

NEWS

MUSE

Warner/Chappell brings album back catalogue under one roof



MEDIA

LEADING THE NME

Can the weekly's new editor halt its decline in circulation?



FEATURES

THE YOUNG FOLK

Lisa Hannigan and the continuing success of UK folk

iPhone the first hurdle in music service's global plans

Spotify steps up

Digital

By Eamonn Forde

SPOTIFY CEO AND CO-FOUNDER DANIEL EK has revealed to *Music Week* he is focusing on a multi-platform future for his business.

Ek envisages the music streaming service will be available across all mobile platforms and major gaming consoles, with a significant number of paid premium subscribers.

The next major stage in this expansion will be for Apple to approve the Spotify application the company demoed last week (see review p13) and Ek says he is confident that this will happen within the next few weeks.

In addition, he explains in an interview with *Music Week* how Spotify will tackle the US and suggests why gaming consoles could take the service deeper into the home.

Ek says, "We feel very comfortable that Apple will approve the app, especially given that we have closely followed the developer guidelines and have also spoken to people at Apple about it. There are a lot of music streaming sites out there which have apps on the iPhone so I don't believe Apple is afraid of music competition."

Much speculation has surrounded the app and what it will mean for both Spotify's expansion and the business model that Apple's App Store runs on. Ek confirms that the app will be free to download, but will only work for Spotify Premium users, who pay £9.99 a month for ad-free and CD-quality streaming.

As the service is free to download, Apple - which traditionally takes a 30% cut of paid apps - will not financially benefit from it directly.

There are, however, wider incentives for Apple to approve the app, argues Ek, such as selling more devices and, ultimately, downloads. While the beta version does not



offer click-through purchasing, this can be added to the app at a later stage. This could then replicate the download deal Spotify already has in place with 7Digital for its desktop-based version and open up new revenue opportunities.

Despite the fact that so much media attention is focusing on whether the app will clear Apple's notoriously rigorous approval procedure, Spotify is already busy on its wider expansion plans. These include breaking into the US and having an app on every mobile operating system, not just the iPhone. Ek also suggests that the Google Android app, demoed online earlier this year, is close to going public.

"We are focusing on a lot more platforms than the Apple one," he says. "There are lots of other app platforms such as Nokia, LG, BlackBerry, Microsoft and so on. For us, platforms like Android and

Nokia are equally important given their sheer size in the market."

Ek admits that users are not treating non-Apple mobile handsets as music players as much as they could be. This is where he believes a pan-device Spotify app could make a real difference.

"With Spotify on different phone brands, it makes it much easier for users to really start using their handsets as music players than they currently do," he says.

One notable feature of the Spotify app is that it allows devices to cache content for when users do not have a 3G or Wi-Fi connection. This helps it take portability into the mainstream but blurs the distinction between storage and on-demand streaming. Yet Ek says this will not cause consternation among rights holders.

Ek is also confident that Spotify will make a serious splash in the US, where demand among users is reaching fever pitch. "We are in the late stages of negotiation for the final licences," he said, "so hopefully we will be out there before Christmas."

The app will be a carrot to get users to move to the subscription tier where Spotify will make more money per user and help guarantee its long-term future.

While he does not confirm how many Spotify Premium users there currently are, Ek speculates that "we are the biggest subscription music service in Europe in terms of paying subscribers".

With mobile becoming a reality for Spotify and a US launch mere months away, Ek hints that the next step for the service will be "centred around convenience".

"It will be about getting people using Spotify no matter what device they are on - such as streaming to an Xbox or PS3. You may also get better recommendation and discovery functionality on the premium side."

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The sky's the limit for PIAS and Tiësto

PIAS HAS FOLLOWED ITS PAN-EUROPEAN SUCCESS with Placebo by signing a distribution and services deal for the new artist album from Tiësto, arguably the world's biggest DJ.

The deal will see PIAS work with Tiësto's own fledgling label, Musical Freedom, and New York's Complete Control Management to release the DJ's forthcoming album *Kaleidoscope* for the world excluding the US on October 5.

The album will be marketed in the UK via PIAS's Integral service and in other territories through PIAS Entertainment Group's network of local offices and affiliates.

Tiësto will maintain all copyrights, while PIAS will work for a fee, supporting the project with its full range of services including physical and digital distribution and sales, marketing services, PIAS Digital Marketing, PIAS Production and PIAS Sync & Brand.

Kaleidoscope will be preceded by a single, *I Will Be Here*, which will be released in the UK by Warner's 14th Floor label on September 14. All future singles from the album will be handled by PIAS.

Tiësto, who last Friday was DJing to 25,000 in London's Victoria Park, will support the album's release with a worldwide tour in 2009-2010,

comprising 150 dates across five continents. In 2008 Tiësto became the first DJ to headline The O2 arena in London.

The DJ's previous albums, released by Dutch label Black Hole Recordings, averaged more than half a million sales each, according to PIAS Entertainment Group international director Edwin Schroter, who says he believes the new album can better this.

"If you look at the way they [Black Hole] have done it on an export basis, I would be surprised if we couldn't improve on that," he says, explaining that the new album features guest slots from artists such as Bloc Party's Kele Okereke that will appeal to an indie audience, as well as several radio-friendly tracks.

"Before it was trance anthems - this will help to break him out of this," Schroter says. "The idea is to make him cross over."

Tiësto himself explains that he has always admired PIAS's "independent spirit and the work they do for their artists".

Earlier this year Placebo's *Battle For The Sun* secured the band Top 10 chart placings throughout Europe, after releasing the album on their own Dreambrother Records with support from PIAS.

News

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

The Playlist



WALE FEAT. LAGY GAGA Chillin'

Interscope

Wale has been poised to break through in the UK for some time, and this iXtra C-listed track looks could prove to be the tipping point. (single, August 31)



JUST JACK The Day I Died

Mercury

B-listed at Radio 1 and backed by a video starring James Nesbitt, Londoner Just Jack sounds a mile away from where we left him on album one. (single, August 17)



BUSTA RHYMES FEAT. ESTELLE World Go Round

Aftermath

An absolute monster of a tune from Busta Rhymes, who looks set for a big return this year. Currently A-listed at iXtra (single, tbc)



YOUR TWENTIES Billionaires

Neon Gold

A Stephen Street-produced gem, Billionaires is a wonderful stroke of sun-stroked pop with a West Coast groove. (single, September 14)



ANDREW BIRD Anonanimal

Bella Union

The seductive new single from Bird's new album, Anonanimal is released ahead of two headline shows at Islington's Union Chapel. (single, September tbc)



TINIE TEMPAH Byker Babe

DL

Currently courting major label interest, this Londoner is putting up club-friendly hits that sit somewhere between Dizzee Rascal and Calvin Harris. (single, tbc)



PASSION PIT To Kingdom Come

Columbia

Passion Pit's magical new single arrives on the back of some healthy summer festival appearances. (single, August 24)



PIXIE LOTT Boys And Girls

Mercury

Pixie's second single is a slice of straight-up pop that should help entrench her at radio. Her debut album is released the following week (single, September 7)



MARTIN SOLVEIG WITH DRAGONETTE Boys And Girls

unsigned

This collaboration has been winning hearts across the blogosphere. Slick, club-friendly pop currently available for signing via small indie Mixture. (white label)



GIGGS FEAT. THE STREETS Slow Songs

white label

BET winner Giggs breaks out from his underground persona to deliver a slice of street poetry. Watch out for this exciting UK rap prospect in the future. (white label)



SIGN HERE

Warner/Chappell has signed **Mystery Jets** via

Transgressive Publishing ahead of the release of their forthcoming Chris Thomas-produced album on Rough Trade. The same publisher, via Transgressive, has also signed **Two Door Cinema Club**

French artist **Slimy** has become the first signing to Perez Hilton's Perezious Music label in the US. His debut album **Paint Your Face** will be released on Warner Bros. in the UK (see *Uneathed*, p14)

EMI Music Publishing has signed **Hurts** (see publishing, p12)

MW's golden jubilee celebrations start here



MUSIC WEEK IS TO MARK ITS 50TH ANNIVERSARY this year with a special supplement in September looking back at the last five decades of the music industry.

It will not only mark the magazine's half-century but will celebrate 50 years of the UK music industry, a period in which the industry has grown from the days when it was still firmly rooted in the world of showbusiness to becoming a true global power in its own right.

The supplement will include a decade-by-decade analysis of how the industry has developed over this time, as well as recalling some of its most historic moments, while leading industry figures will share their thoughts on how different aspects of the industry, including record companies, media, live and retail, have changed since the first issue of *Music Week* predecessor *Record Retailer* appeared in August 1959.

Exclusive countdowns of the biggest-selling singles and albums of the last 50 years will also feature,

accompanied by in-depth commentary from our chart expert Alan Jones, while we will attempt to envisage what the industry could end up looking like in the next 50 years.

The publication of this supplement will be the latest part of *Music Week's* anniversary celebrations, following the presentation of a special award in April at the Music Week Awards to the person who was deemed the UK industry's most influential executive of the past 50 years. Determined by a panel of experts from across the business, the award went to Island Records founder Chris Blackwell in what is also the 50th anniversary year of Island.

Music Week editor Paul Williams says, "Since that first issue of *Record Retailer* appeared back in the

summer of 1959 when Cliff's Living Doll was number one, this magazine has closely followed the fortunes of the UK music industry every step of the way, so our planned supplement will be a chance to take stock and examine just how far things have come from the business in that time.

"Although the reason we are doing the supplement has been prompted by our own anniversary, we are aiming to make it an industry-wide celebration because what we are really marking is not just our own first 50 years, but 50 years in which the UK business has been responsible for many of the most influential and commercially-successful artists of all time globally, as well as growing into one of UK plc's most successful industries. That has to be worth celebrating."

NME Radio app mobilises station's click-through power

NME RADIO TODAY (MONDAY) RELEASES an iPhone application which it claims is the first radio app in the UK to allow click-to-purchase.

The app costs 59p and is available internationally via the iTunes store. It allows the user to stream the station in the AAC+ audio coding via Wi-Fi or on the 3G network, which NME Radio managing director Sammy Jacob says is another UK radio first.

When the user is listening to the station, the app displays the song being played, as well as the previous nine tracks. Where these are available via iTunes – and Jacob estimates this is around 85% of all songs played – listeners can press a button to be transferred to the store and potentially purchase the track. The app also allows users to text the station directly via an integrated button.

Jacob says that this impulse purchasing is a significant plus for both the music industry and NME Radio listeners.

"For a station like NME that is



Media, Freesat, online and on DAB in the London area, the app will open the station up to more listeners, as well as allowing its existing audience to listen on the move. NME Radio will take "a minuscule percentage" of any purchases made via the app, as well as a percentage of the app's 59p sale price.

Instant purchasing has long been one of the radio industry's targets: UBC Media last year axed its Cliq system, which allowed listeners to purchase tracks instantly as they were broadcast, blaming the restricted availability of mobile phones with built-in DAB radios – on which the service relied.

Meanwhile, the free Shazam app for the iPhone has iTunes click-through purchasing for selected tracks as well as related YouTube links. While Shazam has not made public the percentage of click-through purchases it has stated they are encouraging.

Jacob, however, explains that the iPhone is the perfect device for a click-to-purchase system.



GIG OF THE WEEK

What: Fucked Up

When: Tonight (Monday)

Where: The Relentless Garage, Islington

Why: This London show by the US rock outfit at the recently refitted Garage will surely see the band live up to their name.

50/50 mix of entertainment and new music planned from broadcaster

MTV returns to musical roots with programming shake-up

Television

By Ben Cardew

MTV IS BRINGING MUSIC CONTENT back to its flagship channel in a major way as part of a wide-ranging reform of its UK operations.

According to MTV Networks UK & Ireland VP of programming David Booth, the broadcaster's MTV channel – formerly known as MTV1 and currently dominated by entertainment programming such as *Cribs* and *The Hills* – will in six months time be balanced between 50% music programming and 50% entertainment.

Music content on the channel will include *MTV Loves*, which will showcase new artists, *MTV World Stage*, charts shows and several new music commissions. MTV2's popular *Gonzo* franchise will also be scaled up to include content on the main channel.

The change will constitute the third phase of wide-ranging reforms MTV put in place six months ago in response to falling audience figures.

The first stage saw an overhaul of the broadcaster's overall music policy, getting rid of under-performing programming and introducing new global initiatives such as *MTV Push* and *MTV World Stage*.



Stamping its authority: MTV's Michael Jackson tributes brought audiences back to the channel

Phase two saw MTV examine the music policy of its two entertainment channels, MTV and TMF.

Booth explains that MTV is the "gatekeeper of music" for the company – as well as its highest-rating MTV-branded channel – so it is important that it showcases music. "That will counter-balance the perception that MTV doesn't do music," he adds.

Booth says that he has already met a number of record label executives to discuss the changes and the reaction has been positive. "They see

more of a vehicle now for them to put forward their new talent," he says. "They see we are trying to reinvent our music content and they see that as exciting. If we increase the ratings and page impressions online that is good for them."

Moving forward, MTV will also work increasingly as a global unit, which Booth says will benefit labels when trying to launch new albums or break new acts. This initiative was dramatically accelerated following the death of Michael Jackson, when MTV channels around the world shared content, working together around a central strategy.

"That is what we were working to – that event speeded up the process," Booth explains. "Now we can say to labels, 'That is what we can do on an international level.'"

Jackson's death delivered strong ratings for MTV, with audiences at its nine music channels up 65% on the quarter average on the Friday of his death and the following Saturday.

Booth explains that MTV took

the decision to celebrate the life of the singer, who helped to shape the channel in the early Eighties with his videos. "We reaped the rewards in terms of world viewers coming back to us and bringing in new audiences," he says.

Other new programming at MTV over the summer will include *Greatest Superstar*, in which the broadcaster asks viewers across all of its channels to vote for their favourite musical star (see p8), and *Summerstock*, six weeks of live music events and hosted programming. MTV will also be commissioning a new urban-based music show and will be ramping up the live events strategy as part of its commitment to music, under the banner "Music's Biggest Fan".

MTV is also looking to put together a live festival for next summer – either on its own or in conjunction with a partner – after early attempts to do so this year came to nothing. "That is killing more than two birds with one stone – you have talent performing, new content and it is also brand defining," Booth says. "Other people have gone in to their own events, for example Channel 4 with the V Festival, and that is what we have to do."

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PPL defends rates at tribunal

PPL PUT UP A ROBUST DEFENCE FOR IMPOSING higher rates on pubs and bars four years ago when it told a Copyright Tribunal that it had "seriously undervalued" its rights in the past.

On the opening morning of the Tribunal between the collecting society and the hospitality industry, PPL's legal team said there were two reasons for the rates being introduced in 2004: a new right that was granted to PPL and the undervaluing of PPL's rights historically.

Last Thursday Pushpinder Saini QC, acting for PPL's lawyers GSC, told the tribunal chaired by Henry Carr that the case was not simply dealing with the new right given to PPL in 2003 allowing it to charge premises for playing TVs and radios, but to renew tariffs as a whole.

"We were doing what any collecting society would do and renewing the tariffs, the timing was the sound recordings, but that was not the scope of the review," said Saini.

"When we look at historical tariffs it is clear they undervalued PPL's rights. You could say 'bad luck' PPL accepted them, but I say they were seriously undervalued."

Although the British Hospitality Association, the British Beer and Pub Association and others have claimed the new rates are costing the sector as much as £6m a year more than the previous licensing regime, Saini also defended the PPL rates.

Eversheds, acting for the hotels, restaurants, pubs and others, had claimed some had increased by as much as 200% in some cases. But PPL's legal team argued that the tariffs have been in force for nearly four years and "these commercial entities haven't switched off in their droves".

He also argued that the PPL tariffs compare favourably with the PRS for Music rates, which were changed at the beginning of this year. "If one looks at their rates one sees PPL compares favourably and when [PRS changed their rates]

there was not even a letter produced. No one said, 'These are outrageous, we are off to the Tribunal.'"

A PPL spokesman says, "We have always tried to be fair and reasonable in assessing the new rates for these three tariffs – fair and reasonable for our members, but also for thousands of businesses for whom the use of music can be a real benefit."

The case was scheduled to run for two days, but finished early last Thursday and the head of the Copyright Tribunal, Catherine Worley, says she expects a decision in early September.

PPL's arrival in the Copyright Tribunal follows years of legal wrangling since a change in the Copyright Act in 2003 gave PPL the right to collect on sound recordings. The matter has been referred to the Secretary of State at the DTI and also been the subject of a previous Tribunal.

IN THIS ISSUE



NEWS

SEAN ACROSS THE POND 4

Jay Sean makes a big splash in the US Billboard Hot 100

MEDIA NEWS

GIRL'S ON TOP 6

Krissi Murison's promotion to editor of *NME* makes her the weekly's first female boss

LIVE NEWS

PROPERTY WARS 10

MusicTank raises the issue of noise problems between houses and venues

PUBLISHING

IMG GOES TO MCDONALD'S 12

Indie publisher snares high-profile summer TV ad sync



DIGITAL NEWS

MONKEY BUSINESS 13

Orange, Universal and Channel 4 join forces with streaming offer

UNEARTHED

SLIM AND HILTON UNITE 14

French act becomes first signing to Perez Hilton's Perezious Music

FEATURES

SERVING FANS ONLINE 15

Music Ally looks at the issue of who owns fanbase data online



FIGHTING FIT FOLK 16

Music Week profiles the UK's ever-green folk scene's acts to watch

News

Editorial Paul Williams



AS APPLE CONTEMPLATES A TIE-UP WITH SPOTIFY, THE DIGITAL MARKET FINDS ITSELF AT SOMETHING OF A CROSSROADS.

Not since the arrival of the iPod, and then iTunes, has a new digital music offering had such an immediate impact on the public, industry and media as Spotify has. Just as the iPod and iTunes shaped the digital music landscape in the years following their launches, the business model of Spotify has the potential to do likewise.

What is apparent, however, is that if any liaison between Apple and Spotify were to occur, it is the latter that stands to gain the most.

The service it offers, from a consumer's perspective, is amazing – allowing you to hear full versions of many thousands of songs for free, right at your fingertips. Its rapid growth has been equally spectacular, having gained 2m UK users and 6m across Europe within months.

Apple has good reason to be wary of a Spotify tie-in

But what Spotify does not possess at present is that vital component: portability. Unless you are sitting at your computer, you have as much chance of hearing your favourite music as a drunken Steven Gerrard has in a Merseyside bar.

And, unlike with the iPod and iTunes, Spotify's business model is far from proven. It is trying to make its way with an ad-supported model at a time when the advertising market is suffering from the worst recession in decades, prompting CEO Daniel Ek to concede that his company's revenues are not now going to hit their original forecasts.

As for trying to get consumers to shell out £9.99 a month for the premium service, at the moment there is very little incentive to do so. For your money, you get the same service that is otherwise free, but with CD-quality music and no ads. But given that there are currently so few ads, they are not enough of an irritation to persuade you to pay nearly £120 a year to avoid them. As for sound quality, if the average music fan is that bothered about having CD sound, then why have hundreds of millions of tracks been very happily bought in the past few years with sound quality that is far inferior to the compact disc?

It is only with the addition of portability that most consumers will have a real reason to want to upgrade and pay nearly a tenner every month.

From Apple's perspective, being able to offer a Spotify app would no doubt tempt many users to invest in an iPhone, but it would also, blatantly, be putting in front of them a reason why the à la carte model favoured by iTunes is arguably no longer the best way to pay for music.

It is telling that Apple has so far resisted launching its own subscription model, even though, given its market dominance and unerring ability to deliver what the public wants, such a service could achieve huge success. But who can blame it for not doing so? iTunes has been a phenomenal success – alongside the iPod, achieving what the music industry itself had failed to do by establishing a legitimate digital music market of worth. A subscription model running alongside the pay-per-track model would risk diluting iTunes.

Linking with Spotify would risk doing exactly that – albeit with another company's service – although if Apple does not allow Spotify in, you can bet that plenty of its rivals would be delighted to have it on board.

In this magazine, Spotify's Ek has spoken of his confidence that he will get an app on the iPhone before very long, and he may well be right. For the digital market, however, this poses more questions than it provides answers.

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

Jay Sean set to build on early US success



Atlantic crossing: Jay Sean and Lil Wayne

International

By Paul Williams

US HIP HOP LABEL CASH MONEY RECORDS IS PREPARING for the US release of its first Jay Sean album this autumn on the back of the UK artist scoring one of America's biggest hits of the summer.

Sean, who is licensed to Universal Republic-affiliated Cash Money by UK independent Jayded Records, was sitting in the top five of the iTunes US chart last week with *Down*, which features Cash Money's most successful signing Lil Wayne.

The success of the single, which last week climbed 63-32 on the Billboard Hot 100, follows Jayded signing a deal last October with Cash Money, after the Louisiana-based label's co-founder Ronald "Slim" Williams found Sean on the internet.

According to Sean's co-manager, and Jayded partner, Billy Grant,

success in the US has long been a priority for Sean. "His main ambition is to make it in the US. He doesn't want to be American but the fact Americans are buying his music means, from an artistic point of view, he is doing something right," says Grant, who with Rob Stuart co-runs 2Point9, whose interests include Jayded.

A key to the single's US success has been the inclusion of Lil Wayne, whose involvement, says Grant, was agreed early on when the deal with Cash Money was signed.

"From day one, the talk was all about putting Lil Wayne on a Jay Sean record. The question was what the record was going to be. Jay was put in the studio with his team, writing different tracks, and eventually this massive tune came out that Wayne wrote the middle eight for," says Grant.

Sean is spending most of his time promoting his single in the US, where it is a Top 40 radio hit. It will be followed in October with his new album. This will be a reworking of his latest UK album *My Own Way*, retitled *All Or Nothing*, and will feature new tracks, including *Down*.

Sean has also recorded a track called *Written On Her* with Cash Money's other founder Bryan "Birdman" Williams and this will follow *Down* in the US. In the UK, *Written On Her* will be his next

release on August 31, with *Down* released here in October.

To promote Sean in the US, Cash Money is sticking with the same creative teams that have driven his career so far. Grant says the production team that made three-quarters of his latest album worked on *Down*, while the videos for *Down* and *Written On Her* were commissioned via 2Point9's audio-visual operation Guerilla Hype.

Although Sean will be perceived as a new artist in the US, Grant and Stuart are keen to stress his US breakthrough is the result of seven years of hard work to build up his profile, both in the UK and abroad.

Grant and Stuart set up 2Point9 in 2003 having both been executives at Telstar, where they worked with artists including Craig David and Mis-Teeq. The company includes artist management, a record label, music publishing and a live agency.

Since its launch, 2Point9 has been at the forefront of what Grant calls "the British Asian movement", with acts including Rishi Rich, Juggy D and Sean, who is a partner with Grant and Stuart in his record company Jayded Records with Absolute distributing.

The internet has played a big part in 2Point9's success, helping it win a following for its acts and music across the world.

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Beggars gets deluxe treatment

BEGGARS GROUP IS LAUNCHING A LABEL, Beggars Archive, dedicated to deluxe catalogue re-issues from labels including Beggars Banquet, Too Pure and 4AD.

The label's first activity will be a series of "Omnibus Editions" in September, with a re-issue of The Cult's breakthrough album *Love*, followed in October by the first two Bauhaus albums.

The re-issues are intended to "expand and enlighten" classic albums, bringing together the relevant single releases with previously unreleased studio, session and live recordings.

They are presented as limited-edition boxed sets, including CDs in Japanese-style paper sleeves reproducing the original vinyl cover art, and a 48-page book. Beggars says they should retail for under £20.

Future releases projected for this



The Cult: *Love* to be reissued on Archive

treatment include albums from The Fall, Pixies, The Charlatans and Lush.

Beggars group head of archive Steve Webbon says the label will release "whatever I have got in the vaults to give the fans what they want".

In the case of The Cult's *Love*, this will include the remastered original album, singles, a live recording

from 1985 and demos that Webbon recently discovered in his cassette collection.

Webbon explains that the success of recent boxed sets and outtake albums from artists such as Bob Dylan and Neil Young shows there is a hunger for this kind of material among dedicated fans.

"Fans do want everything. My way to do it is to concentrate on one album and see what there is around it. Firstly, it is a way of presenting the material and, secondly, the genesis of an album is important to fans – how it moves from the demos."

Beggars Archive has its own dedicated website, www.beggars.com/archive, where Webbon will keep fans informed of new releases. He adds that the eventual plan is to sell product directly through the site and also hints that it may one day offer high-quality downloads.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can Whitney Houston make a successful comeback?

THIS WEEK WE ASK:

Can Spotify develop into a profitable service?

YES 65% NO 35%

To vote, visit www.musicweek.com

Publisher controls band's entire catalogue after deal for first three albums

Warner/Chappell completes the Muse catalogue buy-up

Publishing

By Paul Williams

MUSE'S ENTIRE PUBLISHING CATALOGUE is to reside in one place for the first time after Warner/Chappell signed a deal covering the band's first three albums.

The arrangement, which applies to the albums *Showbiz*, *Origin Of Symmetry* and *Absolution* plus related repertoire including the live album *Hullabaloo*, B-sides and EP songs, covers the world, excluding the US and Mexico, and builds on an earlier agreement between the publisher and the band.

That deal covered the rest of Muse's songs, including the album *Black Holes And Revelations*, *HAARP* and future works, such as new album *The Resistance*, which will be released by Warner Bros on September 14.

"Ever since I did my deal starting with *Black Holes And Revelations*, I knew the first three albums would become available in the near future," says Warner/Chappell UK managing director Richard Manners.

These albums were previously looked after by Taste Music, the publishing arm of the band's former management company, which Manners says Warner/Chappell



Muse: consolidation of their catalogue will increase sync opportunities for Warner/Chappell

already sub-published in a number of territories.

"For us, it was straightforward," he says. "We had a good relationship with Taste Music, so we were able to make a seamless transition into the Warner/Chappell family."

For Manners, having the band's entire song catalogue, which is primarily penned by frontman Matt Bellamy, under one roof will help with sync opportunities.

"There's a very big broadcast deal in the offing that was originally envisaged as a track from the new album, but the broadcaster

expressed an interest in the catalogue, so we've done a deal with one of the older songs. The fact we represent both made it very easy," he says.

Syncs have figured heavily in the band's career; songs have been used in a number of movies, including hit film *Twilight*.

