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Leona basks in US glory

by Paul Williams

Leona Lewis matches Sheena Easton's once-unique UK feat of topping US chart with debut female solo release

Leona Lewis is heading into another intensive week of US promotion after becoming only the second UK artist this century to top the Billboard Hot 100 chart.

Following her single Bleeding Love's leap from 8-1 on the chart last week, the Syco/Sony BMG artist will perform this coming week on a number of key American TV shows in the run-up to the US release next Tuesday of her debut album Spirit.

The TV appearances will build on what to date has been a text-book example of how

to launch and break an artist in the States, with Lewis having gone in February, when she performed at Sony BMG executive Clive Davis' pre-Grammy party, from being a virtual unknown there to the US market's biggest new star.

Sony BMG UK chairman and CEO Ged Doherty says it is the best US campaign he has ever seen. "Syco and Simon [Cowell] have done an amazing job crafting this record, getting the imaging right, taking their time. It's been phenomenal."

Although Lewis has undertaken a wealth of promotion during her now-two-week-old visit to the States, it was her appearance on Oprah Winfrey's show a fortnight ago that proved to be significant in helping to lift Bleeding Love to number one.

"Oprah was lighting the touch paper to rocket Leona beyond the likes of Usher to number one," says Sony BMG UK international vice president Dave Shack. "It gave it the platform it needed and it feels really, really good.

We're all excited about where it leads to the album."

Lewis's US record company J is expected to initially ship more than 400,000 units of the album, with its release being ushered in by TV appearances that will include Good Morning America this coming Friday, MTV's TRL next Monday and Regis & Kelly next Tuesday, the day of Spirit's release.

Given the way Bleeding Love has performed, Sony BMG understandably has high expectations for the album in the States. The single's number one status makes it only the second by a UK act after Warner artist James Blunt's You're Beautiful to reach number one on the Hot 100 this century, while Lewis matches what was a unique feat by Sheena Easton as a British female solo artist by topping the chart with a debut US release.

Lewis's co-manager Harry Magee of Modest Management says, "We're very optimistic that we're going to do well with the album, but everybody involved in her career - J and Syco and Modest

Management - doesn't take anything for granted.

"We realise there's a lot of work to do not just in terms of promotion but in terms of reinforcing her position in the US market so she maintains her credibility. There's plenty of other strong repertoire for future singles, but just in terms of what she does and how she does it you have to be really focused to ensure that she achieves a career of longevity."

Bleeding Love's success completes an excellent opening quarter this year for British talent across the Atlantic with Radiohead's In Rainbows topping the albums chart in January, Amy Winehouse's Back To Black album climbing to a new peak of two following her five Grammy wins, and both Natasha Bedingfield and Bullet For My Valentine achieving top-five album debuts.

● See pages 6-7.

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The Playlist.



Goldielocks
Wasteman (Locked On)
Croydon native Goldielocks has delivered a truly pioneering debut. This is dubstep with real bite and we can't wait to hear more. (single, April 14)



Death Cab For Cutie
I Will Possess Your Heart (Atlantic)
Eight minutes in length; lead single from Death Cab's new album possesses a momentous, swinging rhythm that is all encompassing. Wonderful stuff. (single, May 5)



Grosvenor
Drive Your Car (Greco Roman)
Radcliffe and Maconnie's single of the week on Radio Two (last week), Drive Your Car is lush, synth-driven pop with a big hook. (single, April 14)



Sandi Thom
Devil's Beat (RCA)
Sandi Thom laid some strong foundations with her debut album and with the significantly more polished follow up, stands to make quite an impression. (single, May 11)



White Denim
Let's Talk About It (Full Time Hobby)
One of the hottest live acts at SXSW, White Denim bring their sound to the UK this week for a string of shows across the capital. (single, April 28)



A Place To Bury Strangers
To Fix The Gash In Your Head (Killer Pimp)
Industrial, beat-driven songs bearing the hallmarks of My Bloody Valentine or Jesus & Mary Chain. (single, May 5)



Alphabeat
10,000 Nights (Charisma)
Soon to commence the UK Wonky Pop tour with Frankmusik and Leon Jean Marie, this single will pick up where Fascination left off at radio. (single, April 28)



Royworld
Man In The Machine (Virgin)
We have been a fan of Royworld since the early demos. Hearing the finished album just affirms our belief in their talents. (album, May 26)



Born Ruffians
Red, Yellow And Blue (Warp)
Born Ruffians will appear on Skins next week (April 7) and have already enjoyed plays from Zane Lowe and Colin Murray on Radio One. (album, May 26)



Daniel Merriweather
Chainsaw (Allido)
Remixes from Wookie Man, Plastic Little and Ear Dis will get the ball rolling on Merriweather's solo album campaign. Very good they are, too. (single, May 26)



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

Datz.com is venturing into pastures new while still selling the best new music. They are also looking for promoters and record labels to get their artists featured on the site. See www.datz.com

MW independent award honours Tony Wilson



City slickers: Tony Wilson with In The City co-founder Yvette Livesey

Music Week is paying tribute to Tony Wilson at its award ceremony this week by giving the independent label of the year award in honour of the Factory Records founder.

Yvette Livesey, who founded the In The City conference with Wilson in 1992, says it is a fitting tribute for someone who was "very proud" to have had such a leading role in the fledgling indie movement of the late Seventies and who saw it grow into a strong and influential sector over the intervening years.

Beginning at this Thursday's ceremony at London's Grosvenor House Hotel, the independent label of the year award will each year be given in Wilson's honour. It is only the second time in the history of the Music Week Awards that one of the categories has permanently been linked to an individual. In that respect it joins the Strat, which was named after Charisma Records founder Tony Stratton-Smith and has been awarded every year since 1987 to an outstanding individual or organisation.

