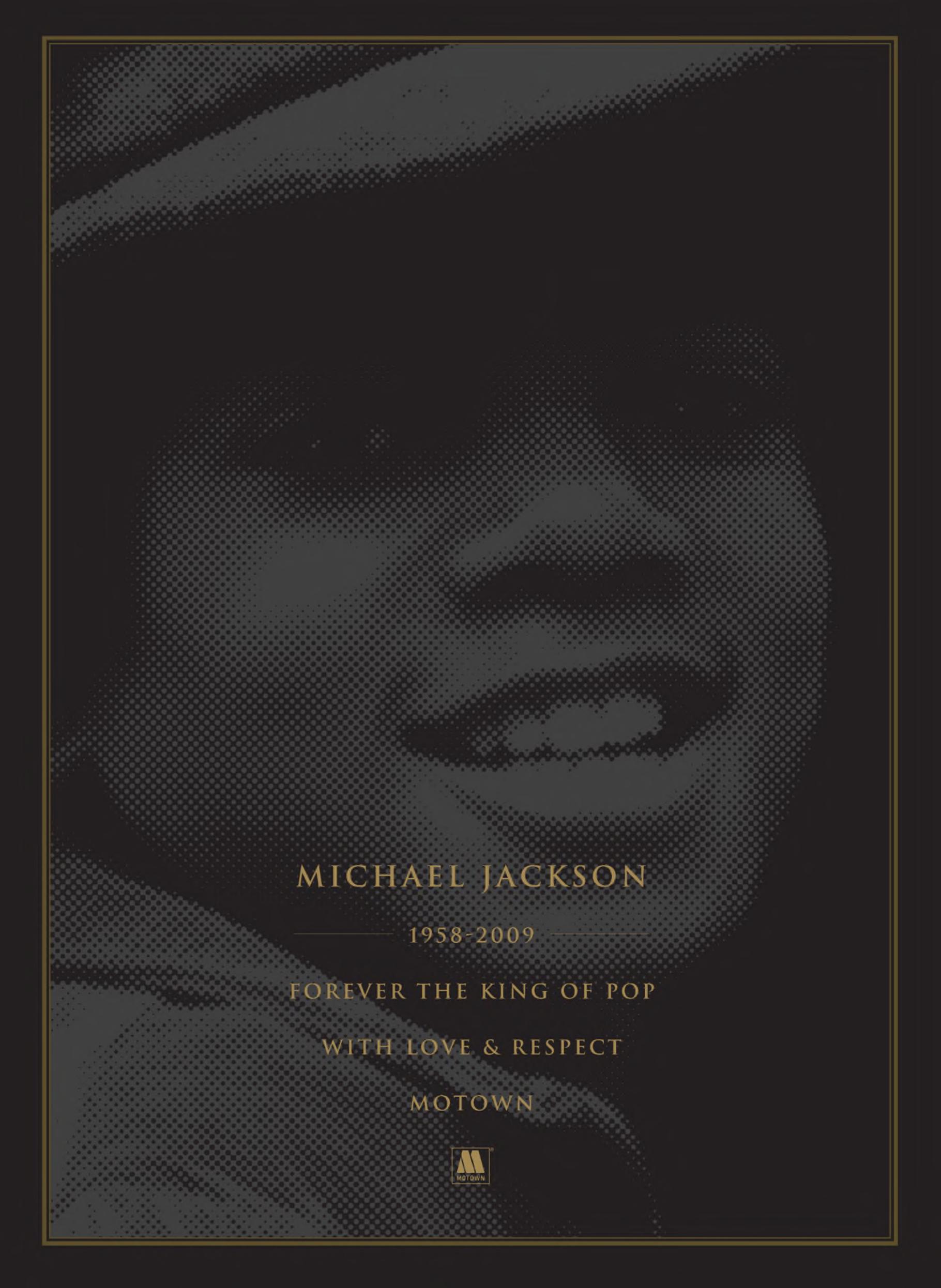
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- Key
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (30,000)
 - ★ 1m European sales

- BPI Awards
- Albums
- Jay Division: Unknown Pleasures (Silver)
 - Eddie Reader: Slings The Songs Of Robert Burns (Silver)
 - The Enemy: Music For The People (Gold)



MICHAEL JACKSON

1958-2009

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