Manners describes Muse as "the best live rock band in the world".

"Muse have taken a lot of stick in their career; they were perceived as Radiohead wannabes, but they've held their own," he says. "They had a vision and they've stuck to it. They have an incredibly loyal fanbase

"Muse have taken a lot of stick and were perceived as Radiohead wannabes, but the band had a vision and they've stuck to it"

**RICHARD MANNERS,
WARNER/CHAPPELL**

because it works both ways: they treat their fans really well with regard to such things as getting hold of tickets."

The new album will create a further opportunity for the band to establish themselves as one of the UK's biggest global acts. Their most recent album, *Black Holes And Revelations*, reached number one in Australia and across Europe. However, Manners says the "real prize" would be to conquer the US.

"Whether it happens with this record I don't know, but I've no doubt it will happen," he adds.

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Beatroute Records makes a return

THE HUGE INFLUENCE OF THE EARLY EIGHTIES LONDON CLUB SCENE on the industry will be seen later this year with the relaunch of Beatroute Records.

The label was originally born from the foundations of the famous Le Beat Route club, which had its heyday with Eighties club kids and was once home from home to Sade, Boy George and Spandau Ballet.

The first release from the label is a debut album from former Hero frontman John McKeown, expected in late September.

Simon Langer, one of the owners of the original Greek Street club, is behind the label, which also had a brief lease of life in the mid-Eighties via a relationship with Don Arden's Jet Records.

Langer explains that his original business partner (in Le Beat route) Carlo Cura had wanted to

revive the record label for some years and when he died recently Langer stepped up efforts to get it off the ground.

"I thought, let's do it anyway," adds Langer, who is financially backing the Camden Town-based company. "It's been a bit of a learning curve, but we now have the first releases ready."

With Spandau Ballet - who played Le Beat Route and name-checked the club in their hit *Chant No. 1* - touring again and the renewed interest in anything Eighties-related, Langer says he would love to tap into some of the acts from that period.

However, he is also looking for acts "from across the board". Langer adds, "Although the first release is AOR, a label doesn't have to be just one genre. A lot of artists find it hard to get heard, but many of our staff are musicians and our



John McKeown: first release on the resurrected Beatroute label

motto is 'musicians working for musicians' because we want to make sure they do get heard, have good deals and are promoted well."

McKeown's album *Things Worth Fighting For* is out on September 28. Langer says the

industry has moved on considerably since the first incarnation of Beatroute Records. "Obviously it is all digitised nowadays and we have seen the collapse of shops including Woolworths. But it is not about what shops want to take, it is how it is promoted," he adds.

News in brief

● An Ofcom report has revealed a large gap between the broadband speeds advertised by ISPs and the online experiences of their customers. The research suggests that despite advertising services of "up to" 8 megabits per second, on average, companies such as BT, Tiscali and AOL are providing customers with speeds of less than half that - 3.9Mbit/s on average.

● Unsecured Zavvi creditors are to receive between 5p and 10p in the pound of the money they are owed, according to the company's administrator. In total, Ernst & Young, which was appointed last December, has raised more than £35m from group assets, as well as saving more than 600 jobs.



● Culture Secretary **Ben Bradshaw** last Monday (July 27) launched the 2009-10 UK Young Creative

Entrepreneur Awards, which for a third successive year will include a prize for music. Seven other awards include honours for communications, design, fashion, interactive, publishing, screen and visual arts.

● **The Pirate Bay** has been ordered to cease all operations in the Netherlands within 10 days or face a fine of €30,000 (£25,700) per user per day by a Dutch court.

● **Sony Music** saw a year-on-year increase in sales in its first financial quarter - although only because of its acquisition of Bertelsmann's 50% stake in Sony BMG. The major reported sales of \$638m (£385m) for the quarter to June 30.

However, on a pro-forma basis, this represents a 1.9% fall in sales.

● **Matthew Fisher**, who wrote the organ solo for Procol Harum's *A Whiter Shade of Pale*, has been granted part-ownership of the song by the Law Lords. Fisher will accordingly receive royalties dating back to 2005, when a lower court froze distribution of income from licensed performances after the composer originally lodged his complaint.

● Future Publication's **Metal Hammer** has partnered with Yuza Mobile to create its own iPhone app. Available for free from iTunes, it offers news and video content from leading metal acts.

● **Universal Music Publishing Group's** production music business has acquired the publishing assets of French production company Kapagama SA.

● Six **Tindle Radio** stations are joining the network of UK radio stations broadcasting **The Big Top 40** from Sunday August 9. They include Dream 100 North Essex, Town 102 Ipswich, 99.9 Radio Norwich, North Norfolk Radio, Kestrel FM in Basingstoke and Kick FM in West Berkshire.

News media

TV Airplay chart Top 40



Dizzee's heights:
Holiday enters at 7



This Wk	Last	Artist	Title	Label	Plays
1	1	BEYONCE	Sweet Dreams	Columbia	532
2	4	BLACK EYED PEAS	I Gotta Feeling	Interscope	518
3	2	JLS	Beat Again	Epic	505
4	3	PITBULL	I Know You Want Me (Calle Ocho)	Positiva/Virgin	449
5	8	EMINEM	Beautiful	Interscope	441
6	6	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin	399
7	NEW	DIZZEE RASCAL	Holiday	Dirtee Stank	393
8	5	CASCADA	Evacuate The Dancefloor	Aatw/Umtv	387
9	7	LA ROUX	Bulletproof	Polydor	377
10	27	MR HUDSON FEAT. KANYE WEST	Supernova	Mercury	331
11	12	JORDIN SPARKS	Battlefield	Jive	304
12	11	CHIPMUNK FEAT. EMELI SANDE	Diamond Rings	Jive	300
13	28	FLO-RIDA	Jump It	Atlantic	288
14	9	AGNES	Release Me	3 Beat	284
15	10	KERI HILSON FEAT KANYE WEST & NE-YO	Knock You Down	Interscope	279
16	13	LADY GAGA	Paparazzi	Interscope	262
17	24	BUSTA RHYMES	World Go Round	Interscope	253
18	19	BRITNEY SPEARS	Radar	Jive	249
19	25	TINCHY STRYDER FEAT. AMELLE	Never Leave You	Island	231
20	22	LIYY ALLEN	22	Regal	227
21	17	GREEN DAY	21 Guns	Warner Brothers	216
21	23	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak (Make Me A Dancer)	Loaded	216
23	26	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island	215
24	NEW	MARIAH CAREY	Obsessed	Mercury	214
25	14	BLACK EYED PEAS	Boom Boom Pow	Interscope	213
26	31	SEAN KINGSTON	Fire Burning	RCA	209
27	32	CAVIN HARRIS	Ready For The Weekend	Columbia	203
28	15	PUSSYCAT DOLLS	Hush Hush	Interscope	196
29	17	CIARA FEAT. MISSY ELLIOTT	Work	Laface	190
30	28	PINK	Funhouse	Laface	188
31	21	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope	185
32	NEW	WVALE FEAT. LADY GAGA	Chillin	Interscope	176
33	RE	DIZZEE RASCAL	Bonkers	Dirtee Stank	166
34	33	T.I FEAT MARY J BLIGE	Remember Me	Atlantic	165
35	NEW	TAIO CRUZ	Break Your Heart	Island	161
36	19	PIXIE LOTT	Mama Do	Mercury	159
37	36	CHICANE	Poppiholla	Modena	157
38	38	LADY GAGA	Poker Face	Interscope	156
39	38	3OH!3	Don't Trust Me	Photo Finish/Atlantic	149
40	35	FLORENCE & THE MACHINE	Rabbit Heart (Raise It Up)	Island	145

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

...always listening

Global airplay tracking

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Murison aims to stop slump and explore new areas

New NME editor confident of a reversal of fortunes

Magazines

By Ben Cardew

NME'S NEW EDITOR IS CONFIDENT she can help the magazine arrest its sales decline when she takes up the new position in September.

Krissi Murison, who was the magazine's deputy editor until she left in February to take up the post of music director for *Nylon* magazine in New York, was last week appointed as editor of the IPC music weekly title. She becomes editor on September 1, replacing Conor McNicholas who resigned in June.

She takes over the reigns at a difficult time for the music magazine sector: in the most recent ABC figures, which covered the last six months of 2008, the Future Publishing duo of *Classic Rock* and *Metal Hammer* were the only paid-for music magazines to make notable gains in readership. *NME's* sales were down 13.9% in the half year to 48,459.

However, Murison believes it is possible to reverse this decline. "Of course I think it's possible to lift sales," she explains. "I wouldn't be coming back from New York to accept this job if I didn't truly believe that."

She says it is too early to go into detail as to what her plans are for *NME*, especially with McNicholas still in his post. But she adds, "Let's just say that I have very clear ideas about what I will be doing with *NME* and they will all become apparent in due course."

One notable area of success for *NME* has been the magazine's expansion into new areas, such as



"Let's just say that I have very clear ideas about what I will be doing with *NME* and they will all become apparent in due course"

KRISSI MURISON



live tours, awards, radio and TV. Murison says that this is something she intends to support fully.

"As for expanding *NME's* remit - absolutely," she explains. "Yes, I'm coming back to edit the magazine, but that's part of a much bigger picture including the tours, club nights, *NME TV*, *NME.COM*, *NME Radio* and whatever new opportunities come along.

"When I was at *NME* as deputy editor a big focus of my role was getting all these different arms working much closer together and this will very much remain a priority. I'm also very excited about taking on full responsibility

for the *NME Awards* next year."

NME publishing director Paul Cheal adds, "There was an enormous amount of interest in this position and we interviewed some very strong internal and external candidates. However, I'm delighted that we've managed to lure Krissi back from New York to become the 11th editor of the *NME*."

Murison joined the magazine in 2003 as junior staff writer, becoming new bands editor, then features editor and deputy editor. In 2006 she was nominated for the Special Achievement Award at the Nordoff Robbin's Women of the Year Awards.

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Media news in brief



● **BBC4** is to celebrate the 20th anniversary of The Stone Roses' debut album by airing The Stone Roses Live, featuring footage of the band's Blackpool Empress Ballroom gig from 1989, on Friday, August 14. The show, which will make its

television debut, features many of the songs from the band's debut, which was released three months previously. On the same night the channel will air other Manchester-themed archive music programmes, including *They Came from Manchester*, a compilation of BBC studio performances from Manchester bands, and *Factory: Manchester from Joy Division to Happy Mondays*, a documentary celebrating the legendary label

● Social media networking group **Kerchoonz** is partnering with the Manchester-based online TV show *Our House* in a bid to help promote

regional UK musical talent. The programme will follow on from last December's *Kerchoonz Live* sessions and will feature a mixture of music, guests and celebrity presenters, with live performances from acts including Frank Bembini of the Fun Lovin' Criminals, Kristina Miles and The 66.

● Around 70,000 people turned up for **96.3 Radio Aire's Party In The Park** in Leeds on July 26, according to organisers. The event, organised by Radio Aire and Leeds City council, saw performances from acts including JLS, Dizzee Rascal, Alesha Dixon, Calvin Harris, N-Dubz and Pixie Lott

Charts: colour code

Highest new entry
Highest climber

Audience increase
Audience increase +50%

Airplay analysis Alan Jones

JLS have the competition beat again



JLS LOSE CONTROL ATOP THE SALES CHART THIS WEEK, but their debut release remains at number one on the radio airplay chart, with a best-yet tally of 3,169 plays on the Music Control panel (up 110) but a reduced audience of 66.19m. It was aired most frequently on The Hits Radio (90 plays) and the East Midlands trio of Trent FM, Leicester Sound and RAM FM (68 spins apiece).

Meanwhile, the track which was runner-up to Beat Again on the sales tally last week – Mr Hudson & Kanye West's Supernova – is the radio airplay chart's star performer this week, securing the biggest increase in plays and audience, as it rockets 32-7. Both doubled, with a new tally of 1,014 plays earning the track an audience of 38.53m. 25 plays on Radio 1 earned 55.43% of that audience, though the track's biggest supporters were The Hits Radio (45 plays) and 95.8 Capital FM (42).

After a two-year Hiatus, Athlete are back on the starting blocks, with their fourth album Black Swan set to take flight later this month. First single Superhuman Touch is this week's highest new entry, debuting at

number 36, with out-of-the-box tallies of 150 plays and an audience of 19.52m. Radio 2's 17 plays yielded a massive 90.13% of the track's audience last week, though it was played more frequently by Xfm 104.9 (25 times) and sister station Xfm Manchester (24).

The fourth Top 10 hit from her I Am...Sasha Fierce album, Beyoncé's Sweet Dreams jumps 17-5 on the radio airplay chart, with 319 extra plays helping to boost its audience by 14.21m to 40.67m. Sweet Dreams is now on 91 of the 142 stations on the Music Control panel and has top tallies of 45 plays from The Hits Radio, 44 from 95.8 Capital FM and 43 from Choice FM.

It also logs a second week at the top of the TV airplay chart, though here its majority is slashed by the continuing advance of Black Eyed Peas' I Gotta Feeling. The promotional clip for the latter track was aired 518 times last week, up from 449 the previous week, while Sweet Dreams improved marginally, from 530 plays to 532. Its biggest supporters were MTV Base (55 plays), Chart Show TV (54) and The Box (46).

Campaign focus



Pearl Jam

Radio 1's Zane Lowe helped kickstart the campaign for Pearl Jam's ninth studio album last week, with back-to-back plays of the band's new single Backspacer.

The Brendan O'Brien-produced comeback album is the band's first since 2006's self-titled set and their debut for Island Records, which is preparing a major campaign to ensure the record makes a splash.

A tie-up with HMV was announced last week allowing fans to pre-order an exclusive bundle of the album and extra

content, a move that led to the album topping the retailer's pre-order chart.

Pearl Jam will perform three UK shows this month, starting with a Manchester date at MEN Arena on August 17 followed by The O2 in London on August 18 and an O2 Shepherd's Bush Empire show the following day. The band will also perform European shows in Rotterdam and Berlin.

Island will be offering attendees of the O2 show the opportunity to pre-order the album on-site, in return for exclusive live tracks from that evening's performance.

Island general manager Jon Turner says the campaign is shaping up well. "From a timing perspective, everything has aligned nicely. We're going to have access to the band at the right time and these shows are shaping up as some of the most sought-after tickets of the year," he says.

The album will be released on September 21.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	9	2	JLS Beat Again Epic	3169	3.6	66.19	-4.69
2	2	8	8	LADY GAGA Paparazzi Interscope	2959	9.19	60.8	4.54
3	5	3	1	BLACK EYED PEAS I Gotta Feeling Interscope	1635	20.04	43.38	5.04
4	8	7	5	CASCADA Evacuate The Dancefloor A&M/WUMTV	1510	17.15	44.16	12.57
5	17	4	6	BEYONCE Sweet Dreams Columbia	1622	24.48	40.67	53.7
6	7	5	4	PITBULL I Know You Want Me (Calle Ocho) Positiva/Virgin	1074	10.38	40.67	2.26
7	32	2	3	MR HUDSON FEAT. KANYE WEST Supernova Mercury	1014	109.94	33.53	89.62
8	4	10	7	LA ROUX Bulletproof Polydor	2033	-0.05	33.16	-19.12
9	3	13	9	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positiva/Virgin	2130	-1.18	37.13	-24.62
10	6	4	32	FRANKMUSIK Confusion Girl (Shame Shame Shame) Island	1173	43.93	36.25	-14.93
11	10	13	27	PIXIE LOTT Mama Do Mercury	2417	-3.9	35.26	-5.42
12	11	12	17	AGNES Release Me 3 Beat	1937	-0.35	34.66	6.06
13	14	15	19	DANIEL MERRIWEATHER Red J	2354	0.21	30.03	-0.4
14	34	3		CAVIN HARRIS Ready For The Weekend Columbia	1045	14.96	29.16	45.07
15	18	5		DIZZEE RASCAL Holiday Ditee Stank	953	8.91	28.6	9.7
16	22	3	43	PINK Funhouse LaFace	1209	20.54	27.98	13.26
17	37	7	66	A-HA Foot Of The Mountain UMTV	243	13.76	27.5	44.74
18	23	2		TINCHY STRYDER FEAT. AMELLE Never Leave You Island	471	-0.42	27.03	17.78
19	12	11	56	TAKE THAT Said It All Polydor	2250	-5.66	26.45	-17.34
20	NEW	1	60	LIJY ALLEN 22 Regal	474	0	25.93	0
21	25	2		PAOLO NUTINI Coming Up Easy Atlantic	461	42.28	24.28	6.03
22	30	21	44	BEYONCE Halo Columbia	1667	6.18	23.77	9.49
23	26	3		NELL BRYDEN What Does It Take 157 Records	49	13.95	23.73	4.68
24	24	8	12	JORDIN SPARKS Battlefield Jive	1623	4.78	23.56	2.7
25	33	2		VAGABOND Don't Wanna Run No More Polydor	127	31.43	23.22	15.12
26	28	4	10	CHICANE Poppin' Hot Modena	344	4.56	22.82	1.69
27	13	9	15	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down Interscope	1043	-0.57	22.63	-25.46
28	19	22	24	LADY GAGA Poker Face Interscope	1477	-5.74	22.41	-11.14
29	20	7	16	FLORENCE + THE MACHINE Rabbit Heart (Raise It Up) Island	233	-7.56	21.99	-10.57
30	21	6		KINGS OF LEON Notion Columbia	436	-2.21	21.97	-9.59
31	9	7		JAMES MORRISON Nothing Ever Hurt Like You Polydor	1032	-12.46	21.26	-43.86
32	39	4	36	GREEN DAY 21 Guns Reprise	351	0	20.73	11.27
33	27	8	23	PUSSYCAT DOLLS Hush Hush Interscope	1762	10.75	20.41	-9.61
34	29	9	20	NOISETTES Never Forget You Mercury	1410	2.77	19.91	-3.88
35	NEW	1		BEN'S BROTHER Questions And Answers Flat Cap	54	0	19.78	0
36	NEW	1		ATHLETE Superhuman Touch Fiction	150	0	19.52	0
37	36	14	13	BLACK EYED PEAS Boom Boom Pow Interscope	827	7.12	19.52	-3.69
38	40	33	80	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1144	5.83	19.51	5.53
39	NEW	1		DANIEL MERRIWEATHER Impossible J	111	0	19.45	0
40	41	18	34	LIJY ALLEN Not Fair Regal	1251	1.13	17.78	2.01
41	47	23	51	JASON MRAZ I'm Yours Elektra	1230	4.15	17.4	5.84
42	48	7	37	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone Interscope	719	14.86	16.84	3.06
43	NEW	1		ANTHONEY WRIGHT Wud If I Cud Palawan Productions	12	0	16.7	0
44	42	19	28	TINCHY STRYDER FEAT. N-DUBZ Number 1 Island	801	-4.19	16.01	-7.13
45	43	3	72	ARCTIC MONKEYS Crying Lightning Domino	272	14.77	15.58	-3.84
46	50	2		ELVIN In Colour Virgin	24	33.33	15.13	-3.07
47	15	4		RAPHAEL SAADIQ Never Give You Up RCA	104	55.22	15.11	-49.07
48	NEW	1		MADINA LAKE Let's Get Outta Here Roadrunner	125	0	15.11	0
49	NEW	1		TAIO CRUZ Break Your Heart Island	349	0	15	0
50	44	2		THE IAN CAREY PROJECT Get Shaky 3 Beat	226	-2.59	14.75	-12.88

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 105.3 Bridge FM, 107.6 Juice FM, 107.7 B-Janel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 95 Treat FM, 95.2 Fire Revolution, 95.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon-FM, Choice FM, London, Clyde, 96.7FM, Clyde 2, 100 FM, Down Town Radio, Dream 100 FM, Dream 107.7, Essex FM, 10111, 10111 One, Galaxy Birmingham, Galaxy Manchester, Galaxy Scotland, Galaxy South Coast, 103.3 FM, Galaxy Norwich, Gaystar Radio, GFM, Hallam FM, Heart 105.5, Heart 100.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 103.9, Heart 105, Heart 105.2, Heart 105.3, Heart 96.4, Heart 96.6, Heart 96.8, Heart 97, Heart 97.1, Heart 97.4, Imagine FM, Ilwerta FM, Isle Of Wight Radio, Juice 107.2, JFM, Kiss 105.2, Kiss 105.4, Kiss 105.6, Kiss 105.8, Kiss 106, Kiss 106.2, Kiss 106.4, Kiss 106.6, Kiss 106.8, Kiss 107, Kiss 107.2, Kiss 107.4, Kiss 107.6, Kiss 107.8, Kiss 108, Kiss 108.2, Kiss 108.4, Kiss 108.6, Kiss 108.8, Kiss 109, Kiss 109.2, Kiss 109.4, Kiss 109.6, Kiss 109.8, Kiss 110, Kiss 110.2, Kiss 110.4, Kiss 110.6, Kiss 110.8, Kiss 111, Kiss 111.2, Kiss 111.4, Kiss 111.6, Kiss 111.8, Kiss 112, Kiss 112.2, Kiss 112.4, Kiss 112.6, Kiss 112.8, Kiss 113, Kiss 113.2, Kiss 113.4, Kiss 113.6, Kiss 113.8, Kiss 114, Kiss 114.2, Kiss 114.4, Kiss 114.6, Kiss 114.8, Kiss 115, Kiss 115.2, Kiss 115.4, Kiss 115.6, Kiss 115.8, Kiss 116, Kiss 116.2, Kiss 116.4, Kiss 116.6, Kiss 116.8, Kiss 117, Kiss 117.2, Kiss 117.4, Kiss 117.6, Kiss 117.8, Kiss 118, Kiss 118.2, Kiss 118.4, Kiss 118.6, Kiss 118.8, Kiss 119, Kiss 119.2, Kiss 119.4, 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News media

Radio playlists

Radio One

A list:

Arctic Monkeys Crying Lightning; Beyonce Sweet Dreams; **Biffy Clyro** That Golden Rule; **Black Eyed Peas** I Gotta Feeling; **Bloc Party** One More Chance; **Calvin Harris** Ready For The Weekend; **Chicane** Poppiholla; **Dizzee Rascal** Feat. **Chrome** Holiday; **Eminem** Beautiful; **Jls** Beat Again; **Just Jack** The Day I Died; **Kasabian** Where Did All The Love Go; **Lady Gaga** Paparazzi; **Little Boots** Remedy; **Madina Lake** Let's Get Outta Here; **Mr Hudson** Feat. **Kanye West** Supernova; **Pitbull** I Know You Want Me (Calle Ocho); **The Ian Carey Project** Get Shaky; **Tinchy Stryder** Feat. **Amelle** Never Leave You

B list:

Daniel Merriweather Impossible; **Enter Shikari** No Sleep Tonight; **Flo-Rida** Feat. **Nelly Furtado** Jump; **Friendly Fires** Kiss Of Life; **Jack Penate** Pull My Heart Away; **Jeremih** Birthday Sex; **Lily Allen** 22; **Miike Snow** Animal; **Muse** Uprising; **Nneka** Heartbeat; **Pink** Funhouse; **Sean Kingston** Fire Burning; **Sub Focus** Rock It; **The Blackout** Save Our Selves; **The Killers** A Dustland Fairy Tale; **Vagabond** Don't Wanna Run No More

C list:

Booby Luv Say It; **Jamie T** Chaka Demus; **Miika** We Are Golden; **Mini Viva** left My Heart In Tokyo; **Paolo Nutini** Coming Up Easy; **Passion Pit** To Kingdom Come; **Prodigy** Take Me To The Hospital; **Raygun** Just Because; **Simian Mobile Disco** Audacity Of Huge; **Sugababes** Get Sexy; **Wale** Feat. **Lady Gaga** Chillin

1-Upfront:

Erik Hassle Don't Bring Flowers; **P-Money** Feat. **Vince Harder** Everything; **Saving Aimee** We're The Good Guys

Radio Two

A list:

A-Ha Foot Of The Mountain; **Anthony Wright** Wud If I Cud; **Athlete** Superhuman Touch; **Ben's Brother** Questions And Answers; **Daniel Merriweather** Impossible; **Elvin** In Colour; **Frankmusik** Confusion Girl (Shame Shame Shame); **Lily Allen** 22; **Raphael Saadiq** Never Give You Up; **Vagabond** Don't Wanna Run No More

B list:

Alison Krauss Simple Love; **Green Day** 21 Guns; **James Morrison** Nothing Ever Hurt Like You; **Martina McBride** Ride; **Nell Bryden** What Does It Take; **Paolo Nutini** Coming Up Easy; **Polarkreis 18** Allein Allein; **Third Degree** Mercy; **Tommy Sparks** Miracle; **W Brown** Shark In The Water

C list:

Dolores O'Riordan The Journey; **Duckworth** Lewis Method Meeting Mr Miandad; **Madness** Sugar And Spice; **Mica Paris** The Hardest Thing; **Neil Sedaka** Do You Remember; **Reamonn** Moments Like This; **Ruby Turner** This Train; **The Lightning Seeds** Don't Walk On By

Capital

A list:

Agnes Release Me; **Beyonce** Sweet Dreams; **Black Eyed Peas** I Gotta Feeling; **Cascada** Evacuate The Dancefloor; **Daniel Merriweather** Red; **David Guetta** Feat. **Kelly Rowland** When Love Takes Over; **Dizzee Rascal** Feat. **Chrome** Holiday; **Jls** Beat Again; **Jordin Sparks** Battlefield; **Katy Perry** Waking Up In Vegas; **Keri Hilson** Feat. **Kanye West** & **Ne-Yo** Knock You Down; **La Roux** Bulletproof;

Lady GaGa Paparazzi; **Pitbull** I Know You Want Me (Calle Ocho); **Soulja Boy** Feat. **Sammie** Kiss Me Thru The Phone; **Sugababes** Get Sexy; **Tinchy Stryder** Feat. **N-Dubz** Number 1

B list:

Calvin Harris Ready For The Weekend; **Chipmunk** Diamond Rings; **Esmee Denters** Outta Here; **Frankmusik** Confusion Girl (Shame Shame Shame); **Madonna** Celebration; **Mr Hudson** Feat. **Kanye West** Supernova; **Noisettes** Never Forget You; **Pink** Funhouse; **Pixie Lott** Boys And Girls; **Pussycat Dolls** Hush Hush; **Taylor Swift** You Belong With Me; **The Saturdays** Work

Virgin

A list:

Coldplay Strawberry Swing; **Florence & The Machine** Rabbit Heart (Raise It Up); **Green Day** 21 Guns; **Hockey Song** Away; **Kasabian** Fire; **Kings Of Leon** Notion; **Linkin Park** New Divide; **Marmaduke** Duke Rubber Lover; **Nickelback** If Today Was Your Last Day; **The Killers** A Dustland Fairytale; **U2** I'll Go Crazy If I Don't Go Crazy Tonight

B list:

Doves Winter Hill; **Elbow** Mirrorball; **Ivory** 1000 Feet; **Lily Allen** 22; **Madness** Sugar And Spice; **Milow** Ayo Technology; **Muse** United States Of Eurasia; **Newton Faulkner** If This Is It; **Paolo Nutini** Coming Up Easy; **Pearl Jam** The Fixer; **Raygun** Just Because; **Simple Minds** Stars Will Lead The Way

C list:

Arctic Monkeys Crying Lightning; **Athlete** Superhuman Touch; **Empire Of The Sun** Walking On A Dream; **Jack Penate** Pull My Heart Away; **Jersey Budd** She Came Back; **Jet** She's A Genius; **Kasabian** Where Did All The Love Go; **White Lies** Death

NME

A list:

Arctic Monkeys Crying Lightning; **Biffy Clyro** That Golden Rule; **Charlotte Hatherley** White; **Cornershop** Who Fingered Rock 'N' Roll; **Dan Auerbach** Heartbroken, In Disrepair; **Delphic** This Momentary; **Doves** The Outsiders; **Gliss** Morning Light; **I Was A King** It's All You; **I Was A King** Norman Bleik; **Julian Plenti** Only If You Run; **Kasabian** Secret Alphabets; **Miike Snow** Animal; **Pete Doherty** Broken Love Song; **Soulsavers** Feat. **Bonnie Prince Billy** Sunrise; **The Dead Weather** Bone House; **The Dead Weather** I Cut Like A Buffalo; **The Ruling Class** Marian Shrine; **White Belt** Yellow Tag Tell Your Friends (It All Worked Out)

The Heart Network

A list:

Beyonce Halo; **Daniel Merriweather** Red; **James Morrison** Feat. **Nelly Furtado** Broken Strings; **Jason Mraz** I'm Yours; **Jls** Beat Again; **Lady Gaga** Paparazzi; **Lady Gaga** Poker Face; **Lily Allen** Not Fair; **Pixie Lott** Mama Do; **Take That** Said It All

Ministry Of Sound

A list:

Calvin Harris Ready For The Weekend; **Chicane** Poppiholla; **David Guetta** Feat. **Kelly Rowland** When Love Takes Over; **Dizzee Rascal** Holiday; **Duck Sauce** Anyway; **La Roux** Bulletproof; **Sharam** She Came Along

C4 and MTV launch concurrent television shows

Networks go head-to-head with popstar programming

Television

By Ben Cardew

CHANNEL 4 AND MTV ARE GOING HEAD-TO-HEAD later this year with programmes exploring who is the world's greatest pop star.

As reported on page two, MTV will this summer air *Greatest Superstar*, in which the broadcaster asks viewers to vote for their favourite musical star of all time.

Coincidentally, Channel 4 and Box TV this week announced their own search for the world's greatest Popstar, the 10-part series will run this autumn across Channel 4, T4 and 4Music.

Each hour-long episode of the *World's Greatest Popstar* will be hosted by a celebrity who will champion their favourite star, highlighting why they should be a contender for the title of world's greatest. The programme will profile each artist, using archive footage and music videos. Channel 4 says artists such as Madonna and Take That are likely to feature.

Who's the winner? Madonna and Take That may feature in C4 and MTV's programming



The series will culminate in an interactive finale when the most popular artist will be crowned "World's Greatest Popstar".

4Music and Box TV's programming director Dave Young says that the topic is one "constantly on the lips of music fans across the country".

"It is fresh, original and overflowing with celebrity glamour," he adds. "We're so excited to be pioneering entertainment of this calibre."

Channel 4 head of T4 and music Neil McCallum says, "The aim of this series is to give established pop stars, TV faces and A-list celebrities the chance to champion their own favourite living musical legends.

"Plus music fans will now have an opportunity to see who the stars rate as the World's Greatest Popstar, then jump onboard and debate those decisions, culminating in an exciting end of series viewer vote."

ben@musicweek.com

Lack of springboard inspires Ballad

A QUARTERLY ARTS MAGAZINE designed by a pair of photography graduates from Blackpool and The Flyde College launches this month, with the aim of promoting new talent within the creative industries.

Ballad Cf intends to support young artists within the fields of music, photography, graphics and creative writing.

The brainchild of co-editors Lindsey and Claire – they declined to give their surnames – *Ballad Cf* will offer a springboard to fresh talent within a competitive market by

commissioning submissions around a set theme for each issue. Issue one, for example, goes under the theme of "nouveau".

Lindsey states, "As far as I know we're the first magazine to cater purely to this area. There's a lot of fresh talent with nowhere to display their work."

With a brief to cover anything "good and interesting", *Ballad Of's* music section will be edited by Camille Ainsworth, who will focus on the best-kept secrets of the music scene.

The debut issue will cover the Art Goes Pop record label, the guest-curated download service 10 Tracks For A Pound and a discussion of the "new reality" for the music industry. In addition, Ainsworth has selected artists ranging from The Chapman Family to *Pulled Apart By Horses* to represent this issue's theme.

Ballad Cf retails for £6 and is available from bookshop RD Franks, the Tate Modern Gallery Shop and Jumbo Records in Leeds.

Those interested in contributing can apply at balladof.co.uk.

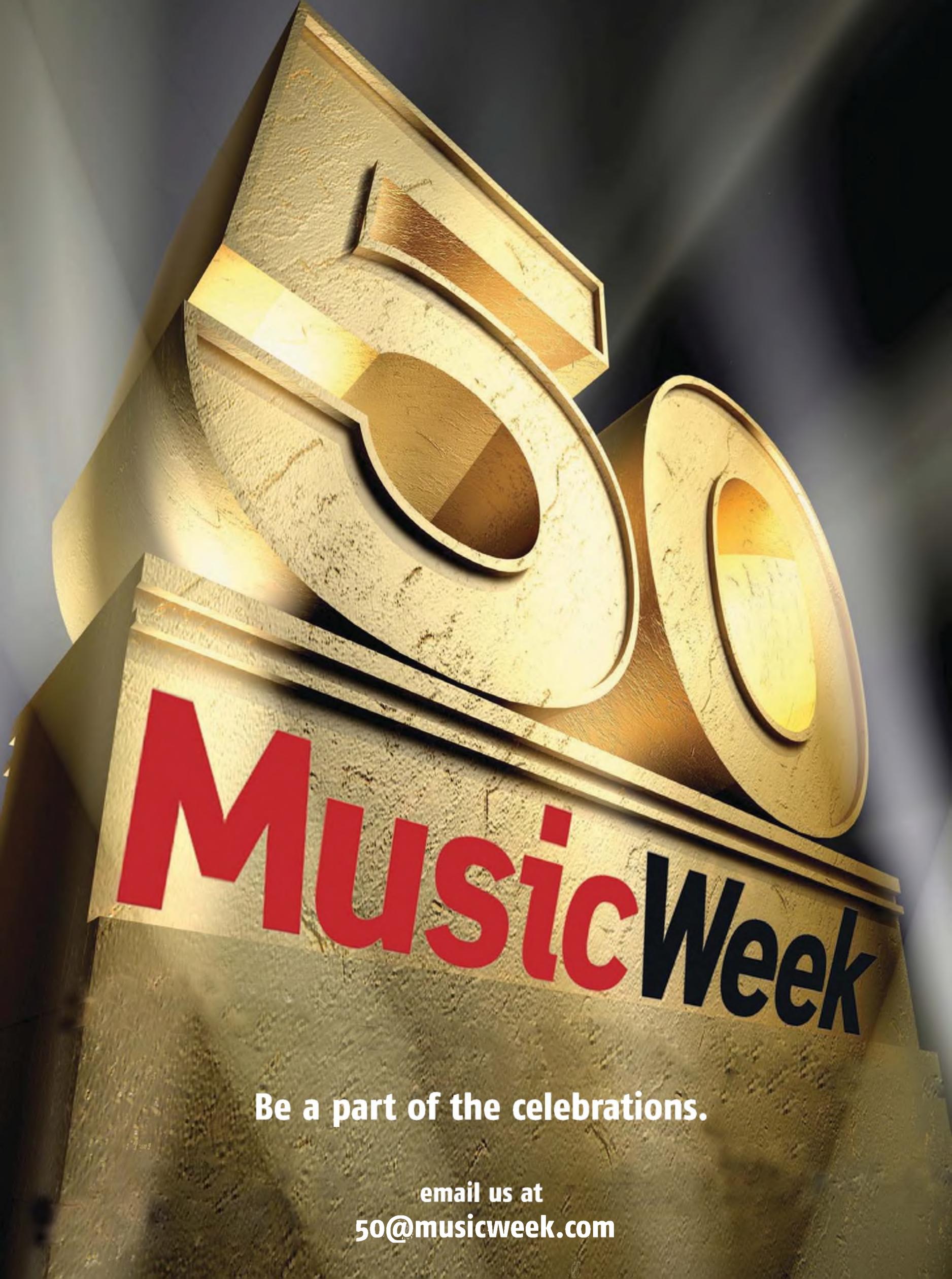
Media news in brief



● HMV chief executive **Simon Fox** is reportedly one of the leading candidates to become the new CEO of ITV. Michael Grade's replacement is expected to be announced in September. Fox, previously managing

director of Comet, has no television experience but has been successful at HMV, which he joined in July 2006. ● Voting for **DJ Magazine's Top 100 DJs Poll 2009** opens at 10am today (Monday) and runs until September 23. Voting takes place via the *DJ Magazine* website (www.djmag.com) and is powered by Trackitdown.net, who are offering a free download to everyone who votes.

● To The Bones, The Old Romantic Killer Band and Ellen and the Escapades are among the acts who will be appearing on the BBC **Introducing Stage** at the **Reading and Leeds Festivals** over the August bank holiday weekend. The bands that play the stage are chosen through a combination of the BBC's countrywide *Introducing* shows, Leeds promoter Futuresound and promoter Festival Republic.



50 Music Week

Be a part of the celebrations.

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50@musicweek.com

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
734,903	GIRLS ALOUD Odyssey Arena, Belfast	25,380	MCD
547,715	GIRLS ALOUD The O2, London	15,649	Live Nation
86,515	ULTRAVOX Roundhouse, London	2,662	Live Nation
62,910	ULTRAVOX Bournemouth International Centre	2,097	Live Nation
42,900	ULTRAVOX Portsmouth Guildhall	1,430	Live Nation
38,963	BASEMENT JAXX Corn Exchange, Edinburgh	1,944	DF Concerts
38,820	ULTRAVOX Plymouth Pavilion	1,294	Live Nation
38,321	ONLY MEN ALOUD Royal Concert Hall, Glasgow	1,757	DF Concerts
33,916	ULTRAVOX Olympia, Dublin	1,722	MCD
32,071	THE FRAY Olympia, Dublin	1,612	MCD
30,057	THE FRAY Ulster Hall, Belfast	1,568	MCD
16,413	GOMEZ Academy, Dublin	825	MCD
16,383	SHARON SHANNON Olympia, Dublin	684	MCD
15,086	CAMERA OBSCURA Barrowland, Glasgow	1,244	DF Concerts
13,098	MSTRKRFT Academy, Dublin	794	MCD
13,098	FIGHTSTAR ABC, Glasgow	1,044	DF Concerts
10,463	SAXON Academy, Dublin	448	MCD
6,280	DUKE SPECIAL Oran Mor, Glasgow	500	DF Concerts
6,000	THE MACCABEES Studio 24, Edinburgh	600	DF Concerts
5,775	CAVIN HARRIS Oran Mor, Glasgow	462	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period April 26 - May 2, 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

Spate of noise-related closures leads to campaign

MusicTank prepares for war over developers and venues

Venues

By Gordon Masson

INDUSTRY NETWORKING ORGANISATION MUSICTANK is considering a campaign to try to prevent new housing developments from putting venues out of business after worrying reports of local councils issuing noise abatement orders to established clubs and pubs.

Having experienced the dilemma while working in Birmingham, MusicTank's Gareth Main has been investigating the issue and found that it is not just confined to the Midlands.

"The fact is that Birmingham is at the forefront of what many people see as a war against grassroots live music by councils up and down the country, and is rapidly becoming the poster boy for noise abatement orders," says Main.

He cites venues such as the Spotted Dog and The Rainbow in the Digbeth area of the city as prime examples of the way in which noise abatement orders can bring live music outlets to a grinding halt.

"The Spotted Dog was the first to be served with a noise abatement order in 2007," he recalls. "After 22 years of live music the pub, which

hosted music in its outdoor area, came under scrutiny after a block of 178 flats was erected next door and three residents complained about the sound levels. After a long, bitter and ultimately unsuccessful campaign, The Spotted Dog was served with its noise abatement order.

"In the case of The Rainbow, the venue has more than 22,000 supporters on Facebook but because one complaint about the noise was made, it received a noise abatement order and is in danger of losing its licence."

Main has heard similar tales from across the UK and believes those stories could be the tip of the iceberg. But he is hoping that, with some common sense, councils will adopt an Antipodean scheme that has been successful in avoiding such disputes.

"MusicTank highlighted the problem and one of the responses we got was from Richard Letts, the executive director of the Music Council of Australia," says Main. "He explained that in some Australian states, the local authorities insist that developers of properties adjacent to existing live music venues take responsibility for soundproofing the apartments

so that they can't seek to close down venues in order to solve their noise problems. On the other hand, a new venue opening in a residential area has to fit in with its pre-existing circumstances and can be closed for making too much noise."

"We need developers to take responsibility for their buildings' residents. It seems that councils are granting planning permission without the requirement for noise testing. It's a sad situation in which nobody wins.

"Developers can be held accountable when basic amenities have not been catered for - whether they be unsafe electrics or poor plumbing - so the same powers that the law can wield in these situations should be utilised in cases of sound pollution.

"As MusicTank chairman Keith Harris says, 'You wouldn't see councils closing down airports because the noise upsets one local resident.' With that in mind I'm interested in hearing from any other venues that are having problems with noise abatement orders or from anyone who has any feedback on potential solutions."

Gareth Main can be contacted via editor@musictank.co.uk or gordon@musicweek.com



Venue profile Band On The Wall, Manchester

ONE OF MANCHESTER'S MOST ICONIC live music venues is set to reopen its doors next month after a five-year absence and a multi-million-pound refurbishment.

One of the cornerstones of the city's music scene for the greater part of the last century, Band On The Wall was at the centre of Manchester's punk scene in the late Seventies when The Buzzcocks, The Fall and Joy Division played there.

Since then it has played host to such internationally acclaimed artists as Mica Paris, Björk, Art Blakey, Carleen Anderson and John Martyn.

"The building has existed as the George and Dragon since early in

the 19th Century, but was rebuilt in the 1850s," explains music programmer Mike Chadwick. "It has been putting on live music for decades and the improvements that have been made in the venue should secure its future for many more."

The venue got its name because a former owner decided to introduce a stage to the pub, but chose to build it half way up one of the walls. Despite remaining a popular haunt with generations of Mancunians, Band On The Wall closed on New Year's Eve 2004 in a state of poor repair. A hole in the roof was among the major problems facing the building and, with the business haemorrhaging

money, there simply were no funds available to carry out repairs.

Chadwick explains that the decision to wait until sufficient funds were available was a shrewd one. "The redevelopment has cost around £4m, but it's definitely been worth the wait. The building still has all the characteristics of a converted Victorian pub, but it's a completely different venue from what it was," he reports.

The major structural change customers will notice is the repositioning of the balcony, but Chadwick says the building's listed status means there are limits as to what they can do. "There are two new dressing rooms with shower facilities, there is direct backstage access from the stage - whereas in the past artists had to push their way through the audience - and there's even a piano storeroom for the Steinway B grand piano that the venue has invested in," he says.

Another new addition to the 320-capacity club is the acquisition of the premises next door, which is reputed to be the first place in Manchester to screen moving pictures.



"The extension has been given the name The Picturehouse and it will basically act as a cafe/bar and foyer for the venue so that people won't have to stand outside in the rain waiting for the doors to open," says Chadwick.

Having owned and run specialist store Decoy Records for 15 years, Chadwick is a recognisable figure in the world of jazz, not least for his work with Jazz FM, where he has been since the station launched.

But he is keen to stress that Band On The Wall will not confine itself to just one style of music. "Manchester is well-served for venues that put on indie music, so although we won't be turning anyone away, I think it's safe to say that

we're aimed mainly at the specialist genres. So as well as jazz, we're most likely to be promoting reggae, folk and blues, but we've also got some interesting club nights lined up."

Chadwick says the venue will stick to in-house promotions with the aim being five nights of live music per week initially. "We're starting our own educational programme so that will take up the other two days, but eventually we'd like that to evolve into live performances at night as well."

With Mica Paris confirmed as the refurbished venue's opening act alongside Julian Joseph on September 25, Chadwick reveals that tickets for more than 60 events are already on sale at Band On The Wall, while relationships with agents are building ahead of its reintroduction to the tour circuit.

"When we're up and running it will be a lot easier for people to see what we're all about, but the bottom line is that we don't want to alienate anyone, so we're interested in talking to agents about acts from all genres - if the economics can work, then we'll put on anybody," he adds.

Questions asked over festival cancellation



Storm clouds Gathering: festival organisers are claiming the event's closure is political

A ROW HAS BROKEN OUT OVER THE LATE CANCELLATION

of the Big Green Gathering, with organisers claiming that the local authority and police colluded to ensure the event's demise.

The July 29-August 2 weekend was due to take place in the Mendip Hills near Cheddar but the threat of legal action from Mendip District Council, supported by Somerset & Avon Police, forced the licence to be surrendered according to organisers.

The licence for the 15,000-capacity festival was delivered to the council just three days before campers were due to arrive on site, leading the local authority to state: "The failure of the organisers to address a number of serious public safety issues meant that they had no other option but to cancel it themselves. The fact is that organisers chose to surrender the licence before an application was made to the High Court."

Key to the authority's objections was the assertion that organisers failed to fulfil the obligations of their licence when it came to the public safety requirements.

In a statement the council says: "Mendip is a council which is recognised nationally with its partners for licensing large events. The bottom line is we know about licensing festivals, and therefore would not have taken a decision to consider legal action lightly."

However, the troubled festival's organisers say they have been told by a senior police officer that the event had been shut down for "political" reasons.

Organisers claim the police admitted to a Big Green Gathering director that "orders had come from the highest level" and the decision to pull the plug had been taken more than a week previously.

Big Green Gathering chairman Brig Oubridge says, "At the multi-agency meeting [on July 23], we were still negotiating with the police and the council under the genuine belief that things were progressing and we were continuing to spend money on infrastructure, wages and security. If they knew they were going to cancel the event, we can only conclude that this drive to increase expenditure appears to be a deliberate attempt to bankrupt the Big Green Gathering."

Oubridge contends that the injunction served on the Big Green Gathering was primarily addressing the fact that the event did not obtain the necessary road closure despite the fact that the Highways Agency had previously indicated that this would be done. He adds that the festival has been running an event since 1994 and public safety concerns have not been an issue in the past.

Meanwhile, rival festivals have rallied round to help and disappointed fans of Big Green Gathering are being offered the chance to swap their tickets to gain entry to The Big Chill this weekend or next year's Sunrise gathering.

The Big Chill is inviting anyone who has paid for a Big Green Gathering ticket to turn up at the August 6-9 gathering at Eastnor Castle Deer Park with their wristband, the accompanying documentation plus an extra £20 to cover the difference in price between Big Chill entry (£145) and a Big Green ticket (£125).

Anyone wanting their money back for their ticket is being asked to remain patient while Big Green's volunteers work out refund procedures for all those who bought tickets.

Live emerges from NEC cuts unscathed

THE LIVE MUSIC SIDE OF Birmingham-based NEC Group's operations will be unaffected by the company's decision to make 82 jobs redundant, according to the group's managing director of arenas.

Phil Mead tells *Music Week* that the redundancies are all from the exhibition and conference side of activities, which has been severely hit by the recession, while live events and the company's ticketing operations continue to prosper.

"In the financial year the arenas didn't do record-breaking business but they were on a par with the year before, which was very good," says Mead, who is responsible for the LG Arena, the NIA and The Ticket Factory.

Overall the NEC Group generated an operating profit of £36.5m from revenues of £128.6m in the year to March 31. Having attracted 1.5m customers, the group's arenas and ticketing business contributed a 6.2% increase in revenues of £20.7m for the year



Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1	1	BEYONCE	8
2	2	U2	8
3	3	SPANDAU BALLET	9
4	4	DEPECHE MODE	7
5	5	MUSE	6
6	6	CLIFF & THE SHADOWS	15
7	9	PINK	17
8	7	FLEETWOOD MAC	7
9	10	X FACTOR FINALISTS	7
10	8	BACKSTREET BOYS	6
11	15	PEARL JAM	3
12	11	KASABIAN	13
13	12	TOM JONES	8
14	13	JONAS BROTHERS	5
15	17	GREEN DAY	11
16	14	JAMES MORRISON	7
17	18	PIXIES	5
18	16	SIMPLE MINDS	5
19	NEW	COLDPLAY	4
20	19	PET SHOP BOYS	4

tixdaq.com - Live entertainment intelligence
the ticket comparison website

operating profit of £4.9m, up 16.7%.

Improvements to the NEC site continued, with £35m of the five-year, £40m venue improvement programme fund spent by March 31. That sum does not include the £29m investment to redevelop the LG Arena.

"The first quarter of this year stood up equally well and that's been helped by the vibe around our investment in the LG Arena," continues Mead.

On the ticketing operation, he states, "The business continues to grow and that's what we set out to do when we repositioned and rebranded the company a couple of years ago. If you look at the current inventory held by The Ticket Factory, more than 50% of the events on there are at non-NEC venues. We're expanding in that regard, so in addition to being ideally placed to provide ticketing for exhibitions, we're doing sports and other special events, as well as concerts."

Looking ahead, Mead says the intention is to keep growing the client base for The Ticket Factory, as well as looking to expand the group's venue management joint venture with Global Spectrum.

He adds, "The last financial year has been a bit more balanced in terms of the events that have been through the arenas. We're seeing more comedy and family entertainment than before - Lee Evans was our biggest single event last year - but music still remains very much the core of what we do."

Hitwise Primary ticketing chart

pos	prev	artist
1	NEW	JLS
2	NEW	GLOBAL GATHERING
3	1	BEYONCE
4	4	U2
5	2	KASABIAN
6	10	COLDPLAY
7	9	KINGS OF LEON
8	12	T4 ON THE BEACH
9	11	PINK
10	NEW	PEARL JAM
11	NEW	TIM MINCHIN
12	NEW	STEEL PANTHER
13	6	MICHAEL JACKSON
14	NEW	CLUBLAND LIVE 3
15	NEW	MIDLANDS MUSIC FESTIVAL
16	NEW	MICHAEL BALL
17	NEW	FLORENCE & THE MACHINE
18	NEW	UNDERAGE FESTIVAL
19	NEW	DIZZEE RASCAL
20	NEW	BLOC PARTY

hitwise

Live news in brief

● Universal Music-owned merchandising company **Bravado** has secured a deal to manufacture and distribute merchandise for **The Rolling Stones**. The agreement builds upon a recent agreement between Universal and the band, which covers future albums as well as all the band's post-1971 studio releases. Bravado will work with the band to create integrated product offerings that make use of their merchandising, audio and visual content across a variety of platforms.

● **GigJunkie.net**, a new concert listings website that compare prices from all UK primary ticket agents, has gone live. The site allows music fans to search for gig listings and prices simultaneously at no extra cost. Users can create their own profile on the site, which alerts them in real time when their favourite artists announce tours, as well as allowing them to post reviews, photos and rate gigs.

● Culture Select Committee chairman **John Whittingdale** has blasted the Government for its "utterly pathetic and hopeless" response to his Licensing recommendations. Whittingdale's committee had set out 26 recommendations in May, but earlier this month the Government overruled most of the key suggestions including the introduction of a licence exemption for smaller venues and to scrap the controversial Form 696. Addressing the Musicians' Union conference last week, Whittingdale said the objective of the Act was to reduce bureaucracy, but that it was now incontestable that the Act had had a negative impact on live music. He added that research has shown there is less live music being put on in small venues since the introduction of the Act.

● **The Rumble Strips** kick off new monthly night **Apocalypstick** at **the Hawley Arms** in Camden tonight (Monday). The band will be supported at the 250-capacity venue by Roxy Rawson and Sam McCarthy with Apocalypstick promoter Isabella Scarlet promising, "a blend of friendly vibes and great music with all money going to a worthy cause". Entrance to the gig will be on a strictly first-come-first-served basis with a voluntary charity donation going to Nordoff-Robbins Music Therapy.

● Independent web and mobile TV service **Babelgum** is to become closely involved in **Warp Records'** 20th anniversary celebrations by inking a pact to stream a number of films from Warp20 events. The video series kicked off with the first of these events, Warp20 (Paris), which took place at the Cité de la Musique on May 5-6, and will continue with events across multiple venues in New York (September 4-6) and in Warp's birthplace of Sheffield on September 19. Tokyo and London events will follow later in the year.

News publishing

Jerry Keller hit aligned to high-profile TV ad campaign

IMG to see Summer out with McDonald's sync

Sync

By Paul Williams

INDEPENDENT MUSIC GROUP has further highlighted the growing importance of syncs to music publishers' bottom lines, with a series of high-profile placements making this year one of its strongest yet in the sector.

Leading brands such as Cadbury's, Hellman's and Renault have all turned to its repertoire to soundtrack ad campaigns this year, alongside McDonald's, which has used Jerry Keller's 1959 chart-topper *Here Comes Summer* for its latest TV commercial.

"We've had a really good year," says IMG CEO Ellis Rich, whose company this year formed a partnership with Atlantic Screen Music to create Atlantic Screen Group.

"To be honest, syncs are the only part of publishing that are okay," he adds. "Companies are still prepared to pay the normal rate and we're very happy about it."



Summer lovin' it: Keller sync is a major coup for IMG

The deal follows its song *Don't Stop The Rock* by Freestyle being picked up by Cadbury's for a long-running TV campaign, while the Isley Brothers' version of Seals & Croft's *Summer Breeze* has been used in a campaign by Hellmann's. IMG also won a new deal with Renault for one of its most popular songs, *What A Wonderful World*.

Brown believes one of the strengths of IMG is the speed it can turn around projects for clients. "I know some of the music agencies sometimes get quite frustrated by the length of time they wait for quotes and things to be approved," she says. "We keep in constant contact with our clients so we're able to get answers and quotes approved generally quickly."

To further boost its sync deals, IMG recently put together a montage of clips of 101 of its songs, which it has been servicing to potential customers.

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IMG's successful run with syncs comes against a continuing backdrop of falling mechanical income for publishers, emphasised by PRS for Music figures released earlier this month showing revenue for the organisation fell by 3% overall in the first six months of the year to £282.1m.

The McDonald's sync for *Here Comes Summer* was handled for IMG by licensing manager Sue Brown and creative director Jacqui Brown and was secured with Jeff Wayne Music and the ad agency Leo Burnett after it featured on one of the independent publisher's samplers.

Imagem secures O'Duffy's services

IMAGEM HAS SIGNED one of the writers of Amy Winehouse's multi-million-selling *Back To Black* album, after securing a deal with UK producer and songwriter Paul Staveley O'Duffy.

The global, long-term deal coincides with O'Duffy, who co-wrote *Wake Up Alone* on Winehouse's second album, working on a new project with John Barry. His previous

work with Barry includes the score for the James Bond film *The Living Daylights* and the movie *Chaplin*.

He is also currently writing and producing with Roc Nation act Hugo Chakra, Epic-signed Scott McFarron and new artist Vince Valentine.

Imagem managing director Tim Smith says, "Paul is one of the great UK writer/producers with a fantas-

tic track record. His enthusiasm and energy are inspiring and he is a great addition to the Imagem roster."

O'Duffy's career has also included co-writing and production work for acts including Dusty Springfield, *Swing Out Sister*, *Frankie Goes To Hollywood*, Lisa Stansfield, Danny Wilson and *The Beloved*.

Fighting for Hurts EMI snares acclaimed duo



EMI Music Publishing has won the battle to sign Manchester duo Hurts, who have been the subject of one of the hottest A&R pursuits of the year so far.

"I'm very happy. The songs are great and they are stars," says EMI Publishing head of A&R Felix Howard, who explains he had been

keeping his eye on the pairing of Theo Hutchcraft (vocals) and Adam Anderson (electronics, guitar) since they were previously known as *Daggers*.

"They did a very brave thing when you know something isn't right and changed it," says Howard of their switch to becoming Hurts.

EMI beat off stiff competition to land the Eighties-influenced duo, who are also understood to have finalised a recording deal with one of the majors after another fierce A&R chase.

Howard says Hurts have already recorded six songs, including the track *Wonderful Life*, and their debut album is expected to appear in the first quarter of next year.

Pictured (l-r): Simon Golding (EMI), Mark Gillespie (365 Management), Anderson, Hutchcraft, Matt Vines (365), Howard, Andrew Rutherford (365) and Dean Wilson (365).



PUB ROCK BEATEN BY POP

PRS for Music Top 10: Most-played songs in pubs

PRS
MUSIC

Pos	SONG / artist / writer / publisher
1	THE PROMISE Girls Aloud Higgins, Cooper, Resch, Williams, Jones, Coler, Powell Warner/Chappell
2	SPOTLIGHT Jennifer Hudson Hermansen, Smith, Eriksen EMI, Imagem, Sony/ATV
3	THE GIRLS Sugababes Jenkinson, McDonald, Toussaint EMI, Reverb
4	IF I WERE A BOY Beyoncé Gads, Carlsson Catalyst, Cherry Lane, Universal
5	FORGIVE ME Leona Lewis Thiam, Kelly, Tuinfort Bucks, Sony/ATV, Warner/Chappell
6	RULE THE WORLD Take That Barlow, Donald, Howard, Orange EMI, Sony/ATV, Universal
7	LOVE YOU ANYWAY Boyzone Atkinson, Rogers, Keating Hornall, Imagem, Universal
8	THE MAN WHO CAN'T BE MOVED The Script O'Donoghue, Sheehan, Fiampton, Kipner EMI, Imagem, Stage Three
9	VIVA LA VIDA Coldplay Berryman Buckland, Champion, Martin Universal
10	RUN Snow Patrol Lightbody, Quinn, McClelland, Connolly, Archer Kobalt, Universal

While compilations highlighting the best pub jukebox anthems tend to be dominated by guitar acts such as Oasis and The Jam, PRS for Music's survey of what was being played in pubs during quarter one reveals a very pop-dominated soundtrack. Collaborators on a Comic Relief cover of *Walk This Way* a couple of years ago, Girls Aloud and Sugababes are only separated on this chart by Jennifer Hudson as they occupy positions one and three with *The Promise* and *The Girls* respectively.

Their presence heads a heavy domestic presence on the chart with eight of the 10 artists featured UK signed, Hudson and Beyoncé being the only exceptions.

Nineties boy band rivals Take That and Boyzone find themselves side by side at positions six and seven, while Boyzone are joined a place below in the 10 by fellow Irish act The Script.

Both Leona Lewis and the song *Run* make it onto the chart but it is Snow Patrol's original that appears rather than her cover. She is instead represented in fifth place by *Forgive Me*.

Chrysalis sky high with Benelux deal

CHRYSLIS MUSIC HAS JOINED FORCES with Amsterdam-based independent publisher Cloud 9 Music to launch a joint-venture set-up in Benelux.

Chrysalis Songs Benelux will be run by Lucas van Slegtenhorst, who has for six years served as general manager of Chrysalis Music Benelux, the UK company's previous joint-venture operation in the region. This was run in conjunction with Strenghtolt Music.

Cloud 9 was launched in December 2004 and its main focus of attention is music publishing, although other interests include managing artists and producers. The company, which is run by founder and managing director Raymond Van Vilet, has a roster of

more than 200 writers and composers, among them Dutch trance producer and DJ Armin Van Buuren who in 2007 and 2008 was voted number one DJ in *DJ* magazine's annual Top 100 poll. It also handles worldwide publishing rights for Nike and Nokia commercials.

Chrysalis Music chief executive Jeremy Lascelles says, "We are very excited about partnering up with a new company like Cloud 9, who we believe will bring fresh energy, ideas and hunger to our business in the Benelux. What Raymond and his team have achieved in a relatively short time is extremely impressive and I look forward to a very productive partnership together."

News digital

Orange, Universal and Channel 4 join forces to offer free filesharing alternative

Monkey business to tempt P2P

Companies

By Eamonn Forde

ORANGE, UNIVERSAL MUSIC AND CHANNEL 4 have teamed up to provide a free mobile music streaming service targeted at a youth audience in an attempt to reduce piracy.

The two-year service, entitled Monkey, is compatible with any handset and does not require a 2.5G or 3G connection as it is accessed through voice calls rather than over the network.

By bundling texts and access to free music into three different pay-as-you-go tiers, Monkey is intended as an alternative to P2P, which, although also free, is not always legitimate.

Orange UK director of pay as you go Pippa Dunn says that the offering arose as a result of research that found young people are heavy consumers of music, but are not necessarily paying for it. She believes that cost is the biggest barrier to 16-24-year-olds using legal platforms.

Dunn says, "Many mobile music services are aimed at the

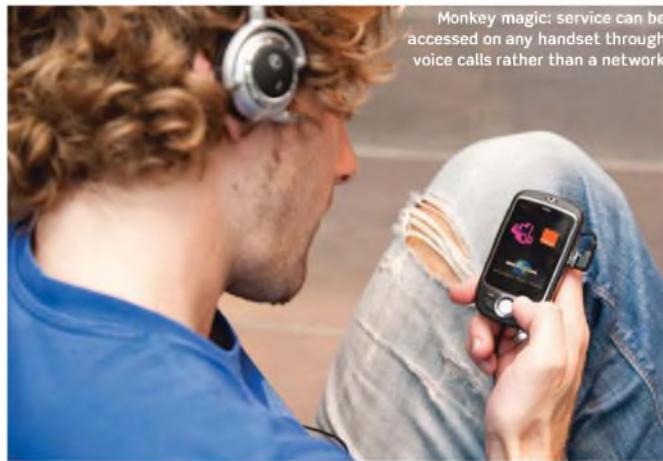
youth market, but are often restricted to handsets that are out of the price bracket of the consumers it is aimed at." Exact details of how revenues will be shared have not been made public.

Orange hopes that, as well as attracting new youth users, the new service will help to retain existing customers. For Universal, Monkey will mainly serve to deter piracy by creating a compelling legal alternative, without relying solely on government intervention.

Universal Music Group International SVP of digital Rob Wells believes Monkey will complement its existing mobile services and that featuring content from just one record label will not be a barrier to adoption.

"We see this as a service that can happily co-exist with other services, such as iTunes or Spotify," he says. "Music is an integral part of this, but is not the only hook. With that in mind, the other majors will not be needed at this stage."

Monkey will include social networking elements and playlist sharing on mobile and web, and will have



a dedicated website with bespoke editorial, as well as offering exclusive content from Universal acts and competitions.

The service went live on July 30 and will be heavily marketed via Channel 4's youth strands E4, T4 and 4Music from September.

Channel 4 head of corporate and business development Paul Whitehead says, "We will be marketing the service across our youth and music channels and having integrat-

ed programming such as artist and viewer playlists. The Monkey website will provide the editorial wrap around all that."

While the service is paid for via users' top-up cards, there will also be a targeted ad layer using Blyk, although precisely how this will work is still not clear.

All parties involved have not ruled out other labels joining the service at a later date.

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Spotify on the iPhone road test

Music Week was given early access to the beta version of the Spotify app for the iPhone and our test reveals an intuitive and truly engaging piece of software.

Streaming music over Wi-Fi is very good, although the buffering time over 3G or Edge can be frustrating, which is only to be expected from a data-heavy service. This is, however, where the ability to cache content, via the 'offline play' button, to access when connections are slow or unavailable, really makes this app stand out.

According to Spotify, providing there is enough free space on your phone, you can cache up to 3,333 tracks, which is extraordinary.

The app uses your computer-based account as the master manager for playlists; changes made are automatically pushed to your phone. You can, however, create playlists on the go on the phone as well.

Many functions echo things already within the Apple ecosystem, such as a shuffle option and layered extra information about the track beneath the cover art. A touch-scroll to move to the next track is similar to flicking through photos on the iPhone, which would seem to be the app's natural home.

The promising search functionality only lets you search by song or album title – the curious absence of

a 'search by artist' will hopefully be resolved before the app goes public.

There are limiting factors: you cannot have the app running in the background while you do other things on the iPhone, such as browse the web, send texts or write emails. Spotify may have done this to appease Apple and thereby clear approval as it does not completely negate having the iPod/iTunes functionality on the handset.

What will this mean for other handsets? The seamlessness of the app makes most sense on a touch-screen handset, so it will really only come to life on top-range devices.

This gives companies such as Apple, Nokia and Sony Ericsson (assuming the app works on all devices eventually) a sales hook to get users to upgrade.

But having to buy a pricey handset, as well as paying £9.99 a month for Spotify on the go, pushes total expenditure into the cost bracket of a service such as Comes With Music, which is still a niche concern.

In short, the Spotify app is very impressive and its simplicity of use gives it mainstream appeal. The associated and accumulated costs of a top-range handset and rolling monthly subscription fee could, however, seriously restrict its user base for this first stage of its life.

Eamonn Forde

GoMix makes its mark on social users



GOMIX, the rebranded and revised version of U-Myx, says it has seen a surge of interest in the three months since launching a widget designed specifically for use on social networking sites.

Launched in February, the widget allows users to remix songs and post the results directly onto artists' social networking sites and official websites to be listened to by other fans.

GoMix, which has since teamed up with social networking sites MySpace and Meem, claims the widget has been viewed more than 3.5m times in three months, with tens of thousands of new remixes being made by users. There are plans for a GoMix presence on both Facebook and Bebo in the autumn.

Following partnerships with Vodafone and Dr Pepper, GoMix founder and CEO Olly Barnes claims the format has become one of the most effective means for artists, music industry, brands and advertisers to engage and iden-

tify music fans in social media environments.

Both campaigns focused on creating branded versions of the GoMix application for MySpace and Meem users, allowing them to mix songs by new and established artists.

"By allowing people to remix and share their versions of major artists' songs, the average user is spending over 12 minutes focused on each song – a far cry from the standard 'click play, listen to 30 seconds and move on' user experience that 'free music' sites have helped create," Barnes explains.

"These user sessions are now being converted into revenue streams through sponsorship, content-rich promotion, new music discovery and valuable user data collection. As GoMix grows across the online space – through social networking sites, official artist platforms and beyond – we see it becoming a hugely important part of the new music industry landscape."

Digital news in brief

● **All four major labels** are said to be working with Apple on a new project – codenamed Cocktail – to find innovative ways to sell digital albums. As well as having exclusive video content, the "next-generation" albums could include layered elements such as lyrics, artwork and biographies.

● **Viacom** says poor sales of its Rock Band 2 video game are partly to blame for a 14% drop in Q2 revenues to \$3.3bn (£2bn).

● US operator **Verizon** has confirmed its app store will be called V Cast Apps. It is also working with BlackBerry parent company RIM to create a version of the BlackBerry App World store for handsets sold to Verizon customers. In related news, Microsoft has opened up its Windows Marketplace For Mobile platform to registered third-party app developers.

● According to Forrester Research, 55.6m adults in the US (one-third of the population) currently use **social networking sites**.

● **Arctic Monkeys** streamed an exclusive gig on their website last



Thursday to promote new album *Humbug*, which is released on August 24.

● Just days after agreeing to head the new legal incarnation of The Pirate Bay, former Grokster CEO **Wayne Rosso** has left the company, after expressing doubts that its acquisition by Global Gaming Factory will take place. The news follows the recent announcement that 13 Hollywood production companies have begun legal action to have the site closed.

● Ad-funded streaming music service **We7** has signed a partnership with *GQ* that will allow the jukebox streaming of playlists and click-through purchasing on the magazine's website.

● **The Orchard** is using Digonex Technologies to test out a new dynamic pricing model for its catalogue. The software will adjust prices according to economic factors and consumer behaviour.

● **Foo Brew**, the maker of online game JamLegend, risks charges of copyright infringement by allowing users to upload tracks that have not been pre-cleared to use as accompaniment. Gamers are charged \$20 (£12) a month for 500 track uploads.

● **Stephane Panier** has been made global chief executive of Bebo. He joined the social networking website as COO in January.

● LimeWire has named **Zeeshan Zaidi** as its new head of global. He will lead expansion outside of the US.

News diary

ON THE WEB THIS WEEK

BIG GREEN GATHERING CANCELLED

Tim: "This is an outrage! Not just for those who had booked precious time off work and were looking forward to a fantastic long weekend of lovely, peaceful enlightened environmental engagement but also for the organisers whose hard work, time and effort has been wasted."

Steve Jones: "What a predictable disgrace. This won't stop us!"

Seb J: "I don't understand how they actually managed to shut down one of the most genuinely green festivals in the UK."

David Self: "IDIOTIC. Everyone is so totally paranoid that they will get fined, jailed or held to account that we have lost all sense of balance and normality."

Shamus Joy: "Perhaps we will see this event shattered into hundreds of wee green gatherings, close to rail and bus routes and possibly integrated with wedding (or divorce parties) by invitation."

The launch of that boy Sliim

UNEARTHED

TWENTY-YEAR-OLD FRENCH ARTIST Sliimy has become the first signing to Perez Hilton's US record label Perezcious Music.

The deal, which was confirmed last week, follows the conclusion of a global deal between the artist – pronounced Slimmy – and Warner Bros, which will release his music in the UK and with whom Hilton is partnered Stateside.

Sliimy, whose A&R is handled by Steve Allen at Warner Brothers UK, has fast been winning fans with an online profile that has seen him shoot to the top of Twitter's trending topics chart, attracting the praise of Lady GaGa, Miley Cyrus, Sarah Silverman and The Veronicas among others.

In the UK, early press support has already come from *The Independent*, the *Daily Star* and *The Guardian*.

Warner will get the ball rolling on Sliimy's UK campaign with the release of his debut single *Wake Up* on September 21, followed by the debut album *Paint Your Face* the following week.

Ahead of this, Sliimy will be in



the UK for a performance at Hoxton Bar & Grill on August 24, followed by support slots for Katy Perry in Birmingham and Newcastle on September 26.

Hailing from Saint Etienne, Sliimy received his big break when his performance of Otis Redding's (*Sittin' On*) *The Dock Of The Bay* won a competition to record with his now regular collaborator Feed. The duo have been working together since, with Feed producing and co-writing Sliimy's debut.

Warner Bros. is currently stirring online activity through a tie-up with MXP4, which enables fans to mix, remix and sing onto their own versions of Sliimy's music.

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Cast list

A&R	Steve Allen, Warner Bros.	Reinhardt, Warner Bros	Publishing	Warner/Chappell France
Management	Cathy Bittton, Saraswati Music		TV	Stacy Blackman, Warner Bros
Agent	Paul Franklin, Heltter Skelter		Online marketing	Ebony Rhiney-James, Warner Bros
Marketing	Ellie Shaw, Warner Bros		Press	Sinead Mills, six07press
Radio	Jane Arthy/David Winterburn/Sue		Online PR	Charlotte Davies, Hyperlaunch

Dooley's Diary



Got any Plinthess Superstar? – PPL man turns human jukebox

YOU DON'T EXPECT A COPYRIGHT TRIBUNAL

to be a barrel of laughs – and last week's face-off between PPL and the pub and hospitality industry certainly wasn't. But there were a few titters to be had at the IPO offices in Bloomsbury when PPL's QC Pushpinder Saini tried to make a point about the new rating schedule the collecting society wants to apply. Saini made reference to a **Chancery Lane pub** which is a regular for the old wig and gown brigade. "I know it only too well," retorted Tribunal chairman Henry Carr, who brought some levity to the proceedings when Saini spoke about soundalike companies that **re-record popular tunes of the day** to sidestep having to pay the collecting societies. Citing the example of a *Take That* song, Saini remarked that people can tell when they walk into a shop it's **not Gary Barlow singing**. "That's even worse," Carr joked. PPL's QC also raised eyebrows when the court began to pour over complex, colour-coded pie charts. Carr pointed the QC in the direction of a mauve one until the legal eagle told him he was colour blind...Talking of PPL, here's the organisation's repertoire services manager **Simon Hutchinson atop the Trafalgar Square plinth** last



Wednesday. Dressed in a fine PPL T-shirt, Simon, armed with a (fully licensed, we hope) boombox and megaphone enthralled the crowd with his popular game of "shout me up a year and I'll tell you the hits from it"...Those **Moshi Moshi workaholics Stephen Bass and Michael McClatchey** are adding the temporary titles of tour manager and bus driver to their CVs as they set off this week on a US tour with a trio of acts from their label. The jaunt comes after Casiokids' American agent secured the band a number of dates including Toronto, Montreal, New York, Los Angeles and San Francisco prompting the Moshi boys to draft in Slow Club and The Wave Pictures to support and hit the trail with them for what should be a memorable 10-day road trip...**Congratulations to former EMI director of communications Cathy Cremer** who now has the letters RCST after her name after graduating as one of the country's newest Registered CranioSacral Therapists. Google it. And if you're still left trying to get your head around it, Dooley suggests a visit to Cathy might be in order...**Is HMV turning into ITV's**

feeder club? Firstly, former product director Steve Gallant ended up there as director of operations and now the retailer's CEO Simon Fox is quoted among the front runners to take up the same role at the struggling broadcaster...On the subject of retail moves, while **prices for music CDs** continue to head south, the same cannot be said for the games industry. The company behind **Call of Duty: Modern Warfare 2**, one of the biggest new games of the year, has added a tenner to the usual price and the suggestion is others may follow. Wouldn't it be nice to think the music biz would be brave enough to follow suit in the case of, say, a brand new Coldplay album...Their name may



come from a Fifties record player but Sony are banking on the future success of **Dansette Junior** as the act put pen to paper on a deal with Columbia Records last week. Toasting the new agreement are (l-r) Columbia managing director Mike Smith, A&R

Zack Strubel, Dansette's Will Hunt, managers Danny Donnelly and Justin King and lawyer Adam Van Straten...We know **Lucian Grainge** is well-connected, but perhaps Universal's latest artist signing – **The Pope** – is even more powerful. At least they have some common ground for those boring old strategy meetings: they've both got Bono on speed dial...Dooley recently saw a preview of Shane Meadows' new film **Le Donk and Scor-Zay-Zee**, which features the exploits of a roadie/rap duo as they end up supporting Arctic Monkeys at their Old Trafford gig. The Monkeys themselves make an appearance, turning up by the side of the stage as Scor-Zay-Zee delivers

some impromptu rhymes. In a fairytale ending, the Monkeys are impressed by the MC skills of Scorz and end up offering him and Le Donk, aka Paddy Considine, the opening slot. Considine is great as ever, but the real star is Scorz, a rapper once championed by John Peel and Steve Lamacq who, apparently, had decided to give it all up before being tempted back to the mic after meeting Meadows. An album is expected later this year. As for the Monkeys – Hollywood must surely beckon...

Features music :) ally

SERVICING ONLINE FAN COMMUNITIES

The issue of who owns fanbase data is poised to test the traditionally fractious relationship between label and management. But could the success of a loyalty scheme centred on the artist Mika be a sign that collaboration, rather than conflict, is the way forward?

Online

IT IS EASY TO APPRECIATE THE BEAUTY of Mika's Magic Numbers. It is one of the first loyalty schemes to be launched around an individual artist - rewarding fans not just for buying stuff but for participating in his community. A sliding scale of goodies, from downloads right up to private acoustic gigs from Mika himself, should ensure fans participate.

But the really interesting thing about this initiative is that it represents a collaboration between Mika's label Island and his management. Working together enables fans to earn points for buying Mika gig tickets and merchandise - not just for purchasing Mika music. It is part of a wider joint venture between Mika and Island, which has a similar deal in place with Keane.

Such harmony between label and management is good to see, and certainly makes the Magic Numbers scheme stronger. However, when it comes to the issue of who runs artists' online communities - and crucially, who controls the resulting data - there are signs of discord elsewhere in the industry.

When it was just a case of a flatpack promotional website for each new album, labels usually took responsibility, and managers were (usually) happy to let them. But as the realisation dawned that creative and innovative management of the artist/fan relationship will increasingly be how you make your money, the debate about who is best placed to take control of that relationship has become more heated.

Labels generally take the view that they are still in the best position to run these communities, based on years of experience and their ability to build technical platforms - witness Cory Ondrejka's brief at EMI - and cross-promote across all their artist communities.

The incentive for managers to take the DIY route, however, is partly about self-interest. Not every band can 'do a Radiohead' when their label contract expires, but their chances are significantly improved if they have retained control of their community. But there is also the fact that a great many tools and services are now available to take the heavy lifting out of community management.

Chief among them, of course, is Facebook. With new management at MySpace struggling to reverse its declining popularity, Facebook is going for the jugular by attempting to persuade artists they would be better shifting their social networking activities to its site. It is certainly not replacing artists' own websites in the fans' eyes, but it is providing artists with more powerful tools with which to interact with their communities.

These include its new Fan Box widget, which artists can embed on their own sites in order to list their status updates and to sign up users of the social network as fans. It may not sound ground breaking, but it is another significant step towards making Facebook's Fan Pages a viable alternative to MySpace profiles. Some big artists are already preferring to boast about how many Facebook fans they have, rather than MySpace friends.

Facebook's partnership with Ustream to help bands run live video webcasts that let fans post and have those comments published in their Facebook profiles is another example of the kind of technology that a label might traditionally have taken ownership of, but which is now available to any artist who wants to use it. Of course, labels are free to use these new community tools, too, and are not discouraged from doing so.

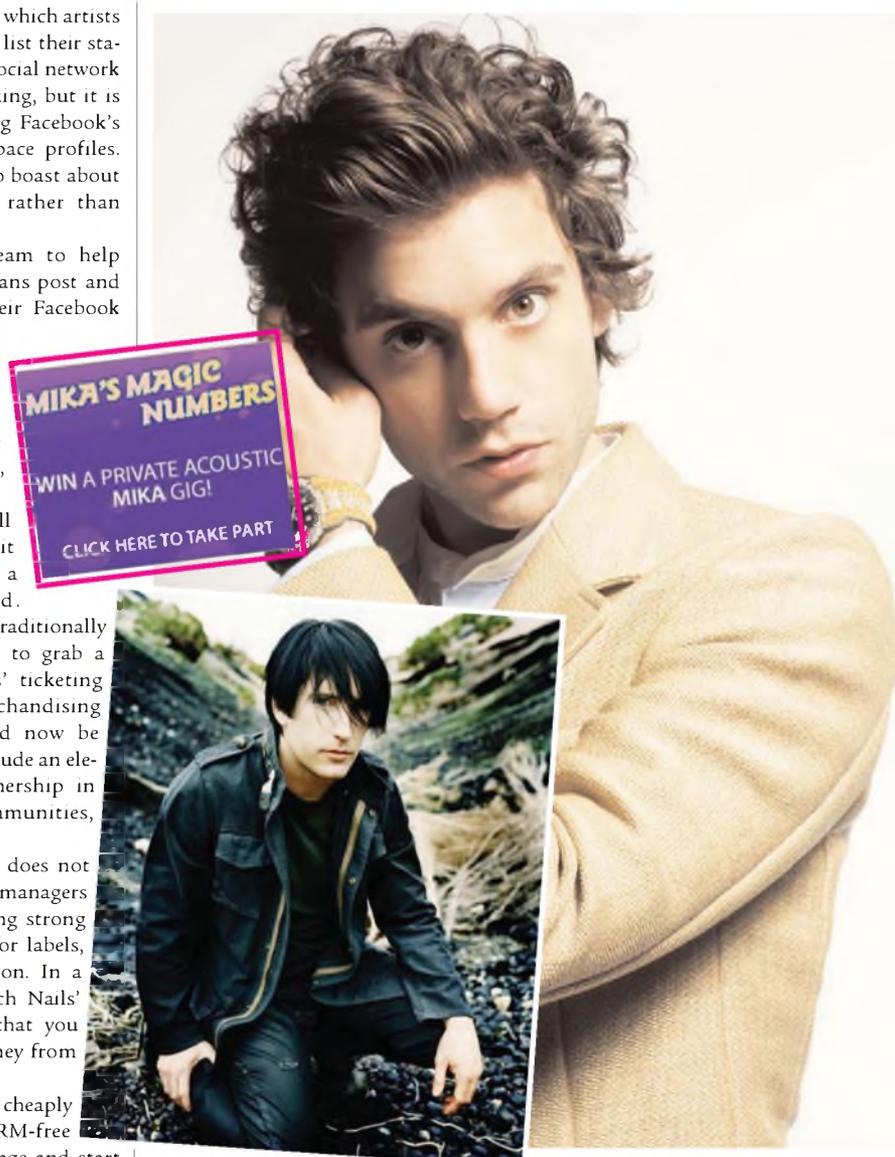
Managing artist/fan relationships will increasingly be where the money is, so it will hardly be a surprise if it turns into a

battleground. The 360 deals traditionally used by labels to grab a slice of bands' ticketing and merchandising income should now be updated to include an element of partnership in their fan communities, too.

However, it does not have to be a war. In fact, artists - or their managers - taking more responsibility for fostering strong fan communities could be great news for labels, particularly if they get involved early on. In a recent posting on his forum, Nine Inch Nails' Trent Reznor tackled the accusation that you have to be a famous band to make money from direct-to-fan relationships.

Reznor advised bands to make music cheaply then give it away as high-quality DRM-free MP3s, but get email addresses in exchange and start building a database, while engaging with those fans regularly. "Constantly update your site with content - pictures, blogs, whatever," he wrote. "Give people a reason to return to your site all the time. Put up a bulletin board and start a community. Engage your fans (with caution!). Make cheap videos. Film yourself talking. Play shows. Make interesting things. Get a Twitter account. Be interesting. Be real."

Putting aside for a moment the fact Reznor recently shut down his own Twitter account, artists who follow this kind of advice are likely to be the safest bets for labels looking to make new signings, because it is no longer just the quality of your demo tape that matters, but the size of your mailing list. Even if artists want to maintain control of that community when signing to a label, it should be good news for the latter's prospects of selling recorded music.



PICTURED
Loyal following: Mika's Magic Numbers rewards fans not only for buying his music, but also for purchasing gig tickets and merchandise; Nine Inch Nails' Trent Reznor is a firm believer of the power of direct-to-fan relationships

If they want to sign to a label, that is. The availability of various self-service tools for building a community and then selling or distributing music to it with may lead increasing numbers of artists to go the 100% DIY route. A powerful argument once used by labels to attract artists was, "We can sell your music and manage your fanbase." But as more artists and managers hang on to the latter, they are realising it can offer a route to the former, too.

Mika's Magic Numbers is proof that label and management can work together on such initiatives. If the labels are to prevent being marginalised, it is this spirit of collaboration, rather than control, that will be key.

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Features

KEEPING FOLK FIGHTING FIT

In today's climate of change, it is pleasingly reassuring that one of the most traditional musical genres – folk – should remain relatively unaffected by the turmoil around us. Music Week examines the current health of the sector and looks at the acts threatening to break into the mainstream

PICTURED RIGHT

That's all folk: (clockwise from top) Cambridge Folk Festival remains a big-selling perennial favourite; up-and-coming act Mawkin Causley; Jackie Oates won best newcomer at this year's BBC Folk Awards

PICTURED BELOW

Kate Rusby remains one of the folk scene's leading lights

Folk

By Annie Windley

IN A SUMMER FRAUGHT WITH CANCELLATIONS AND SLOW TICKET SALES, the appearance of yet another sellout Cambridge Folk Festival is evidence that folk's perennial popularity shows no sign of wavering.

"The folk market is really strong; there are some wonderful new artists and albums at the moment," says Cambridge Folk Festival manager Eddie Barcan, adding that Martin Simpson chose Cambridge to launch his eagerly anticipated album *True Stories*, the follow-up to 2007's *Prodigal Son*, one of Topic's recent bestsellers.

Other new buzz artists to showcase at the festival were John Smith and Ella Edmondson, who, according to distributor Cadiz, has made a strong start with her Monsoon-released debut album *Hold Your Horses*.

"Cambridge sold out, unlike some other festivals who have been hit by the recession," says Barcan. "We have a new title sponsor in the form of The Co-Operative and we're really pleased to align ourselves with a membership-based business with such strong ethical and environmental credentials."

The festival also enjoyed continued coverage on BBC4 and Radio 2 and Lewis Carnie, head of programmes on Radio 2 and 6 Music, emphasises that, for Radio 2, "folk is an important component of our offering".

The festival's four hours' dedicated coverage on Radio 2, plus updates on Claudia Winkleman's Arts Show and three half-hour BBC4 programmes, reflects the current level of interest in folk. John Leonard of Smooth Operations, which produces the content, believes the exposure is crucial in the current economic climate.

"Last year the BBC were pleased with their audience, and we're delighted BBC4 is still including coverage of the festival," he says. "It's important to get folk music out there, especially in times of cutbacks. The audience for broadcast folk music is definitely growing."

He points to the online coverage on the Radio 2 folk and acoustic website, where footage of 10 artists is available to view for one month, as particularly exciting. "There is always massive interest when footage goes up," he explains.

On the live circuit, Alan Bearman, whose agency Alan Bearman Music represents some leading artists on the folk scene, says that a high media profile is becoming ever more vital. "Bookings and attendances seem increasingly affected by whether the artist is currently in the news."

On the festival circuit, a preference for English artists over Celtic and Irish acts continues. A tip from Bearman is Mawkin:Causley, who are making a big impression on the live circuit.

Terry O'Brien of Playpen Agency agrees that the market is healthy. "Most venues had a tough



PHOTO: FRANK BACH JENSENFLOER



spring, but the feeling seems to be that the worst is over. Autumn is always a good time for venues and there are some very strong album releases and tours coming up."

One of her acts currently experiencing a buzz is Captain Records-signed east Londoner Sam Carter, whose album *Keepsakes* is released on August 10. Also on O'Brien's roster is Jackie Oates, voted best newcomer at this year's BBC Folk Awards and whose September 7-released album *Hyperboreans* on One Little Indian imprint *Unearthed* is tipped to perform well. Produced by Jim Moray, the *Hyperboreans* features a track written for Oates by Drag City-signed Scottish folkster Alasdair Roberts.

The biggest live acts on the circuit are, unsurprisingly, among the leading sellers, such as Bellowhead and Eliza Carthy, whose albums are distributed by Proper Music Distribution.

Proper managing director Steve Kersley believes folk is as strong as it has always been. "It swims outside the mainstream, so the strength of the folk festival circuit and sales generally don't tend to get noticed," he says.

Kersley believes that the shrinking high-street market has had little effect on the folk consumer. "They have always found different ways to purchase – they were early adopters to sites such as Amazon, plus loads of CDs are sold at gigs."



PHOTO: DAVID ANGEL

Somewhat surprisingly it appears that distributors do not mind direct live sales. "We positively encourage them as they serve to stimulate the market," insists Kersley.

Kate Rusby remains a leading light in the folk scene. Signed to her family's label Pure, she sells on average 50,000 to 100,000 units per album in combined direct and distributor-routed sales.

"I'm particularly pleased about the reissue of Kate's album *Sweet Bells* later this year," says Richard England, managing director of Pure distributor Cadiz. "It will have a new sleeve and an animated video with the single which should get some uptake on TV."

Another Cadiz artist exceeding expectations is Spit & Polish's Gaelic-singing act Julie Fowlis, whose new album *Uam* is released in October.

England says, "Julie has sold 30,000 of her last album *Cuilidh*, so we are expecting with good uplift to reach 30,000 to 40,000 with the new one."

Rusby's small-label, independent, approach is the norm in the folk world, with acts such as Relentless signing Seth Lakeman and EMI's Rachel Unthank and The Winterset among the rare few folk artists on major labels.

Another constant seller operating largely in-house is Fairport Convention. Releasing via their *Matty Grooves* label, the evergreen band also have their own annual festival *Croprody* attracting an audience of



20,000, while this year sees them embark on their 25th annual winter tour.

The newer, more alternative folksters, too, are finding independent routes to market. For example, Owl Service member Steven Collins forged a joint venture with Southern Records for his label Midwich, which releases his own and friends' bands' albums.

"Bands bring us the finished album and we put it out. Southern helps to finance bigger runs," says Collins.

Though smaller sellers, these releases, such as Nancy Wallace's *Old Stories*, are gaining much-deserved column inches.

At the other end of the spectrum is the long-established independent label Topic, home to strong sellers Eliza Carthy and Martin Simpson. But Topic managing director Tony Engle, in contrast to Kersley, believes the recent closure of many retail outlets has hit the folk sector hard.

"Folk buyers, especially, are used to buying physical albums and their ability to browse is being eroded steadily year by year," says Engle.

However, he believes Topic's structure is well-placed to deal with any change. "All record labels appear equal

"It's important to get folk music out there, especially in times of cutbacks. The audience for broadcast folk music is definitely growing"
JOHN LEONARD, SMOOTH OPERATIONS

The Mercury Effect Lisa Hannigan

While the Barclaycard Mercury Prize gives a sales boost to mainstream nominees' albums, it is often the lesser-known artists that see the greatest proportional gains from having their names on the prestigious list.

Most years, at least one nominee can be broadly categorised as a folk release, with the past decade seeing Rachel Unthank & The Winterset, Seth Lakeman, Eliza Carthy and Kathryn Williams gaining in public perception and sales.

This year it is the turn of the folkie Lisa Hannigan, with her ATO/Red-released debut album *Sea Sew*.

For seven years, Hannigan was the darling of Damien Rice's band, with her haunting backing vocals and quirky stage presence. Since that collaboration ended she has gone on to captivate audiences of her own, notably in her native Ireland, where the album was released in 2008 and has achieved platinum sales status.

Now, the nomination for 2009's Mercurys looks likely to bring even more success; an impressive feat for a self-released album featuring a homemade sleeve knitted and stitched by Lisa and her mother.

Though homely in feel, the back-up to the release is solid. Manager Bernadette Barrett explains, "The label is our very own Hoop

Recordings Ltd, set up for Lisa to put the album out in Ireland, the UK and hopefully now in Europe. It is entirely self-financed so far, and we distribute through Absolute in the UK and RMG in Ireland.

"We are absolutely thrilled with the nomination. It breathes a whole new life into the campaign."

Absolute sales and marketing director Simon Wills agrees, adding, "The Mercury gives labels and artists the chance to re-evaluate and adjust a marketing strategy for the rest of the year with media and retail. In the case of Lisa, it has also had an immediate impact on sales – re-orders have this week gone up by 400%."

Media interest, too, is also boosted, with Pivotal PR's Peter Hall reporting "a number of significant requests" in the few days following the announcement.

Barrett is seeing other opportunities opening up. "We are now focusing on servicing the second single and planning the next phase of UK touring.

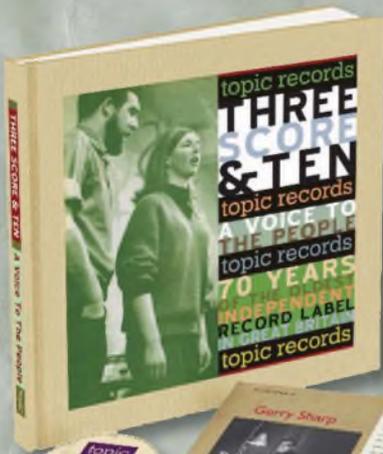
"The album is already released in the US on ATO, but the news also provides a fantastic platform for us to now look at European partners and for licensing deals overseas."

Wills sums it up: "It's priceless – you just can't buy the effect of the recommendation of the Mercury awards."



A VOICE TO THE PEOPLE

topic records
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"70 years! Topic records might be the greatest recording institution in the history of British music. They make most so-called indie labels look pretty corporate to be sure. Their consistency, musical purity and genuine independence is second to none and they deserve to be celebrated properly."

Laurence Bell (M.D. Domino Records 2009)

"If it came to pass that Rough Trade would end up as part of the tradition started by the father of them all, the great Topic Records, I would be very proud. I am referring to the tradition of great independent labels. Topic has always been an inspiration to me and its roots and riches grow more precious as the years go by."

Geoff Travis (M.D. Rough Trade 2009)

"I've been buying and scrounging Topic records since 1954. It feels like Topic has always been there, quietly doing good work. Like a backbone."

John Peel (1999)

"Topic Records has preserved and promoted the singing voice of working Britain. It is also a charmingly idiosyncratic label. Every Topic release has something interesting to offer if you meet the music half way. At 70 they're just getting their second wind."

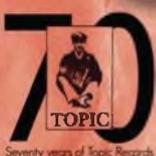
Jac Holzman (Founder, Elektra Records/Senior Advisor to the Chairman, Warner Music Group 2009)

Congratulations to Topic Records on their 70th anniversary

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MusicWeek Awards 09
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Features

from a distance. But our business is not based upon selling large quantities of one artist. All-time quality and long-term sellers are more important."

Navigator Records' Tom Rose may be a relative newcomer, but his label has become an important player in the folk sector, thanks to signings Bellowhead, Mawkin:Causley and live favorite Lau. He believes the sector is still growing. "The benefits of embracing the digital age are there for all to see - new people hearing folk music are now able to discover so much more online and then keep in touch with live folk events, where some artists' sales can rival their retail sales."

The sense of community that underpins the live folk business and helps generate sales at events is, according to Rose, a core element of what makes the folk business so appealing. "It really is a genuine pleasure to work in this scene," he enthuses.



PICTURED RIGHT
Young folk: Hopes are high for east Londoner Sam Carter, who releases his debut album this month

Turning 70 Topic Records



In a record industry dominated by the big players, Topic Records is a rarity, with 2009 marking its 70th year in business, making it the oldest truly independent record company in the world.

The label, which managing director Tony Engle describes as "a small, well-proportioned business", has ridden out many fluctuations over the years and has an influence and reputation disproportionate to its size.

Described by the late John Peel as "a backbone", it has garnered praise from across the industry, with Rough Trade founder Geoff Travis calling it "an inspiration...whose roots and riches grow more precious as the years go by", and Domino Records founder Laurence Bell, who comments that "they make most so-called indie labels look pretty corporate".

The company began life in 1939 as an offshoot of the communist-led Workers Music Association, who, for its first years, released left-wing political music and the folk music of the people.

Topic separated from the WMA in 1960 and throughout the decade released influential recordings to an audience demonstrating an appetite for domestic folk music, and with its collections from eastern Europe, it also sowed the seeds for the roots and world music labels of the future.

Engle's arrival spearheaded a series of groundbreaking signings including Nic Jones, Dick Gaughan, June Tabor and Martin Carthy, and the company also began

to reissue their back catalogue on CD.

The Nineties saw a resurgence of interest in young folk artists, with Topic releasing material by double Mercury Prize nominee Eliza Carthy. Another Nineties highlight was the critically acclaimed 20-CD set Voice Of The People, an anthology of recordings from the archives of British traditional song and music.

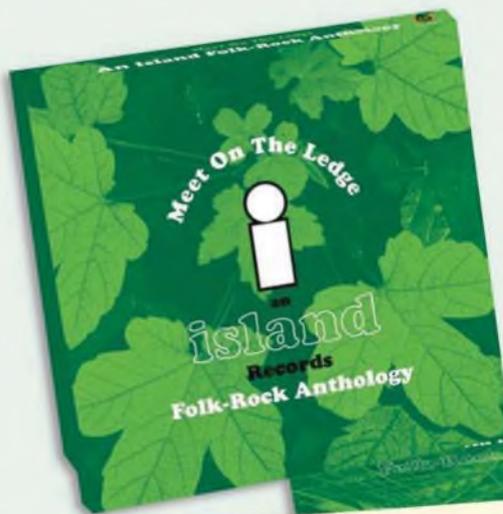
Engle already reports "a good deal of media interest in the 70th anniversary", which Topic will be marking with the release of Three Score And Ten: a seven-CD set charting their seven decades in operation. In September, the label will co-host Topic 70 - three concerts at London's Southbank Centre, featuring The Waterson Family and The Eliza Carthy Band, Martin Simpson & Big Band and June Tabor.

Topic is an enduringly popular niche label in an era of fashion and change, characterised by a refusal to compromise the spirit of the artists, and the nature of the material it puts out.

As Elektra records founder Jac Holzman succinctly states, "At 70, they're just getting their second wind."



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The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

Out this week

Singles

- **Alina** When You Leave (Numa Numa) (Positiva/Virgin)
- Debut single
- **Eminem** Beautiful (Interscope)
- Previous single: (chart peak): Old Time's Sake (61)
- **Girls Can't Catch** Keep Your Head Up (Fascination)
- Debut Single



- **The Lightning Seeds** Don't Walk On By (UMRL)
- Previous single: Ghosts (did not chart)
- **Little Boots** Remedy (Sixsevenine)
- Previous single: New In Town (13)
- **Madness** Sugar And Spice (Lucky Seven)
- Previous single: Dust Devil (64)
- **Pink Funhouse** (RCA)
- Previous single: Please Don't Leave Me (12)
- **Raygun** Just Because (RCA)
- Debut Single
- **Simian Mobile Disco** Audacity Of Huge (Wichita)
- Previous single: Synthesise (did not chart)
- **Tinchy Stryder Feat. Amelle** Never Leave You (Island)
- Previous single: Number 1 (1)
- **The Temper Trap** Sweet Disposition (Infectious)
- Previous single: Science Of Fear (did not chart)
- **Vagabond** Don't Wanna Run No More (Polydor)
- Previous single: Sweat (Until The Morning) (did not chart)

Albums

- **Fabulous** Loso's Way (Def Jam)
- Previous album: (first-week sales/total sales): From Nothing To Something (2,591/16,260)
- **Mstrkrft** Fist Of God (Cooperative Music/IZ)
- Previous album: The Looks (976/5,988)
- **Lightning Dust** Infinite Light (Jagjaguwar)
- Previous album: Lightning Dust (42/246)
- **Julian Plenti** Julian Plenti Is Skyscraper (Matador)
- Debut album
- **Wild Beasts** Two Dancers (Domino)
- Previous album: Limbo Panto (454/3,124)

Out next week

Singles

- **Athlete** Superhuman Touch (Fiction)
- **Beyonce** Sweet Dreams (Columbia)
- **Black Eyed Peas** I Gotta Feeling (Interscope)
- **Kristinia DeBarge** Goodbye (Mercury)
- **Calvin Harris** Ready For The Weekend (Columbia)
- **The Killers** A Dustland Fairy Tale (Vertigo)
- **Paolo Nutini** Coming Up Easy (Atlantic)
- **Sean Paul** So Fine (Atlantic/VP)
- **Preston** Dressed To Kill (B-Unique)
- **Zarif** Over (RCA)

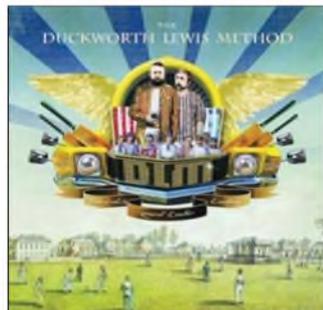
Albums

- **7 Worlds Collide** The Sun Came Out (Columbia)
- **Sleeping States** In The Gardens Of The North (Bella Union)
- The musical project of Bristol-based Markland Starke, Sleeping States' debut album is a beguiling set filled with melody and magic destined to appeal to fans of Fleet Foxes, Thom Yorke or Bon Iver. The album's release will be followed by a UK tour, commencing in Glasgow on August 24 and taking in dates at Sneaky Pete's in Edinburgh, The Freebut in Brighton and The Bath House in London.
- **Tommy Sparks** Tommy Sparks (Island)
- **The Temper Trap** Conditions (Infectious)
- **James Yorkston And The Big Eye Family Players** Folk Songs (Domino)

August 17

Singles

- **7 Worlds Collide** Too Blue (Columbia)
- **Bleech** The Worthing Song (Ban Jam)
- The second single from grunge-esque London trio Bleech contains all the elements that helped them attract support from the likes of John Kennedy, Steve Lamacq and Stephen Merchant, to name but a few. The group recently became the first band to secure a Club NME residency and Lauren Laverne declared them her new favourites. Not a bad start, then.
- **Steve Appleton** City Won't Sleep (RCA)
- **Carolina Liar** I'm Not Over (Atlantic)



- **Duckworth Lewis Method** Meeting Mr Miandad (Divine Comedy)
- **Enter Shikari** No Sleep Tonight (Ambush Reality)
- **Hockey** Song Away (Virgin)
- **Jeremiah** Birthday Sex (Def Jam)
- **Jonas Brothers** Fly With Me (Polydor)
- **Just Jack** The Day I Died (Mercury)
- **Kasabian** Where Did All The Love Go (Columbia)
- **Sean Kingston** Fire Burning (RCA)
- **Daniel Merriweather** Impossible (I)
- **Plan B** Prayin' (Sixsevenine)
- **Busta Rhymes** World Go Round (Interscope)
- **Tommy Sparks** Miracle (Island)
- **The Used** Blood On My Hands (Reprise)

Albums

- **Kristinia DeBarge** Exposed (Mercury)
- **Calvin Harris** Ready For The Weekend (Columbia)
- **Little Comets** Adultery EP (Columbia)
- **Mute Math** Armistice (Warner Brothers)
- **Jay Reatard** Watch Me Fall (Matador)
- **Simian Mobile Disco** Temporary Pleasure (Wichita)
- **Soulsavers** Broken (V2/Co-operative)
- **Tinchy Stryder** Catch 22 (Island)
- **Vagabond** You Don't Know The Half Of It (Polydor)
- **Various** Inglorious Bastards (OST) (Warner Bros)
- **The Xx Xx** (XL)

August 24

Singles

- **Lily Allen** 22 (Parlophone)
- **Taio Cruz** Break Your Heart (Island)
- **Dizzee Rascal** Holiday (Dirtree Stank)
- **Bob Dylan** Jolene (Columbia)
- **Erik Hassle** Don't Bring Flowers (Island)
- **Jet** She's A Genius (Parlophone)
- **Noah & The Whale** Blue Skies (Vertigo)
- **Noisettes** Every Now And Then (Mercury)
- **Passion Pit** To Kingdom Come (Columbia)
- **Julian Perretta** Wonder Why (Columbia)
- **Remi Nicole** Standing Tears Apart (Island)
- **Jamie T** Chaka Demus (Virgin)
- **TI Feat Mary J Blige** Remember Me (Atlantic)

Albums

- **Arctic Monkeys** Humbug (Domino)
- **Athlete** Black Swan (Fiction)
- **Brendan Benson** My Old, Familiar Friend (Echo)
- **Esmee Denters** Outta Here (Polydor)



- **David Guetta** One Love (Positiva/Virgin)
- Guetta's new album boasts guest appearances by will.i.am, Akon, Kelly Rowland and Estelle among others and arrives on the back of the worldwide club smash When Love Takes Over, which recently reached the number one spot on the UK singles chart. In addition, Guetta also boasts production credits on the Black Eyed Peas' new UK and US number one, I Gotta Feeling, even making a cameo appearance in the associated video.
- **Hockey** Mind Chaos (Virgin)



- **Imogen Heap** Ellipse (Sony Music)
- **Jeremih** Jeremih (Def Jam)
- **Just Jack** All Night Cinema (Mercury)
- **Mew** No More Stories (Columbia)

August 31

Singles

- **Amerie** Why R U (Mercury)
- **Billy Talent** Devil On My Shoulder (Atlantic)
- **Dolly Rockers** Gold Digger (Parlophone)
- Championed by Radio 1's Scott Mills from an early stage, Dolly Rockers' first single *proper* has the commercial edge that could elevate this Essex trio into the A-list. Gold Digger is a big shiny pop song that delivers the commercial hooks without losing the personality that makes these girls stand out. Listing both Blur and the Spice Girls as primary influences, it is the sass and sex appeal of the latter that are more prevalent than the debauched tomfoolery of Britpop. Since the low-key release of debut single Je Suis Une Dolly, Dolly Rockers have enjoyed a flood of press with the likes of *The Guardian*, *Popjustice* and the *Sunday Times* among their champions.
- **The Dream** Walking On The Moon (Mercury)
- **Galloway** I Dread The Night (Warner Brothers)
- **Gossip** Love Long Distance (Columbia)
- **Lenka** Trouble Is A Friend (Columbia)
- **Jason Mraz Feat. Colbie Caillat** Lucky (Atlantic)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Asher Roth** She Don't Wanna Man (Island)
- **Sugababes** Get Sexy (Island)

- **Michelle Williams** Hello Heartbreak (RCA)
- **The Yeah You's** Getting Up With You (Island)
- **Zero 7** Medicine Man (Atlantic)

Albums

- **Steve Appleton** When The Sun Comes Up (RCA)



- **Whitney Houston** I Look To You (RCA)
- **Noah & The Whale** The First Days Of Spring (Vertigo)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Sean Paul** Imperial Blaze (Warners)
- **Julian Perretta** Out Of My Mind (Columbia)
- **Tommy Reilly** Words On The Floor (A&M)
- **Remi Nicole** Cupid Shoot Me (Island)
- **TI** The Paper Trail (Atlantic)
- **The Used** Artwork (Reprise)
- **Yacht** See Mystery Lights (DFA)

September 7

Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Bat For Lashes** Sleep Alone/Moon And Moon (Parlophone)
- **The Big Pink** Dominos (4AD)
- **Mariah Carey** Obsessed (Mercury)
- **Kelly Clarkson** Already Gone (RCA)
- **Florence & The Machine** Dumbing Song (Island)
- **David Gray** Fugitive (Polydor)
- **Pixie Lott** Boys And Girls (Mercury)
- **Pearl Jam** The Fixer (Island)

THE PANEL

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



ANDREW PERRY (MOJO)
The Third Degree: Mercy (TriSound)

Duffy, however overwhelming her success, may have struck some soul aficionados as somewhat synthetic. Here, then, is a stomping rendition of her biggest tune in old-school northern style, complete with authentic Hammond, brass and plaintive vocals from Jon Allen.



CHEWY (RWD MAGAZINE)
Addictive: Domino Effect (2NV Records)

Addictive. Miles away from their first infectious bassline track. This gripping electro-punk track suits their whispery vocals. The beat alone gets you hooked.



FAYE LEWIS (ROCK SOUND)
Placebo: The Never-Ending Why (Dreambrother)

Having abandoned past hedonistic ghosts, this track is sure to propel the band forward. Refining the trademark Placebo sound, it seems Brian Molko et al have relinquished the rhyming couplets (slightly) in favour of a more mature sound. Nice.



TIM CHESTER (NME)
Memory Tapes: Bicycle (Loog)

This track has shot onto the NME Radio A-list and been one of my most popular Daily Download blog tracks for good reason: it's five minutes-plus of eery disco euphoria that builds and builds to a New Order/Ennio Morricone-esque climax. Proper 5am-at-a-party stuff.

- **Placebo** The Never Ending Why (Dream Brother)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)

Albums

- **Amerie** In Love And War (Mercury)
- **Basement Jaxx** Scars (XL)
- **The Dream** Love Vs Money (Def Jam)



- **Sean Kingston** Tomorrow (RCA)
- **Trey Songz** Ready (Atlantic)
- **Jamie T** Kings And Queens (Virgin)
- **The Very Best** Warm Heart Of Africa (Moshi Moshi)
- **Rufus Wainwright** Milwaukee At Last - Live (Geffen)
- **Yo La Tengo** Popular Songs (Matador)
- **Zero 7** Yeah Ghost (Atlantic)

September 9

Albums

- **The Beatles** back catalogue remastered (Apple/Parlophone)

September 14

Singles

- **Bombay Bicycle Club** Magnet (Island)
- **Chipmunk** Oopsy Daisy (Columbia)
- **Coldplay** Strawberry Swing (Parlophone)
- **Jade Ewen** My Man (Geffen)
- **Newton Faulkner** If This Is It (Ugly Truth)
- **Livvi Franc** Now I'm That Bitch (Live)

Albums

- **The Big Pink** A Brief History Of Love (4AD)



- **Colbie Caillat** Breakthrough (Island)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Flaming Lips** Embryonic (Warner Brothers)
- **David Gray** Draw The Line (Polydor)
- **J Tillman** Year In The Kingdom (Bella Union)
- **Jay-Z** Blueprint III (Atlantic)
- **Kid British** It Was This Or Football - 2nd Half (Mercury)
- **Mark Knopfler** Get Lucky (Mercury)
- **Pixie Lott** Turn It Up (Mercury)
- **Muse** The Resistance (Helium 3/Warner Bros)
- **Q Tip** Kamaal The Abstract (RCA)
- **Stardeth & White Dwarfs** The Birth (Warner)
- **Jazmine Sullivan** Fearless (Columbia)
- **Frank Turner** Poetry Of The Deed (Xtra Mile)
- **The Yeah You's** Looking Through You (Island)

September 21 & beyond

Singles

- **Alice In Chains** Check My Brain (Parlophone) (21/09)
- **Filthy Dukes** Tupac Robot Club Rock (Fiction) (21/09)
- **Natalie Imbruglia** Want (Island) (21/09)
- **Lethal Bizzle** Going Out Tonight (Search & Destroy) (21/09)

- **Shakira** She Wolf (Epic) (21/09)
- **Skint & Demoralised** Failing To See The Attraction (Mercury) (21/09)
- **Slimy** Wake Up (Warner Bros) (21/09)
- **The Veronicas** 4 Ever (Sire) (21/09)

Albums

- **30H3** Want (Atlantic) (21/09)



- **Air** Love 2 (Virgin) (12/10)

“More than a decade has passed since Air's breakthrough album Moon Safari hit number six in the UK charts, with its playful lounge electronica becoming a near-ubiquitous presence at dinner parties across the nation. With Love 2, a rejuvenated Jean-Benoit Dunkel and Nicolas Godin have returned with the lightness of touch that made their first EP *Premiers Symptomes* and that debut album so beguiling. At turns romantic, kitsch, irresistibly funky and never less than charming, Love 2 is the duo's first production recorded in Atlas, their Parisian studio. While first single Sing Sing Sang, due late August, is probably one of the more throwaway moments and certainly less satisfying than planned second single So Light Is Her Footfall, like Moon Safari, Love 2 is a cohesive album best heard in its entirety.”

www.musicweek.com/reviews

- **Alice In Chains** Black Gives Way To Blue (Parlophone) (28/09)
- **Atlas Sound** Logos (4AD) (19/10)
- **Backstreet Boys** This Is Us (RCA) (05/10)
- **Brand New** Daisy (Polydor) (21/09)
- **Carolina Liar** Coming To Terms (Atlantic) (21/09)
- **Chipmunk** I Am Chipmunk (Columbia) (21/09)
- **Jamie Cullum** The Pursuit (Decca) (09/11)

- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Dizzee Rascal** Tongue N Cheek (Drtree Stank) (21/09)
- **Newton Faulkner** Rebuilt By



Humans (Sony) (21/09)

An October tour will get the ball rolling on Newton Faulkner's second album, commencing at the Dublin Academy on October 9 and taking in dates at York Opera House, the 02 Shepherd's Bush Empire, Liverpool Philharmonic and concluding at Portsmouth Guildhall on October 27. The Brit-nominated star's new album is the follow-up to the debut *Hand Built By Robots*, which spent more than 10 months inside the Top 40 albums chart and went on to become one of the top 20 biggest-selling UK digital albums to date. *Rebuilt By Humans* was produced by Mike Spencer and is led by the first single *If This Is It*.

- **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us/Atlantic) (21/09)
- **Erik Hassle** Hassle (Island) (09/11)
- **Mr Hudson** Straight No Chaser (Mercury) (05/10)
- **Natalie Imbruglia** Come Alive (Brightside) (28/09)
- **Katherine Jenkins** Believe (Warner Bros) (26/10)

Jenkins returns to the fold with her first album for Warner, which boasts production credits by David Foster, the man with a huge hand in the careers of Josh Groban, Michael Buble and Seal among others. Jenkins' seventh album, *Believe* mixes traditional material and covers of contemporary songs such as Sarah McLachlan's *Angel* and Evanescence's *Bring Me To Life*. Additionally, Jenkins partners up for a duet with award-winning tenor Andrea Bocelli. Jenkins debuted material from the set when she

performed at David Foster's *Hit Man & Friends* show in Las Vegas last May.

- **Lethal Bizzle** Go Hard (Search & Destroy) (05/10)
- **MPHO** Pop Art (Parlophone) (19/10)
- **Madonna** Celebration (Warner Brothers) (28/09)
- **Mando Diao** Give Me Fire! (Island) (05/10)
- **Lisa Mitchell** Wonder (RCA) (26/10)
- **The Mountain Goats** The Life Of The World To Come (4AD) (05/10)
- **Mumford & Sons** Mumford & Sons (Island) (05/10)
- **Paramore** Brand New Eyes (Fueled By Ramen) (28/09)



- **Pearl Jam** Backspacer (Island) (21/09)
- **Raygun** Raygun (RCA) (26/10)
- **The Roots** How I Got Over (Def Jam) (21/09)
- **Shakira** She Wolf (Epic) (05/10)
- **Skint & Demoralised** Love And Other Catastrophes (Mercury) (05/10)
- **Slimy** Paint Your Face (Warner Bros) (28/09)
- **Miike Snow** Miike Snow (Columbia) (26/10)
- **Sting** If On A Winter's Night (Decca) (26/10)
- **Sufjan Stevens** The BQE (Asthmatic Kitty) (19/10)
- **Barbra Streisand** Love Is The Answer (Columbia) (28/09)
- **Times New Viking** Born Again Revisited (Matador) (21/09)
- **The Veronicas** Hook Me Up (Sire) (05/10)

SINGLE OF THE WEEK

Tinchy Stryder Never Leave You (Island)

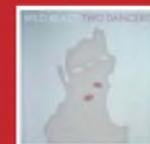


Following the aptly named N-Dubz collaboration *Number 1*, the third single from Stryder's

forthcoming album *Catch 22* sticks to the formula that has served Tinchy well thus far. Complimenting the Euro-house backdrop and rap flow this time, however, are the clean-cut vocals of Sugababe Amelle Berrabah, which steer the track into full-blooded ballad territory. As a consequence, this is a more sedate Stryder affair, though still infectious enough to find its way onto Radio 1's A-list. With Stryder having started the year as an artist unknown to the general public, *Never Leave You* proves mass appeal to be a future mainstay for this east London grime star.

ALBUM OF THE WEEK

Wild Beasts Two Dancers (Domino)



Their set-up may include blokes, guitars and an indie label, but Domino's *Wild Beasts* are, in

many ways, the polar opposite of landfill indie. For a start, there is singer Hayden Thorpe's operatic falsetto, while the music, although largely rock-based, has its own particular nuances, all lilting melodic guitars and rolling drums. *Two Dancers* is no massive step on from *Wild Beasts'* 2008-released debut, but given their lack of competition for the pop-rock crown, this matters not a jot. In many ways the band look destined to cult success, but, like many cult acts, you can imagine audiences digging out their albums 20 years hence. And that is more than you can say for the landfill masses.

Key releases

13 not unlucky for Mark Knopfler



THE BEATLES' STEREO BOXED SET continues to rack up more preorders than anything else at Amazon for the fifth week in a row this week, while *The Resistance* by Muse and *Backspacer* by Pearl Jam enjoy third weeks at number one at Play and HMV respectively.

Mark Knopfler's sixth regular solo album *Get Lucky* is placed at unlucky number 13 at both Amazon

and HMV. Scheduled for release in September, it will be followed by a major tour from the Dire Straits legend, and will be aiming to outperform his previous album *Kill To Get Crimson*, which came out in 2007, peaked at number nine, and has since sold 62,812 copies.

With the pointed title *The New Beginning*, the newly-single Peter Andre's new album is set to drop

next month. It surfaced on the HMV pre-release chart last week at number 18 and now occupies the same berth on the Play chart. Andre will be hoping that the independently-released set fares better than his last album *The Long Road Back*, which peaked at number 44 in 2004 and sold fewer than 15,000 copies.

American house DJ Ian Carey's

Get Shaky was a major hit in the Antipodes last year, reaching number two in Australia and eight in New Zealand. A recent number one on *Music Week's* Upfront club chart, it remains the most-tagged pre-release at Shazam, where Dutch newcomer Esmee Denters' *Ouuta* Here improves 3-2, swapping places with Dizzee Rascal's *Holiday*.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
2	ARCTIC MONKEYS	<i>Humbug</i>	Domino
3	50 CENT	<i>Before I Self Destruct</i>	Interscope
4	PARAMORE	<i>Brand New Eyes</i>	Fueled By Ramen
5	JAMIE T	<i>Kings & Queens</i>	Virgin
6	DIZZEE RASCAL	<i>Tongue N Cheek</i>	Dirtee Stank
7	JLS	<i>JLS</i>	Epic
8	PIXIE LOTT	<i>Turn It Up</i>	Mercury
9	HOCKEY	<i>Mind Chaos</i>	Virgin
10	PEARL JAM	<i>Backspacer</i>	Island
11	CAVIN HARRIS	<i>Ready For The...</i>	Sony Music
12	PORCUPINE TREE	<i>The Incident</i>	Roadrunner
13	MEGADETH	<i>Endgame</i>	Roadrunner
14	TINCHY STRYDER	<i>Catch 22</i>	Island
15	THE VERONICAS	<i>Hook Me Up</i>	Warner Music
16	EDITORS	<i>In This Light And...</i>	Sony Music
17	JAY-Z	<i>Blueprint III</i>	Atlantic
18	PETER ANDRE	<i>The New Beginning</i>	Conehead
19	THE TEMPER TRAP	<i>Conditions</i>	PIAS
20	NEWTON FAULKNER	<i>Rebuilt...</i>	Sony Music

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	THE BEATLES	<i>Stereo boxed set</i>	Apple
2	THE BEATLES	<i>Mono boxed set</i>	Apple
3	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
4	ARCTIC MONKEYS	<i>Humbug</i>	Domino
5	THE STONE ROSES	<i>The Stone Roses</i>	Sony Music
6	VAGABOND	<i>You Don't Know...</i>	Polydor
7	PIXIE LOTT	<i>Turn It Up</i>	Mercury
8	HOCKEY	<i>Mind Chaos</i>	Virgin
9	JUST JACK	<i>All Night Cinema</i>	Mercury
10	IMOGEN HEAP	<i>Ellipse</i>	Sony Music
11	THE BEATLES	<i>Abbey Road</i>	Apple
12	THE BEATLES	<i>Sgt Pepper's...</i>	Apple
13	MARK KNOPFLER	<i>Get Lucky</i>	Mercury
14	ALL ANGELS	<i>Fly Away</i>	Decca
15	THE STONE ROSES	<i>The Stone Roses</i>	Sony Music
16	THE BEATLES	<i>Revolver</i>	Apple
17	PEARL JAM	<i>Backspacer</i>	Island
18	ATHLETE	<i>Black Swan</i>	Fiction
19	PALOMA FAITH	<i>Do You Want...</i>	Sony Music
20	BEAR MCCREARY	<i>Battlestar Galactica</i>	La-La Land

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	THE IAN CAREY PROJECT	<i>Get Shaky</i>	3 Beat
2	ESMEE DENTERS	<i>Outta Here</i>	Polydor
3	DIZZEE RASCAL	<i>Holiday</i>	Dirtee Stank
4	TINCHY STRYDER	<i>Never Leave You</i>	Island
5	JEREMIH	<i>Birthday Sex</i>	Def Jam
6	SERANI	<i>No Games</i>	U 876
7	CAVIN HARRIS	<i>Ready For The...</i>	Columbia
8	SHONTELLE	<i>Battle Cry</i>	Island
9	WALE FEAT. LADY GAGA	<i>Chillin</i>	Interscope
10	BIOC PARTY	<i>One More Chance</i>	Wichita
11	NNEKA	<i>Heartbeat</i>	Yo Mama
12	LITTLE BOOIS	<i>Remedy</i>	sixsevenine
13	TI	<i>Remember Me</i>	Atlantic
14	JUST JACK	<i>The Day I Died</i>	Mercury
15	TAIO CRUZ	<i>Break Your Heart</i>	Island
16	KRISTINIA DEBARGE	<i>Goodbye</i>	Mercury
17	MILOW	<i>Ayo Technology</i>	Elmowe
18	DANNY BYRD FEAT. IK	<i>Red Mist</i>	Hospital
19	SIMIAN MOBILE DISCO	<i>Audacity...</i>	Wichita
20	SEAN PAUL	<i>So Fine</i>	Atlantic/NP

Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	LA ROUX	<i>Bulletproof</i>	Polydor
2	LA ROUX	<i>In For The Kill</i>	Polydor
3	LADY GAGA	<i>Poker Face</i>	Interscope
4	LADY GAGA	<i>Paparazzi</i>	Interscope
5	KINGS OF LEON	<i>Sex On Fire</i>	Hand Me Down
6	KINGS OF LEON	<i>Use Somebody</i>	Hand Me Down
7	MGMT	<i>Kids</i>	Columbia
8	KASABIAN	<i>Fire</i>	Columbia
9	LA ROUX	<i>Tigerlily</i>	Polydor
10	FLORENCE & THE MACHINE	<i>Rabbit...</i>	Island
11	FLORENCE & THE MACHINE	<i>Dog...</i>	Island
12	LA ROUX	<i>Quicksand</i>	Polydor
13	FLORENCE & THE MACHINE	<i>Kiss With...</i>	Island
14	MGMT	<i>Time To Pretend</i>	Columbia
15	LA ROUX	<i>Colourless Colour</i>	Polydor
16	MUSE	<i>Supermassive...</i>	Helium 3/Warner
17	BAT FOR LASHES	<i>Daniel</i>	Parlophone
18	MICHAEL JACKSON	<i>Man In The Mirror</i>	Epic
19	MICHAEL JACKSON	<i>Billie Jean</i>	Epic
20	LA ROUX	<i>I'm Not Your Toy</i>	Polydor

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	PEARL JAM	<i>Backspacer</i>	Island
2	ARCTIC MONKEYS	<i>Humbug</i>	Domino
3	JLS	<i>JLS</i>	Sony
4	MUSE	<i>Resistance</i>	Helium 3/Warner Bros
5	CAVIN HARRIS	<i>Ready For The...</i>	Columbia
6	PIXIE LOTT	<i>Turn It Up</i>	Mercury
7	PARAMORE	<i>Brand New Eyes</i>	Fueled By Ramen
8	WHITNEY HOUSTON	<i>I Look To You</i>	RCA
9	MADONNA	<i>Celebration</i>	Warner Brothers
10	DIZZEE RASCAL	<i>Tongue N Cheek</i>	Dirtee Stank
11	MARIAH CAREY	<i>Memoirs Of An...</i>	Island
12	BASEMENT JAXX	<i>Scars XL</i>	
13	MARK KNOPFLER	<i>Get Lucky</i>	Mercury
14	ATHLETE	<i>Black Swan</i>	Fiction
15	BACKSTREET BOYS	<i>This Is Us</i>	RCA
16	MEGADETH	<i>Endgame</i>	Roadrunner
17	EDITORS	<i>In This Light And...</i>	Sony Music
18	MIKA	<i>We Are Golden</i>	Island
19	BEASTIE BOYS	<i>Hot Sauce...</i>	EMI
20	SEAN PAUL	<i>Imperial Blaze</i>	Atlantic/NP

PLAY.COM

amazon.co.uk

SHAZAM

last.fm

hmv.com

CATALOGUE REVIEWS

VARIOUS
100 Hits – 80s Dance (100 Hits DMG 100036)/100 Hits – 90s Pop (DMG 100035)/100 Hits – Indie (DMG 100034)/100 Hits – Northern Soul (DMG 100037)

With 33 previous releases all making the top 100 of the compilation chart and selling a combined 1.7m copies since the series launched in October 2007, 100 Hits is one of the Demon Music Group's top lines. These four latest titles are diverse in content but uniform in excellence. 80s Dance includes generous helpings of PWL, house, R&B-inflected and pop hits with club dour. The Northern Soul album is a superlative selection of stompers, while the Indie album offers a broad chronological view of the alternative scene. Finally, 90s Pop does a good job of anthologising the good, the bad and the ugly hits of a decade which has little

élan at this distance but may be adjudged vital and charming at any point.

ELVIS PRESLEY:
From Elvis In Memphis (RCA/Legacy 88697514972)

Clearly the vital cog in the emergence of rock'n'roll in the Fifties, Elvis Presley experienced a critically-mixed Sixties. A fortnight recording in Memphis in 1969, however, produced classics such as *Suspicious Minds*, *In The Ghetto* and *Don't Cry Daddy*. To mark the 40th anniversary of this remarkable renaissance, this legacy edition features both albums spawned by those sessions – *From Elvis In Memphis* and *Back In Memphis* – alongside the mono singles masters and bonus tracks. New liner notes, memorabilia and photos add to the appeal of what will doubtless be an eagerly-received set.

MICHAEL JACKSON:
Hello World – The Motown Solo Collection (Hip-O Select/Motown/Universal 1792469)

With album sales exceeding 1m since his death in June, it was inevitable that a rash of new Michael Jackson compilations would hit the market. This will probably be one of the best. Presented in a hardback package with essays and photos, *Hello World...* houses 71 songs spread across three CDs. It examines the awesome, nascent vocal prowess of the juvenile Jackson, gathering tracks from his earliest solo albums, and adding previously unreleased and rare songs. Jackson's phrasing and interpretative skills were fully realised even at this early stage of his career, and one can only marvel at the excellence of hits like *Ben*, *Got To Be There*, *Farewell My Summer Love* and the underrated *Morning Glow*.

DAWN
Candida/Dawn Featuring Tony Orlando (7T's GLAMCD 94)

Hardly the most fashionable act in the early Seventies, Dawn were, however, one of the most successful, and evolved from a bubblegum pop act to a LA-style MOR monster. This 7T's CD concentrates on their early days, including their first two albums plus a pair of bonus tracks. The simple, melodic hits *Candida*, *Knock Three Times* and *What Are You Doing Sunday* are all uplifting tales and set the mood for the first album, which also includes a slightly bland cover of James Taylor's excellent *Carolina In My Mind*. Dawn Featuring Tony Orlando heads further down that path, and includes a wonky medley of *Runaway* and *Happy Together* and a version of Stephen Stills' *Love The One You're With*, which is fine, if undemanding.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	1	MICHAEL JACKSON	<i>The Essential</i> / Epic (ARV)
2	2	MICHAEL JACKSON	<i>Number Ones</i> / Epic (ARV)
3	4	MICHAEL JACKSON & JACKSON 5	<i>The Very Best Of</i> / Universal TV (ARV)
4	5	MICHAEL JACKSON	<i>History – Past Present And Future Book 1</i> / Epic (ARV)
5	RE	ABBA	<i>Gold – 30th Anniversary Edition</i> / Polydor (ARV)
6	6	TAKE THAT	<i>Never Forget – The Ultimate Collection</i> / RCA (ARV)
7	3	LEONARD COHEN	<i>Greatest Hits</i> / Sony Music (ARV)
8	10	THE PRODIGY	<i>Their Law – The Singles 1990-2005</i> / XL (PIAS)
9	9	BOB MARLEY & THE WAILERS	<i>Legend</i> / Tuff Gong (ARV)
10	8	CAT STEVENS	<i>The Very Best Of</i> / Island (ARV)
11	11	GUNS N' ROSES	<i>Greatest Hits</i> / Geffen (U)
12	12	EURHYTHMICS	<i>Ultimate Collection</i> / RCA (ARV)
13	16	THE STONE ROSES	<i>The Complete</i> / Silvertone (ARV)
14	14	NEIL YOUNG	<i>Greatest Hits</i> / Reprise (CIN)
15	13	OASIS	<i>Stop The Clocks</i> / Big Brother (PIAS)
16	17	JIM REEVES	<i>The Only Jim Reeves Album You'll Ever</i> / Sony BMG (ARV)
17	20	THE BEATLES	<i>1</i> / Apple (E)
18	15	MEAT LOAF	<i>Hits Out Of Hell</i> / Epic (ARV)
19	RE	DIRE STRAITS & MARK KNOPFLER	<i>Private Investigations – The Best Of</i> / Mercury (ARV)
20	RE	EMINEM	<i>Curtain Call – The Hits</i> / Interscope (ARV)

Official Charts Company 2009

Charts clubs

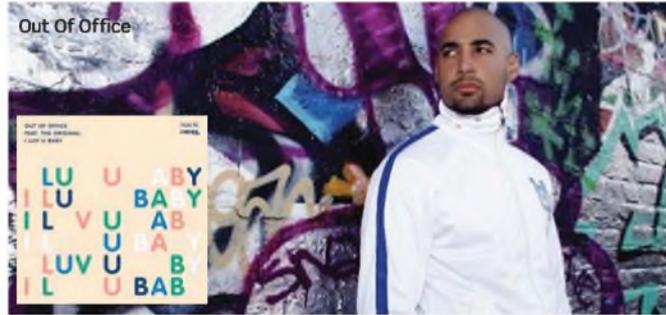
Upfront club Top 40

Pos	Last	Wks	ARTIST Title / label
1	5	3	OUT OF OFFICE V THE ORIGINAL I Love You Baby / New State
2	8	2	DANIEL MERRINWEATHER Impossible / J
3	13	3	MR D.Y.F FEAT. SHENA Hold On / Freemaison
4	6	4	U2 I'll Go Crazy If I Don't Go Crazy Tonight / Mercury
5	1	5	MSTRKRFT Heartbreaker / Polydor
6	32	2	P-MONEY FEAT. VINCE HARDER Everything / 3 Beat
7	18	2	FELIX DA HOUSECAT We All Want To Be Prince / Nettwerk
8	NEW		MECK Windmills / Frenetic
9	11	3	CAVIN HARRIS Ready For The Weekend / Columbia
10	20	4	DANCE NATION FEAT. SHAUN BAKER Sunshine 2009 / Maelstrom
11	14	4	YANOU Brighter Day / AATW
12	19	4	KERRY LEVA I Need Your Love / Loverush Digitz I
13	21	4	VARIOUS 3 Beat Summer Sampler / 3 Beat Blue
14	2	1	SHARAM FEAT. KID CUDI She Came Along / Detz
15	NEW		SUGABABES Get Sexy / Island
16	23	3	WHYTEPATCH FEAT. GIFT Fresh Air / Erre
17	4	4	TOMMY SPARKS Miracle / Island
18	24	3	DIRTY GENTS Think About You / Seamless Twelves
19	25	3	V.A.G. FEAT. NEJA Loving You / Atoll
20	15	5	CAMBOSO FEAT. JOCELYN BROWN Love Alibi / CDR
21	NEW		LITTLE BOOTS Remedy / sixsevine
22	29	2	MIKE SNOW Animal / Columbia
23	7	5	BEYONCE Sweet Dreams / Columbia
24	16	6	BOOTY LUV Say It / Hed Kandi
25	12	4	PRESTON Dressed To Kill / B-Unique
26	NEW		YAZZ The Only Way Is Up / Big Life
27	NEW		CAOS, GARY & ANTONIO BELCASTRO Feel Your Body / Case Rossi
28	10	6	4 STRINGS Take Me Away / Nebula
29	28	3	THE X-WHY Down To Your Love / X-Y Recordings
30	NEW		DIZZEE RASCAL Holiday / Dirtee Steez
31	3	5	ALEX GAUDINO & STEVE EDWARDS Take Me Down (To The Water) / Rise
32	22	5	BLUE PEARL Naked In The Rain 2009 / Big Life
33	NEW		HYPASONIC Your Love / AATW
34	27	7	ANTON POWERS & ROSSCO Yellow Brick Road / 3 Beat
35	38	7	CHICANE Poppiholla / Madanz
36	NEW		TOM NOIZE Spinning / Loverush Digitz I
37	37	2	KENNETH BAGER Fragment One / AM:PM
38	17	5	WAMDUE PROJECT Forgiveness / Fierce Angel
39	NEW		MADE BY MONKEYS I Think Of You / Loverush Digitz I
40	Re	2	MR DAN & SPARKS Body Slam / Can You Feel It Medic

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title / label
1	3	3	BRITNEY SPEARS Radar / Jive
2	13	2	SHANIE Piano In The Dark / NuHope Entertainment
3	10	2	PINK Funhouse / RCA
4	12	3	LOOKOUT FEAT. CHENAI Bounce / AATW
5	15	2	SEAN KINGSTON Fire Burning / RCA
6	16	2	KATY PERRY Walking Up In Vegas / Virgin
7	21	4	DANCE NATION FEAT. SHAUN BAKER Sunshine 2009 / Maelstrom
8	1	5	BEYONCE Sweet Dreams / Columbia
9	29	2	CIARA FEAT. MISSY ELLIOTT Work / LaFace
10	20	3	CARMEN PEREZ Emergency / Dauman Music
11	NEW		EGYPT In The Morning (Let Your Love Come In) / Relentless/Virgin
12	NEW		BANANARAMA Love Comes / Fascination
13	19	2	BWO FEAT. VELVET Right Here, Right Now / Corehead
14	2	1	SHARAM FEAT. KID CUDI She Came Along / Detz
15	22	2	KELE LE ROC Retro / Oceanic II
16	24	2	PRESTON Dressed To Kill / B-Unique
17	26	2	TINCHY STRYDER FEAT. AMELLE Never Leave You / Island
18	NEW		YANOU Brighter Day / AATW
19	27	2	KYLA Daydreaming / Defenders LOS
20	28	2	LIVVI FRANC Now I'm That Bitch / Jive
21	9	5	BOOTY LUV Say It / Hed Kandi
22	17	6	JLS Beat Again / Epic
23	NEW		CAVIN HARRIS Ready For The Weekend / Columbia
24	25	3	PITBULL I Know You Want Me (Calle Ocho) / Positive/Virgin
25	NEW		DIZZEE RASCAL Holiday / Dirtee Steez
26	RE	3	HOLLY ROSE Down To One Kiss / Whisky
27	4	4	KRISTINIA DEBARGE Goodbye / Mercury
28	NEW		WHITE KNIGHTS FEAT. BELLE ERSKINE Replay / Champion
29	NEW		ULTIMATE DEVOTION Think Of You / Turbulence
30	NEW		SUGABABES Get Sexy / Island

The Original get some Out Of Office assistance



ONE OF THE HARDY PERENNIALS of clubland since it first surfaced in 1994, I Luv U Baby has charted many times in many guises over the years for The Original. It has done so via a plethora of labels including Ore, Club Tools, Skyline, Supersonic and, most recently, Cayenne/Spicy, on which it was not as hot as the label name might have suggested, reaching number 20 in 2006.

In its latest incarnation, I Luv U Baby is updated 2009 style for the Frenetic/New State label by Michael Woods, who retains the original vocals and hooks, while giving the instrumental track a thorough makeover. Credited to Out Of Office Vs. The Original, it jumps S-1 on the Upfront club chart, denying Daniel Merriweather's latest, Impossible, pole position.

Britney Spears' current album Circus enjoys its fourth consecutive number one Commercial Pop chart hit this week, via latest offcut, Radar. In mixes by Manhattan Clique, Tonal and Bloodshy & Avant, it wins a catfight for pole position against Shanie's remake of Piano In The Dark and Pink's Funhouse. Introductory single Womanizer was number one last November, the title track topped the chart in February and If U Seek Amy led the way in May.

Sweet Dreams slumbers soundly atop the Urban club chart for a third straight week. Beyoncé's blissful snooze could soon be over, however, as Ciara and Missy Elliott's Work continues to close fast, while I Gotta Feeling by Black Eyed Peas and Mariah Carey's Obsessed make major gains.

Alan Jones



Back on the radar: Britney Spears tops the Commercial pop chart



Retaining his bite: Pitbull steadily climbs the Urban 30

Urban Top 30

Pos	Last	Wks	ARTIST Title / label
1	1	9	BEYONCE Sweet Dreams / Columbia
2	2	6	CIARA FEAT. MISSY ELLIOTT Work / LaFace
3	4	4	PITBULL I Know You Want Me (Calle Ocho) / Positive/Virgin
4	3	8	CHIPMUNK Diamond Rings / Columbia
5	12	3	BLACK EYED PEAS I Gotta Feeling / Interscope
6	5	7	JLS Beat Again / Epic
7	7	7	FLO-RIDA FEAT. NELLY FURTADO Jump / Atlantic
8	6	11	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down / Interscope
9	8	5	SEAN KINGSTON Fire Burning / RCA
10	21	2	DIZZEE RASCAL Holiday / Dirtee Steez
11	9	13	SEAN PAUL So Fine / Atlantic/vp
12	29	2	MARIAH CAREY Obsessed / Mercury
13	10	10	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
14	13	18	BLACK EYED PEAS Boom Boom Pow / Interscope
15	14	8	PUSSYCAT DOLLS Hush Hush / Interscope
16	11	3	TINCHY STRYDER FEAT. AMELLE Never Leave You / Island
17	19	4	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Warner Music
18	15	6	JAY-Z D.O.A. / Roc-A-Fella
19	23	2	BRITNEY SPEARS Radar / Jive
20	16	7	JORDIN SPARKS Battlefield / Jive
21	18	7	BUSTA RHYMES World Go Round / Interscope
22	17	4	EMINEM Beautiful / Interscope
23	22	8	SERANI No Games / TI 876
24	NEW		EGYPT In The Morning (Let Your Love Come In) / Relentless/Virgin
25	20	9	LETHAL BIZZLE Go Hard / Search & Destroy
26	NEW		THE-DREAM FEAT. KANYE WEST Walkin' On The Moon / Def Jam
27	25	7	LADY GAGA Paparazzi / Interscope
28	NEW		JEREMIH Birthday Sex / Def Jam
29	27	5	SHONTELLE Stuck With Each Other / Island
30	26	15	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Steez

Cool Cuts Top 20

Pos	ARTIST Title
1	MADONNA Celebration
2	THE PRODIGY Take Me To The Hospital
3	BASEMENT JAXX & SAM SPARRO Feeling's Gone
4	BLOC PARTY One More Chance
5	DEADMAU5 Ghosts & Stuff
6	DUCK SAUCE Anyway / You're Nasty
7	GOSSIP Love Long Distance
8	MEDINA You And I
9	PAUL VAN DYK Home
10	JACK BEATS UFO EP
11	ALEX GOLD Reaction
12	EXAMPLE Watch The Sun Come Up
13	MOBY Mistake
14	SUGABABES Get Sexy
15	THE FUNCTUARY Set The Sun Alight
16	KIDDA Strong Together
17	BOY 8-BIT Baltic Pine
18	AGENT X FT MUTYA & ULTRA Fallin
19	CAGEDBABY Medicine
20	JAMES TALK West End Girls



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



Black Eyed Peas Gotta piece of chart history

WHEN THE TALENTS OF WILL.I.AM AND MICHAEL JACKSON were combined for the remix version of *The Girl Is Mine* last year, the result was a less than spectacular number 28 hit. Together they might not have gelled, but separately Jackson's *The Essential* continues atop the album chart, while will.i.am's *Black Eyed Peas* notch their third number one single with latest release *I Gotta Feeling*.

Jackson has topped the album chart in each of the six weeks that have elapsed since his death, with *Number Ones* top for a week prior to *The Essential*'s ongoing five-week reign. The last album to have a longer run at number one was Leona Lewis' *Spirit*, which topped for seven weeks at the end of 2007/start of 2008. The last compilation to log longer at the summit was *The Beatles 1*, number one for seven weeks in 2001/2. It is Jackson's longest-running number one since 1987, when *Bad* also spent five weeks at number one.

In common with the rest of Jackson's catalogue, *The Essential* suffered a further dip in sales last week, moving 45,870 copies to bring its overall sales to 679,526, and its 2009 sales to 392,809. Thus far in 2009, albums by Michael Jackson solo and with his brothers have sold a combined 1,514,676 copies - mostly in the last five weeks - enough for him to rank top in the year-to-date sales rankings, ahead of *Kings Of Leon* (1,091,242) and *Lady GaGa* (659,189).

Florence + The Machine are runners-up to Jackson for the fourth straight week, selling a further 25,403 copies of their debut set, *Lungs*.

Meanwhile, as the title track climbs 81-66 (3,115 sales) to deliver their 22nd Top 75 single, **A-Ha**'s new album *Foot Of The Mountain*, debuts at number five (18,744 sales). That is a major improvement on the veteran Norwegian trio's last album *Analog*, which secured a number 24 debut and peak in 2005, on sales of 9,911 copies, and provides A-Ha's highest-charting album since May 1988, when *Stay On These Roads* was the last of their introductory trio of albums to peak at number two.

Reverend & The Makers hit the ground running with debut album *The State Of Things*, which entered the chart at number five in 2007 on first-week sales of 25,740 copies - but that album was preceded by a couple of major Top 20 singles. New album *A French Kiss In The Chaos* had no such trigger and has to settle for a number 19 debut on sales of 7,734 copies.

Alison Krauss reached number 38 with *A Hundred Miles Or More: A Collection* in 2007 just a few months before teaming up with Robert Plant for *Raising Sand*, which has sold 625,792 copies to date. Public awareness of Krauss is now sufficiently heightened that a new compilation, *Essential*, dashes to a number 13 debut on sales of 10,459 copies.

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,444,665	1,452,974
prev week	2,507,294	1,428,514
% change	-2.5%	+1.7%

Last week	Compilations	Total albums
Sales	512,529	1,965,503
prev week	589,306	2,017,820
% change	-13.0%	-2.6%

Year to date	Singles	Artist albums
Sales	80,361,647	48,649,135
vs prev year	58,341,001	50,862,316
% change	+37.7%	-4.3%

Year to date	Compilations	Total albums
Sales	12,951,502	61,600,637
vs prev year	15,494,893	66,357,209
% change	-16.4%	-7.2%

Compiled from sales data by Music Week

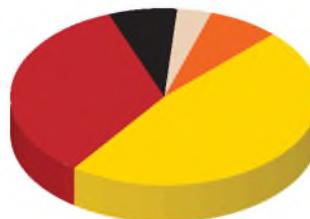
Even less time - just nine months - has elapsed between the release of **Chicane**'s *Best Of: 1996-2008* and its replacement *Best Of: 1996-2009*. The original album peaked at number 16 and sold 72,495 copies. Its replacement - which has the same tracklisting bar *Daylight* getting replaced by *Poppiholla* - debuts at number 14 on sales of 10,348 copies.

There is no change at the top of the compilation chart, with **Now That's What I Call Music! 73**'s second-week sales of 140,128 representing a 49% dip week-on-week but winning it a 4:1 ratio lead over new runner-up, **Hard2Beat**'s *Big Tunes: Back 2 The 90s* (35,155 sales). Now! 73's two-week sales tally of 414,850 puts it 4.49% ahead of same-stage sales of volume 72, which had a better first week but much poorer second, and 21.49% off the pace set by its 2008 equivalent *Now! 70*, which had same-stage sales of 528,427.

It is not autumn yet but the singles chart is in hibernation mode this week, with sluggish movement particularly prevalent in the Top 10, where all of last residents are still in situ, and few tracks can raise their game enough to move more than a place or two.

Amongst this lethargy, however, there is a new and historic number one. *I Gotta Feeling* - which springs 3-1 on sales of 61,314 copies, is **Black Eyes Peas**' second number one in a row, and their third in total. It is the latter fact that is impressive, since American groups do not often get to register three British number ones. In fact, *Black Eyes Peas* are the first to do it since **Blondie** completed their hat-trick in 1980, when *Atomic* went to number one. The only other non-solo US act to have three or more number ones in chart history is **The Everly Brothers**, who logged five number ones between 1958 and 1961.

ARTIST ALBUMS



Universal	47.5%
Sony	34.3%
Warner	7.3%
EMI	3.4%
Others	7.5%

SINGLES



Universal	44.7%
Sony	25.0%
EMI	15.6%
Warner	7.2%
Others	7.5%

I Gotta Feeling's popularity has helped parent album *The END* to climb three weeks in a row - with an 19-13-8-3 trajectory - to equal its previous chart peak. The album sold 19,501 copies last week to bring its eight-week tally to 133,193 - very respectable in the current climate but put in perspective by the fact that it is less than a seventh of the way to becoming the band's third straight million-selling album, following *Elephunk* (1,572,987 sales since 2003) and *Monkey Business* (1,076,369 since 2005). *Black Eyed*

Peas' two 2009 singles have dominated the chartscape in the US, where they have racked up 17 straight weeks at number one. *Boom Boom Pow* was top for 12 of those weeks, and *I Gotta Feeling* has dominated for the last five. In each of those weeks, at least one of the two sold upwards of 200,000 copies.

With *BEP* going top, *JLS*'s *Beat Again* slips 2-3 (49,360 sales) and *Mr. Hudson*'s *Supernova* ebbs 2-3 (46,673 sales).

The highest new entry to the Top 75 by some distance (second-best *Remedy* by *Little Boots*, debuts at number 33) is *I Made It Through The Rain* by **John Barrowman**. A cover of a 1980 Barry Manilow single which peaked at number 10 in the US and 37 in the UK, it is the second single from Barrowman's current album *Music Music Music*, and a much bigger hit for him than first single *What About Us*, a Gary Barlow song which climbed no higher than number 122 last Autumn. Of course, *Take That* themselves were no strangers to covering Manilow with more success than the man himself - their version of *Could It Be Magic* reached number three in 1992, dwarfing Manilow's original 1978 chart peak of 25.

The reason for *I Made It Through The Rain*'s number 14 debut? Probably the patronage of Chris Moyles, whose possibly ironic support extends to playing it every day on his *Radio One* show. The album, which debuted and peaked at number 35 last November, has not been in the chart yet this year, and remains well shy of a return with just 380 sales last week, though its career tally is 70,842.

A total of 2,444,665 singles were sold last week - 2.5% down week-on-week but 31.54% more than the same week in 2008, when 1,858,710 singles were sold. Album sales retreated 2.61% week-on-week to 1,965,504 - 3.55% below same week 2008 sales of 2,037,792.

International charts coverage Alan

No longer a stranger in Moscow as Jackson rules Russian chart

AT SOME POINT IN THE NEAR FUTURE, Michael Jackson's posthumous sales explosion will diminish - but not just yet. The late, great singer continues to dominate the world's charts, with *King Of Pop* - his 2008 compilation that is customised in each territory to reflect his success there - currently topping the charts in Austria, Germany, Holland, Italy, Poland Switzerland and, for the first time,

Russia. As with the charts in fellow former Soviet bloc countries Hungary and Poland, the Russian chart has only just been populated en masse by Jackson titles. Whether the countries' chart compilers are lagging behind or the distribution system is to blame is hard to say but, for whatever reason, Jackson suddenly has five albums in the Top 10 in Russia, with *King Of Pop*'s 3-1 move, and a 10-2 leap for *Number*

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 MICHAEL JACKSON <i>The Essential</i>	£11.68	£11.99	£11.99	£11.93
2 FLORENCE & THE MACHINE <i>Lungs</i>	£8.98	£8.99	£8.96	£8.93
3 LADY GAGA <i>The Fame</i>	£8.98	£8.99	£8.95	£8.93
4 PAOLO NUTINI <i>Sunny Side Up</i>	£8.98	£8.99	£8.95	£8.93
5 LA ROUX <i>La Roux</i>	£8.98	£8.99	£8.95	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

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Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	CHICANE Poppiholla / Modena (ARV)
2	2	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
3	3	FREEMASONS FEAT. SOPHIE ELLIS BEKTOR Heartbreak (Make Me A Dancer) / Loaded (PIAS)
4	NEW	SUB FOCUS Rock It/Follow The Light / Ram (RAM)
5	4	THE PRODIGY Warrior's Dance / Take Me To The Hospital (ESSIADA)
6	5	ARCTIC MONKEYS Crying Lightning / Domino (PIAS)
7	6	BELLAMY BROTHERS Let Your Love Flow / Curb (CIN)
8	8	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wiv Me / Ditee Stank (PIAS)
9	9	THE PRODIGY Omen / Take Me To The Hospital (ESSIADA)
10	NEW	CHICANE Saltwater / Xlravaganza (TBC)
11	NEW	REVEREND & THE MAKERS Silence Is Talking / Wall Of Sound (PIAS)
12	7	BASEMENT JAXX Raindrops / XL (PIAS)
13	RE	KID CUDI VS. CROOKERS Day 'N' Nite / Data (ARV)
14	RE	FRIENDLY FIRES Jump In The Pool / XL (PIAS)
15	NEW	DJ SAMMY & YANOU FT DO Heaven / Data (ARV)
16	NEW	OASIS Wonderwall / Big Brother (PIAS)
17	RE	MIA Paper Planes / XL (PIAS)
18	NEW	PAUL VAN DYK For An Angel 2009 / New State (E)
19	NEW	CHICANE Offshore / Modena (ARV)
20	RE	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	CHICANE Best Of / Modena (ARV)
2	NEW	REVEREND & THE MAKERS A French Kiss In The Chaos / Wall Of Sound (PIAS)
3	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ESSIADA)
4	3	FLEET FOXES Fleet Foxes / Bella Union (ARV)
5	2	FRIENDLY FIRES Friendly Fires / XL (PIAS)
6	6	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
7	7	MADNESS The Liberty Of Norton Folgate / Lucky Seven (PIAS)
8	NEW	ORIGINAL LONDON CAST Sister Act / First Night (ADA)
9	4	GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatic/Kinnfish (ADA)
10	5	DUCKWORTH LEWIS METHOD The Duckworth Lewis Method / Divina Comedy (PIAS)
11	NEW	MASTER SHORTIE Ahhd / Odd One Out (AMDIARV)
12	8	THE GASLIGHT ANTHEM The '59 Sound / 5 The One Dummy (PIAS)
13	9	ALI CAMPBELL Flying High / Jacaranda (ARV)
14	NEW	CORNERSHOP Judy Sucks A Lemon For Breakfast / A Little Play (C)
15	10	FRANZ FERDINAND Tonight: Franz Ferdinand / Domino (PIAS)
16	RE	JACK PENATE Everything Is New / XL (PIAS)
17	RE	BON IVER For Emma, Forever Ago / wAD (PIAS)
18	NEW	BASSHUNTER Now You're Gone / Hardbeat (ARV)
19	RE	ARCTIC MONKEYS Favourite Worst Nightmare / Domino (PIAS)
20	NEW	LISA HANNIGAN Sea Sew / Hoop Recordings (ASMIARV)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Corporate group)
1	NEW	SUB FOCUS Rock It/Follow The Light / Ram (RAM)
2	1	FRIENDLY FIRES Jump In The Pool / XL (Xl Beggars)
3	3	MASTER SHORTIE Dead End / Odd One Out (Odd One Out)
4	NEW	PASSENGER 10 Mikado / Ministry (Ministry)
5	4	LAZEE FEAT. NEVERSTORE Hold On / Hardbeat (Ministry Of Sound)
6	NEW	SUB FOCUS Follow The Light / Ram (RAM)
7	NEW	THE TEMPER TRAP Sweet Disposition / Infectious (Warner Music)
8	6	BOY BETTER KNOW Too Many Men / Boy Better Know (Boy Better Know)
9	5	DANNY BYRD/FRICTION & K TEE Red Mist/Fired Up / Hospital (Hospital)
10	9	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 73 / EMI World/UMTV (E)
2	NEW	VARIOUS Big Tunes Back 2 The 90s / Hardbeat (ARV)
3	2	VARIOUS Gatecrasher's Trance 1993-2009 / Rhino (CIN)
4	3	VARIOUS The Mash Up Mix 2009 / Ministry
5	4	VARIOUS Clubland 15 / AATW/UMTV (ARV)
6	NEW	VARIOUS Ibiza / Aatw/UMTV (ARV)
7	NEW	VARIOUS Summer Holiday / EMI TV/Sony Music (ARV)
8	7	BALL/BARBER/BILK Boaters Bowlers & Bowties - The Best Of / Decca (ARV)
9	5	VARIOUS Reggae Reggae / Universal TV (ARV)
10	6	VARIOUS Massive R&B Classics / UMTV (ARV)
11	10	VARIOUS Chilled 2 - 1991-2009 / Ministry
12	NEW	VARIOUS She Rocks / Rhino/Sony BMG (ARV)
13	8	VARIOUS R&B In The Mix / UMTV (ARV)
14	11	OST Hannah Montana 3 / Walt Disney (E)
15	19	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
16	RE	VARIOUS Dreamboats & Petticoats / EMI TV/UMTV (ARV)
17	NEW	VARIOUS Pacha Ibiza / New State (E)
18	14	OST Hannah Montana - The Movie / Walt Disney (E)
19	9	VARIOUS R&B Summer Anthems / Rhino/Sony BMG (ARV)
20	12	VARIOUS Ultimate Pop Party / UMTV (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	1	GREEN DAY 21st Century Breakdown / Reprise (CIN)
2	3	GUNS N' ROSES Greatest Hits / Geffen (ARV)
3	4	DAUGHTRY Leave This Town / RCA (ARV)
4	7	PARAMORE Riot / Fueled By Ramen (CIN)
5	2	BILLY TALENT Billy Talent III / Atlantic (CIN)
6	6	LINKIN PARK Minutes To Midnight / Warner Brothers (CIN)
7	5	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
8	8	NICKELBACK Dark Horse / Roadrunner (CIN)
9	10	GREEN DAY American Idiot / Reprise (CIN)
10	9	KILLSWITCH ENGAGE Killswitch Engage / Roadrunner (CIN)

Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	1	BALL/BARBER/BILK Boaters Bowlers & Bowties - The Best Of / Decca (ARV)
2	RE	MILES DAVIS Kind Of Blue / Columbia (ARV)
3	2	VARIOUS Ultimate Blues / Decca (ARV)
4	RE	GLENN MILLER The Collection / The Red Box (SDU)
5	3	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
6	7	MADELEINE PEYROUX Bare Bones / Decca/Rounder (ARV)
7	4	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
8	RE	ELLA FITZGERALD The Collection / The Red Box (SDU)
9	5	MELODY GARDOT My One And Only Thrill / Verve (ARV)
10	RE	RAY CHARLES The Collection / The Red Box (SDU)

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h Jones



Ones pushing erstwhile chart-topper Alexander Ryback's Fairytale album down to third place. In Poland,

Jackson has all of the top four albums. And in Hungary, Jackson also has a 50% share of the Top 10, with King Of Pop top-ranked, at number three.

The Collection - a five-CD boxed set which includes Off The Wall, Thriller, Bad, Dangerous and Invincible - is number one in both the Flanders and Walloon charts in Belgium, as well as Spain and Denmark. Meanwhile, Number Ones is back on top of the sales list in the US; The Essential is number one in Ireland, Australia and New Zealand; and Thriller 25 continues to rule in Mexico.

Meanwhile, runner-up to Jackson for four weeks in a row in the UK, Florence + The Machine's debut album Lungs is a new entry in Australia, where it debuts at number 16, and neighbouring New Zealand (number 36), whilst easing 2-3 in Ireland.

Another much-vaunted new UK band, La Roux also continue to prosper overseas, with their eponymous debut set climbing 26-25 in Australia (where debut single In For The Kill climbs 43-36) and 7-5 in Ireland, while slipping 70-72 in Switzerland.

The Noisettes' Wild Young Hearts

album is also beginning to attract attention, as Don't Forget The Rhythm (Go Baby Go) picks up airplay. The album re-enters the Irish chart at number 53, while debuting in Austria at number 71 and Switzerland at number 86.

Meanwhile, Lily Allen's It's Not Me, It's You album enjoys a second straight week of fast growth in The Netherlands, where it has advanced 77-56-26 in the last fortnight. Allen has been featured on Dutch TV quite extensively in recent weeks, and is one of the headline acts at The Lowlands festival in Biddinghuizen later this month.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Publisher (Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
1	3	7	BLACK EYED PEAS I Gotta Feeling (Guetta) / Catalyst/Cherry Lane/EMI Square/River/Shapiro, Bernstein & Co. / Adams/Pineda/Gomez/Ferguson/Guetta/Resteel / Interscope (ARV)	↑
2	1	3	JLS Beat Again (Mac) / Peermusic/Sony ATV (Mac/Hector) / Epic 88697545842 (ARV)	
3	2	2	MR HUDSON FEAT. KANYE WEST Supernova (Mr Hudson/West) / EMI/Gimme My Publishing/LR (Mr Hudson/West) / Mercury CATCO151770085 (ARV)	
4	7	6	PITBULL I Know You Want Me (Calle Ocho) (Fasano) / Universal/Sony ATV/Dun Williams/Balkin/Heac/Bucks (Wulfsky/Seraphine/Fasano/Buck/Guerrero/Perez) / Postiva/Virgin (E)	↑
5	4	5	CASCADA Evacuate The Dancefloor (Reuter/Pfeffer) / BMG Rights/Ungekitchen/LL (Pfeffer/Shuijs/Reuter) / AATW/UJMTV CDGL08E1179 (ARV)	
6	9	4	BEYONCE Sweet Dreams (Cusins/Wilkins/Love/Knowles) / Sony ATVEMI (Knowles/Scheffer/Wilkins/Love) / Columbia USSM100804756 (ARV)	↑
7	5	6	LA ROUX Bulletproof (Langmaid/Jackson) / Big Life (Langmaid/Jackson) / Polydor 2705727 (ARV)	
8	8	14	LADY GAGA Paparazzi (Fusari) / Sony ATV (Germanotta/Fusari) / Interscope 2711271 (ARV)	
9	6	8	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over (Guetta/Rister) / Razzi / Buy/Scny ATVPresent Time/LL (Rister/Guetta/Nerwal/Nerwal/Roland) / Postiva/Virgin CDTV287 (E)	
10	10	3	CHICANE Poppiholla (Chicane) / Universal (Siggison/Dyason/Hclini/Sveinsson) / Mcdena CDMDENA4 (ARV)	
11	12	4	CHIPMUNK FEAT. EMELI SANDE Diamond Rings (Naughty Boy) / Sony ATVEMI/Universal/Jammet (Chipmunk/Sander/Khan/Ducci/Leiment/Seymour/Spickard) / Jive 88697553162 (ARV)	
12	11	8	JORDIN SPARKS Battlefield (Sianciellu/Teccer/Watters/Wilkins) / EMI/Kobalt/Sony ATVBreakthrough/Creativus/M.Y.W (Sianciellu/Teccer/Watters/Wilkins) / Jive (ARV)	
13	13	12	BLACK EYED PEAS Boom Boom Pow (William) / Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope 2707191 (ARV)	
14	New		JOHN BARROWMAN I Made It Through The Rain (Stack) / Arlon/Warner-Chappell/Artemis (Kennedy/Sheppard/Manilow/Sussman/Felcman) / Epic GBAR1081065 (ARV)	HIGHEST NEW ENTRY
15	14	11	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down (Danja/Hilson) / Universal/EMI/Warner-Chappell/Image/Kobalt (Hilson/Hilson/Lesslie/Smith/Ariza/West) / Interscope 2711463 (ARV)	
16	18	6	FLORENCE + THE MACHINE Rabbit Heart (Raise It Up) (Epworth) / Universal/EMI (Welch/Epworth) / Island 2710011 (ARV)	
17	15	10	AGNES Release Me (Hansson/Persson/Grauers) / Kobalt/Applebay/Sherbell/EMI (Hansson/Waughn/Agnes) / 3 Beat CATCO150164642 (ARV)	
18	17	20	LA ROUX In For The Kill (Langmaid/Jackson) / Big Life (Langmaid/Jackson) / Polydor 2700304 (ARV)	
19	19	11	DANIEL MERRIWEATHER Red (Runsun) / Red Ink/EMI/Kobalt (McFarlane/Ghost/Dench) / 88697495282 (ARV)	
20	21	8	NOISETTES Never Forget You (Abbiss) / Warner-Chappell/Universal (Shuniva/Smith/Morrison/Astasio/Pebworth) / Mercury ATCO150557193 (ARV)	
21	20	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers (Van Helden) / Notting Hill/Bug (Mills/Van Helden) / Ditee Slank STANK005(CDS) (PIAS)	
22	16	7	MICHAEL JACKSON Man In The Mirror (Jackson/Jones) / Universal/Catalyst/Cherry Lane (Ballard/Garrett) / Epic 6513886 (ARV)	
23	24	9	PUSSYCAT DOLLS Hush Hush (Quilley/Arross) / Pop-Natch/Universal/Josef Suedlund Music/VP & Songs/Waterfall (Rumthaler/Arross/Wroldsen) / Interscope CATCO151300473 (ARV)	
24	22	29	LADY GAGA Poker Face (Redone) / Sony ATV (Germanotta/Khayyat) / Interscope 2703459 (ARV)	
25	23	3	3OH!3 Don't Trust Me (Seuiner/3OH!3) / Kobalt/Matza Ball/EMI (Foreman/Mutter/Jams/Blanco) / Photo Finish/Atlantic PFC01CD (CIN)	
26	27	10	THE VERONICAS Untouched (Gard) / Catalyst/Cherry Lane Music/EMI (Gard/Orlissa/Orlissa) / Sire ATCO132546939 (CIN)	
27	25	8	PIXIE LOTT Mama Do (Hauge/Thornalley) / Universal/Dalmatian Songs (Hauge/Thornalley) / Mercury 2701461 (ARV)	
28	26	15	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Ftsmith) / Sony ATVEMI/Chrysalis (Ftsmith/Dancuah/Contostavlos) / Island 2701362 (ARV)	
29	56	2	SEAN KINGSTON Fire Burning (Rute) / Sony ATV/Jonathan Rute/Eyes Above Waters/Bheights (Rute/MKhayat/Anderson) / RCA USSM20900525 (ARV)	HIGHEST CUMBER
30	30	9	KASABIAN Fire (Pizzurno/Dan The Automator) / EMI (Pizzurno) / Columbia PARADISE54 (ARV)	
31	42	6	EMINEM Beautiful (Eminem) / Universal/Sony ATV/Variuos (Mathers/Resto/Bass/Black/Hill) / Interscope ATCO149805808 (ARV)	↑
32	29	2	FRANKMUSIK Confusion Girl (Shame Shame Shame) (Price/Turner/Norland/Smith) / EMI (Turner) / Island 2711959 (ARV)	
33	New		LITTLE BOOTS Remedy (Redrone) / Sony ATV/Universal/Redrone (Hesketh/Redrone) / sixsevenine ATCO151345250 (CIN)	
34	28	19	LIY ALLEN Not Fair (Kurstin) / EMI/Universal (Allen/Kurstin) / Regal REG153CD (E)	
35	32	7	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) (Freemasons/Stannard) / Skint/Sony ATV/Image (Wiltshire/Smith/Stannard/Ellis-Bextor) / Icaded LOAD132CD (PIAS)	
36	39	4	GREEN DAY 21 Guns (Vig/Green Day) / Reprise/EMI (Green Day/Bowie) / Warner Brcthrs WB17CD (CIN)	↑
37	33	13	SOUJIA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Cusins) / Patrick/EMI/Warner-Chappell (Way/Scheffer/Siegel) / Interscope 2709754 (ARV)	
38	New		SUB FOCUS Rock It/Follow The Light (Ducwina) / Dakden/Plwisd Style/Bucks (Ducwina/Casswell) / Ram RMM178CD (SRD)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Publisher (Writer) / Label / Catalogue number (Distributor)	SALES INCREASE
39	34	17	CAVIN HARRIS I'm Not Alone (Harris) / EMI (Wiles) / Columbia 88697513252 (ARV)	
40	New		FLO-RIDA FEAT. NELLY FURTADO Jump (Caron/Ollgeze) / Sony ATVEMI/Peermusic/Kobalt/Variuos (Dillard/Caron/Barker/Goldstein/Furtado/Dean) / Atlantic (CIN)	
41	31	20	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) / Universal/Jahman/Gulzar/Shah) / Interscope CATCO148449394 (ARV)	
42	35	8	LINKIN PARK New Divide (Shinoda) / Image (Uakin Park) / Warner Brothers CATCO150031415 (CIN)	
43	54	3	PINK Funhouse (Kanal/Harry) / Kobalt/EMI (Pink/Kanal/Harry) / Laface 88697556452 (ARV)	↑
44	38	22	BEYONCE Halo (Knowles/Tedder) / Sony ATVEMI/Kobalt (Bogart/Tedder/Knowles) / Columbia 88697519782 (ARV)	
45	40	13	KATY PERRY Waking Up In Vegas (Wallis/Perry) / Kobalt/Warner-Chappell (Carlsson/Chillo/Perry) / Virgin VSCDT1553 (E)	
46	72	2	BRITNEY SPEARS Radar (Karlsson/Winnberg/The Clutch) / Universal/Bug (Karlsson/Winnberg/Jonback/Muhammad/Nelson/Lewis/Sm) / Jive (ARV)	+50% SALES INCREASE
47	36	9	THE SATURDAYS Work (Summerdahl/Engstrom) / Kobalt/Universal Waterfall/P & P (Wroldsen/Summerdahl/Engstrom) / Polydor 2707835 (ARV)	
48	46	31	LADY GAGA Just Dance (Redone/Akun) / Sony ATV (Germanotta/Thiam/Khayyat) / Interscope 1795062 (ARV)	
49	37	11	MICHAEL JACKSON Billie Jean (Jones) / Warner-Chappell (Jackson) / Epic 8287625172 (ARV)	
50	New		MSTRKRFT Heartbreaker (Al PJFK) / Tiger Trax/EMI/Warner-Chappell/WICC (Drester/Keeler/Puodzikus/Stephens) / Geffen 2707368 (ARV)	
51	50	34	JASON MRAZ I'm Yours (Terefe) / Fintage (Mraz) / Elektra AT0308CD (CIN)	
52	45	19	NOISETTES Don't Upset The Rhythm (Abbiss) / Universal/Warner-Chappell (Shoniva/Smith/Morrison/Astasio/Pebworth) / Mercury 1798000 (ARV)	
53	41	5	JAMIE T Sticks N Stones (Buness/Jamie T) / Image (Jamie T) / Virgin VSCDT1991 (E)	
54	58	5	CIARA FEAT. MISSY ELLIOTT Work (Danja) / Universal/Kobalt/Danjahandz/Yasina/Mass Confusion (Harris/Hills/Araica/Elliott) / Laface CATCO152020526 (ARV)	↑
55	43	4	W BROWN Shark In The Water (Tysper/Mack/Whately) / TEN (Mack/Tysper/W Brown) / Island 2711588 (ARV)	
56	48	9	TAKE THAT Said It All (Smiths) / Stages-Fateel/Sony ATVEMI/Universal (Robson/Barlow/Orieng/Owen/Dunald) / Polydor 2708717 (ARV)	
57	51	12	EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloan/Mayles) / Sony ATVECC (Sloan/Steel/Ettlemore) / EMI DINSJ284 (E)	
58	44	9	MICHAEL JACKSON Smooth Criminal (Jackson/Jones) / Warner-Chappell (Jackson) / Epic 8287625252 (ARV)	
59	New		THE TWANG Barney Rubble (Claxton) / Warner-Chappell (Etheridge/Watkin/Saunders/Cinton/Hartland) / B Unique BUN152CD (ARV)	
60	New		LIY ALLEN 22 (Kurstin) / Universal/EMI/Kurstin (Allen/Kurstin) / Regal ATCO15051821 (E)	
61	70	45	KINGS OF LEON Sex On Fire (Petraglia/King) / Bug Music (Fullwill/Followwill/Followwill/Followwill) / Hard Me Down 88697352002 (ARV)	↑
62	52	17	PINK Please Don't Leave Me (Martin) / EMI/Plak Insider/Maratone/Kobalt (Pink/Martin) / RCA 88697471622 (ARV)	
63	47	8	MICHAEL JACKSON Thriller (Jones) / Chrysalis Music (Temperton) / Epic USSM19902389 (ARV)	
64	Re-entry		CHRIS BROWN Forever (Polow Da Don) / Universal/Sony ATVECC (Jones/Brown/Seals/Merritt/Allen) / Jive 88697330882 (ARV)	
65	57	16	THE PRODIGY Warrior's Dance (Howlett) / EMI/Virgin/Sherlock Holmes/Chelsea/Incentive/Bucks (Howlett/Grace/Mills/Srock) / Take Me To This Hospital HOSP0504 (ESSIADA)	
66	New		A-HA Foot Of The Mountain (Spreiberg) / BMG Fights/Sony ATV (Turahulmen/Waakbar-Savvy/Harke/Terefe) / UMTV ATCO151770422 (ARV)	
67	New		TAYLOR SWIFT You Belong With Me (Swift/Chapman) / Sony ATV (Swift/Rose) / Mercury USJCY080328 (ARV)	
68	59	14	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The Y's) / EMI/Image/ML (Taccuss/Ekundu/Timberlake/fauntleroy) / Zomba 88697520672 (ARV)	
69	65	44	KINGS OF LEON Use Somebody (Petraglia/King) / Bug Music (Fullwill/Followwill/Followwill/Followwill) / Hard Me Down 8869742182 (ARV)	
70	53	8	MICHAEL JACKSON Beat It (Jones) / Warner-Chappell (Jackson) / Epic 8287625182 (ARV)	
71	67	14	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) / EMI (Barnson/Raddon/Zimmerman) / Maustrap MAU5017X (E)	
72	62	4	ARCTIC MONKEYS Crying Lightning (Hume) / EMI (Turner) / Domino CATCO151003913 (PIAS)	
73	69	35	THE KILLERS Human (Price) / Universal (Flowers/Keuning/Stuermer/Vannucci) / Vertigo 1789799 (ARV)	
74	61	20	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful (Akon/Jaylien 2010) / Universal/Sony ATV/Regime/One Man/Chrysalis/Bucks (Thiam/Wesley/Dunald/Harrou/Smith) / Universal 2700494 (ARV)	
75	68	2	FLORENCE + THE MACHINE You've Got The Love (Epworth) / Tri-Site/Kietal/And Sound/Berach/Tuelove (Stevens/Bellamy/Harris/Maxwell) / Island GBUM70300237 (ARV)	

Official Charts Company 2009.

21 Guns 36	Shame Shame) 32	Funhouse 43	I'm Not Alone 39	Never Forget You 20	Release Me 17	Use Somebody 69	Key	As used by Radio One
22 60	Crying Lightning 77	Halo 44	I'm Yours 51	New Divide 42	R2-medry 33	Waking Up In Vegas 45	★ Platinum (600,000)	
Barney Rubble 59	Diamond Rings 11	Heartbreak (Make Me A Dancer) 35	In For The Kill 18	Not Fair 34	Rock It/Follow The Light 38	Warrior's Dance 65	● Gold (400,000)	
Battlefield 12	Don't Trust Me 25	Heartbreaker 50	Jai Ho! (You Are My Destiny) 41	Number 1 28	Said It All 56	We Are The People 57	● Silver (200,000)	
Beat Again 2	Don't Upset The Rhythm 52	Human 73	Jump 40	Please Don't Leave Me 62	Sex On Fire 61	When Love Takes Over 9		
Beat It 70	Evacuate The Dancefloor 5	I Know You Want Me 37	Just Dance 4R	Poker Face 24	Shark In The Water 55	Work 47		
Beautiful 31	Fire 30	I Gotta Feeling 1	Kiss Me Thru The Phone 37	Poppiholla 10	Smooth Criminal 58	You Belong With Me 67		
Beautiful 74	Fire Burning 29	I Know You Want Me (Calle Ocho) 4	Knock You Down 15	Rabbit Heart (Raise It Up) 16	Sticks N Stones 53	You've Got The Love 75		
Billie Jean 49	Foot Of The Mountain 66	I Made It Through The Rain 14	Love Sex Magic 68	Radar 46	Supernova 3			
Bonkers 21	Forever 64	I Remember 21	Mama Do 27	Red 19	Sweet Dreams 6			
Boom Boom Pow 13			Man In The Mirror 22		Thriller 63			
Bulletproof 7					Untouched 26			
Confusion Girl (Shame								

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	1	16	MICHAEL JACKSON <i>The Essential</i> (Jones/Jackson/Variou) / Epic 5204222 (ARV)	
2	2	4	FLORENCE + THE MACHINE <i>Lungs</i> (Epworth/Ford/Mackie/Hughall/White) / Island 1797940 (ARV)	
3	8	8	BLACK EYED PEAS <i>The END</i> (Guetter/Harris/Buad/Apl.De.Ap/DI Replay) / Interscope 2707969 (ARV)	SALES INCREASE ↑
4	4	9	PAOLO NUTINI <i>Sunny Side Up</i> (Nutini/Jones) / Atlantic 825646901371 (CIN)	SALES INCREASE ↑
5	New		A-HA <i>Foot Of The Mountain</i> (A-Ha/Junggren/Osborne/Saunders/Spienberg) / UMTV 2107129 (ARV)	HIGHEST NEW ENTRY ▲
6	3	29	LADY GAGA <i>The Fame</i> (Redone/S. Trace. Cowboy/Fusari/Kierszenbaum/Kierulf/S.) / Interscope 1789138 (ARV)	
7	5	5	LA ROUX <i>La Roux</i> (Langmid/Hickson) / Polydor 1795991 (ARV)	
8	7	6	MICHAEL JACKSON & JACKSON FIVE <i>The Motown Years</i> (Various) / Motown 5311546 (ARV)	
9	10	8	KASABIAN <i>West Ryder Pauper Lunatic Asylum</i> (Pizzurni/Dan The Automator) / Columbia 88697518311 (ARV)	
10	9	12	NOISETTES <i>Wild Young Hearts</i> (Abbiss) / Vertigo 1792832 (ARV)	
11	6	154	MICHAEL JACKSON <i>Thriller 11</i> ★ (Jones/Jackson) / Epic 5044222 (ARV)	
12	19	37	BEYONCÉ <i>I Am... Sasha Fierce 2</i> ★ (Gad/Ledder/The Dream/Stargate/Stewart/Variou) / RCA 88697194922 (ARV)	SALES INCREASE ↑
13	New		ALISON KRAUSS <i>The Essential Alison Krauss</i> (Krauss) / Decca 6106552 (ARV)	
14	Re-entry		CHICANE <i>Best Of</i> (Various) / Modena MODENACD3X (ARV)	
15	15	45	KINGS OF LEON <i>Only By The Night 5</i> ★★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE ↑
16	12	92	MICHAEL JACKSON <i>Off The Wall</i> ★ (Jackson/Jones) / Epic 05044212 (ARV)	
17	17	25	LILY ALLEN <i>It's Not Me, It's You</i> ★ (Kurstin) / Regal 6942752 (E)	SALES INCREASE ↑
18	13	4	CASCADA <i>Evacuate The Dancefloor</i> (Manieri/Yanou) / AATW/UMTV 2711264 (ARV)	
19	New		REVEREND & THE MAKERS <i>A French Kiss In The Chaos</i> (Kooner) / Wall Of Sound WDS056CD (PIAS)	
20	16	35	TAKE THAT <i>The Circus 6</i> ★★ (Shanks) / Polydor 1787444 (ARV)	
21	11	2	JORDIN SPARKS <i>Battlefield</i> (Various) / Jive 88697558482 (ARV)	
22	20	12	GREEN DAY <i>21st Century Breakdown</i> (Mig/Green Day) / Reprise 9362497777 (CIN)	
23	23	11	EMINEM <i>Relapse</i> (Dr. Dre/Batson/Doc. Ish/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV)	SALES INCREASE ↑
24	21	23	THE PRODIGY <i>Invasions Must Die</i> ★ (Howlett) / Take Me To The Hospital HOSPBX001 (ESS/ADA)	
25	18	3	THE NEW SEEKERS <i>It's Been Too Long - Greatest Hits And More</i> (Various) / UMTV 5320608 (ARV)	
26	14	2	MICHAEL JACKSON <i>The Collection</i> (Jones/Jackson/Variou) / Epic 88697536212 (ARV)	
27	24	9	DANIEL MERRIWEATHER <i>Love And War</i> (Ronsom/White) / J 88697473192 (ARV)	
28	25	36	THE KILLERS <i>Day & Age 3</i> ★★ (Price) / Vertigo 1785121 (ARV)	
29	34	40	PINK <i>Funhouse 2</i> ★ (Various) / LaFace 88697406492 (ARV)	SALES INCREASE ↑
30	38	73	DUFFY <i>Rockferry 5</i> ★★ (Butler/Hugarth/Buoker) / A&M 1756443 (ARV)	SALES INCREASE ↑
31	28	4	KINGS OF LEON <i>Boxed</i> (Johns/Petraglia) / Hand Me Down 88697547372 (ARV)	
32	31	44	JAMES MORRISON <i>Songs For You, Truths For Me 2</i> ★ (Terefe/Rubson/Taylor/Tedder/Smank/White) / Polydor 1779250 (ARV)	
33	29	51	THE SCRIPT <i>The Script 2</i> ★ (The Script) / Phonogenic 88697361942 (ARV)	
34	26	12	JIM REEVES <i>The Very Best Of</i> (Various) / Sony Music 88697519072 (ARV)	
35	30	16	CAVIN HARRIS <i>I Created Disco</i> (Harris) / Columbia FLYE007 (ARV)	
36	27	31	MICHAEL JACKSON <i>King Of Pop</i> (Jones/Jackson/Variou) / Epic 88697536512 (ARV)	
37	35	30	JASON MRAZ <i>We Sing We Dance We Steal Things</i> (Terefe) / Atlantic 7567897009 (CIN)	
38	41	701	ABBA <i>Gold - Greatest Hits 13</i> ★ (Andersson/Univocus) / Polydor 8720292 (ARV)	SALES INCREASE ↑

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	32	8	BRUCE SPRINGSTEEN & THE E ST BAND <i>Greatest Hits</i> (Springsteen/Creticos/Landauf/Platkin/Apple/Wuodwig/W) / Columbia 88697530912 (ARV)	
40	39	5	MICHAEL JACKSON & JACKSON FIVE <i>The Very Best Of</i> (Jones/Jackson/Variou) / Universal TV 5305972 (ARV)	
41	37	66	ELBOW <i>The Seldom Seen Kid 2</i> ★ (Potter) / Fiction 1749990 (ARV)	
42	43	167	THE KILLERS <i>Hot Fuss 4</i> ★★ (Saltzman/The Killers/Flowers) / Vertigo 386352 (ARV)	
43	42	21	TAYLOR SWIFT <i>Fearless</i> (Chapman/Swift) / Mercury 1795298 (ARV)	
44	57	16	U2 <i>No Line On The Horizon</i> ★ (Eno/Lanois/Lilywhite) / Mercury 1796328 (ARV)	SALES INCREASE ↑
45	44	41	FLEET FOXES <i>Fleet Foxes</i> ★ (Ex) / Bella Union BELLA2CD167 (ARV)	
46	50	24	MICHAEL JACKSON <i>Thriller: 25th Anniversary Edition</i> (Jones/Jackson/Variou) / Epic 88697179862 (ARV)	
47	52	52	COLDPLAY <i>Viva La Vida 3</i> ★★ (Eno/Diary/Simpson) / Parlophone 212145 (E)	SALES INCREASE ↑
48	36	17	FRIENDLY FIRES <i>Friendly Fires</i> (Epworth/MacFarlane) / XL XLCD383 (PIAS)	
49	22	63	MICHAEL JACKSON <i>Number Ones 4</i> ★ (Jones/Jackson/Variou) / Epic (ARV)	
50	46	115	TAKE THAT <i>Never Forget - The Ultimate Collection 3</i> ★ (Various) / RCA 82876748522 (ARV)	
51	49	87	PAOLO NUTINI <i>These Streets 3</i> ★ (Nelson) / Atlantic 0946634 (CIN)	
52	63	8	LITTLE BOOTS <i>Hands</i> (Kurstin/Goddard/Res. One/Stanard/Kid Gloves) / six2ven/mme 2564689032 (CIN)	SALES INCREASE ↑
53	47	45	NE-YO <i>Year Of The Gentleman</i> ★ (Stargate/Harmony/Polow Da Don/Taylor/Variou) / Def Jam 1774984 (ARV)	
54	62	632	BOB MARLEY & THE WAILERS <i>Legend</i> (Marley/Variou) / Tuff Gong 5301640 (ARV)	
55	64	31	N-DUBZ <i>Uncle B</i> ★ (Ftsmith/N-Dubz) / AATW/UMTV 1790382 (ARV)	SALES INCREASE ↑
56	55	32	THE PRODIGY <i>Their Law - The Singles 1990-2005 2</i> ★ (Various) / XL XLCD190 (PIAS)	
57	54	15	EMPIRE OF THE SUN <i>Walking On A Dream</i> (Mayes/Empire Of The Sun) / Virgin CDVIR227 (E)	
58	65	34	AKON <i>Freedom</i> ★ (Akon/Variou) / Universal 1792339 (ARV)	
59	56	78	THE KILLERS <i>Sam's Town 4</i> ★ (Flood/Moulder) / Vertigo 1705722 (ARV)	
60	74	59	MGMT <i>Oracular Spectacular</i> ★ (Fridmann/Mgmt) / Columbia 8869713121 (ARV)	HIGHEST CLIMBER ▲
61	72	21	STEREOPHONICS <i>A Decade In The Sun - Best Of 2</i> ★ (Jones/Lowe) / V2 1780693 (ARV)	
62	45	3	THE DEAD WEATHER <i>Horehound</i> (J White III) / Columbia 88697539122 (ARV)	
63	33	2	RHYTHMS DEL MUNDO <i>Classics</i> (Various) / UMTV 2710218 (ARV)	
64	51	3	LEONARD COHEN <i>Greatest Hits</i> (Various) / Sony Music 88697556132 (ARV)	
65	59	8	KERI HILSON <i>In A Perfect World...</i> (Timbaland/Polow Da Don) / Interscope 2703713 (ARV)	
66	75	12	PUSSYCAT DOLLS <i>Doll Domination - The Mini Collection</i> (Loving/Fair/Mormill/Andri/Scherzinger) / Interscope 2704099 (ARV)	SALES INCREASE ↑
67	71	11	BAT FOR LASHES <i>Two Suns</i> (Kostin/Khan) / Parlophone 6930191 (E)	
68	61	48	KASABIAN <i>Empire 2</i> ★ (Abbiss/Kasabian) / Columbia PARADISE37 (ARV)	
69	68	10	MADNESS <i>The Liberty Of Norton Folgate</i> (Lange/Winstanley) / Lucky Seven LUCKY7005CD (PIAS)	
70	Re-entry		RIHANNA <i>Good Girl Gone Bad 4</i> ★★ (Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)	
71	Re-entry		GUNS N' ROSES <i>Greatest Hits</i> (Various) / Geffen 9861363 (ARV)	
72	73	8	CAT STEVENS <i>The Very Best Of</i> ★ (Various) / Island 3811208 (ARV)	
73	40	124	MICHAEL JACKSON <i>History - Past Present And Future Book 1 4</i> ★ (Jones/Jackson/Variou) / Epic 4747092 (ARV)	
74	Re-entry		THE TING TINGS <i>We Started Nothing 2</i> ★ (De Martino) / Columbia 88697289252 (ARV)	
75	New		ORIGINAL LONDON CAST <i>Sister Act</i> (tbc) / First Night CASTCD07 (ADA)	

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A-Ha 5	Elbow 41	Jackson, Michael, & Jackson Five 8, 40	MGMT 60	Reverend & The Makers 19
Abba 38	Eminem 23	Kasabian 9, 68	Morrison, James 32	Rhythms Del Mundo 63
Akon 58	Empire Of The Sun 57	Killers, The 28, 42, 59	Mraz, Jason 37	Rihanna 70
Allen, Lily 17	Fleet Foxes 45	Kings Of Leon 15, 31	N-Dubz 55	Script, The 33
Bat For Lashes 67	Florence + The Machine 2	Krauss, Alison 13	Ne-Yo 53	Sparks, Jordin 21
Beyoncé 12	Friendly Fires 48	La Roux 7	New Seekers, The 25	Springsteen, Bruce & The E St Band 39
Black Eyed Peas 3	Green Day 22	Lady GaGa 6	Noisettes 10	Stereophonics 61
Cascada 18	Guns N' Roses 71	Little Boots 52	Nutini, Paolo 4, 51	Stevens, Cat 72
Chicane 14	Harris, Calvin 35	Madness 69	Original London Cast 75	Swift, Taylor 43
Cohen, Leonard 64	Hilson, Keri 65	Marley, Bob & The Wailers 54	Pink 29	Swiff, Taylor 43
Coldplay 47	Jackson, Michael 1, 11, 16, 20, 36, 46, 49, 73	Merriwether, Daniel 27	Prodigy, The 24, 56	Take That 20, 50
Dead Weather, The 62			Pussycat Dolls 66	Ting Tings, The 74
Duffy 30			Reeves, Jim 34	

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

BPI Awards
 Albums
 Various: Gatecrasher's Trance Anthems 1993-2009 (gold); Bat For Lashes: Two Suns (gold)

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