Livesey adds that just before he died last year she and Wilson talked about how he and similar-minded mavericks – Daniel Miller at Mute and Geoff Travis at Rough Trade spring to mind – all captured the "spirit of independence" at around the same time and how it changed the face of music and the industry. And she adds that Wilson's independent-minded spirit remained with him right to the very end. "Tony always did things his way with absolute conviction – whether right or wrong," says Livesey.

Livesey is currently busy planning for ITC 2008, which takes place between October 5 and 7 in Manchester, and has a "three-year plan" to grow the event. "Over the last four months I have been going to key people in the industry and there has been huge support from everyone," she says, adding that it now seems a natural time to grow ITC.

Livesey has created an advisory panel of around 10 people from within the industry to help her achieve this and, although she wants to keep some details under her hat, she says growth will come on the international front, the live offer and the trade shows side of the conference. ITC has already taken place in New York, but an Australian event that had been planned before Wilson's death was postponed. Livesey says the Australian event will now go ahead and other territories are also being investigated for future events.

Livesey's plans for ITC will coincide with what is being billed as a 24-hour Tony Wilson Experience this summer dreamt up by Manchester's creative director and Wilson's former colleague Peter Saville.

Reification – The Tony Wilson Experience takes place on June 21 and will see some of the biggest names in design and media take part in an all-day conversation and debate. Saville, who will speak at this Thursday's ceremony in tribute to Wilson, says, "There was always a bigger picture in play with Tony. If there was a chance to foster new talent he'd take it. If he could fuse different disciplines together into something brave and new and unexpected, he'd make it happen. He was at all times crucible, catalyst and collector."

Manchester is also planning to rename Whitworth Street West, where the Hacienda Club stood, after Wilson this year and will add his name to the city's Roll of Honour alongside other favourite sons such as his idols Alex Ferguson and Sir Matt Busby.

Meanwhile, ITN has been newly secured as sponsor of the best catalogue marketing campaign at this Thursday's Music Week Awards.

- There are a few remaining tickets for this Thursday's awards, which are hosted by James Nesbitt. Ring Louiza on 020 7955 3754 or email louiza@musicweek.com.
- Peter Saville remembers Tony Wilson, p11

The £7m question for Chrysalis

Chris Wright's bank manager may well be hoping that Chrysalis Group can sign a takeover deal this week so that the man who co-founded the company 40 years ago can avoid paying several million pounds in extra taxes.

The Chrysalis board is understood to be deliberating over proposals from a number of suitors who are particularly interested in acquiring the music publishing assets, but if a sale is not wrapped up before the end of the tax year on April 5, Wright would reportedly have to pay up to £7m extra in capital gains tax. This is because the tax rises in the new financial year from 10% to 18%.

With only a matter of days before that deadline, the roster of potential buyers is understood to have been whittled down to a shortlist that includes EMI Music Publishing, Sony/ATV and Bug Music.

Chrysalis would not comment about the supposed April 5 deadline but observers note that Wright himself stated late last year that his

ownership of the company is limited to 27%, meaning that he cannot push through a sale on his timetable. Rather, the Chrysalis board will only agree a deal if and when it is in the best interest of all the company's shareholders.

With rumours circulating that Chrysalis may be withdrawn from the shop window, a source tells Music Week that the company has never officially been put up for sale. "Chrysalis has a regulatory duty to look at offers," adds the source.

Nevertheless, it is understood that talks with potential buyers are continuing, but that Warner/Chappell is no longer among those in the running.

However, with its signing Estelle currently topping the UK singles chart, the company is enjoying a successful start to the year and insiders insist that if those hoping to buy the London-based music group cannot meet the estimated £170m price tag, then Chrysalis will simply continue as a standalone independent.

Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out www.musicweek.com

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- Pumpkins sue Virgin Records
- Oprah-endorsed Lewis races into US Top 10
- Industry readying "fairly radical"

response to private copying
● Sony BMG indicates interest in online music service
● Major new entries set to destabilise albums chart

Sharkey seeks music focal point for BMR

by Robert Ashton

British Music Rights CEO to lead from the front on industry issues



One voice: "There is a need for this industry to engage in a way it has never done in the past," says BMR chief Feargal Sharkey

Industry

In one of the boldest moves in the history of British Music Rights, Feargal Sharkey is making a pitch for his organisation to become the main focal point on a range of industry issues.

With BMR gearing up to present a "one-voice" industry response to the Gowers Consultation, the charismatic CEO now wants his organisation to deal with a range of industry issues and – taking expertise, funding, research and resources from other organisations – present a united response to them.

"There is the potential that BMR will become a greater voice within the industry," says Sharkey, who is already formalising relationships with two other industry organisations and hiring additional staff to progress his vision for greater industry co-operation. "There is a need for this industry to engage in a way that it has never really done in the past."

Sharkey admits he has been frustrated by what he sees as the industry's inability to deliver cohesive, balanced and powerfully-argued responses to challenges such as the Gowers Review and the current deadlock over how to deal with ISPs. The response to the Gowers Consultation on April 8 will be the first real test of the industry's ability to produce a collective piece of work and united front.

Sharkey has felt the industry has let itself down in the past when talking to the public, media, government and other policy makers by simply "shouting very loudly and banging the table" and presenting facts without supporting hard evidence to substantiate them. "On occasions I watched things going on and thought 'Guys you can argue this better'," he says. The world changes and is there any single organisation or any single selector in a position to take on the outside world? The answer is probably not."

Sharkey's idea that issues are dealt with by co-operating industry organisations and a united front is presented to the outside world is similar to the aims of the long-mooted Music Council. Alison Wenham, chairman and chief executive of Aim, which is one of the organisations looking at

formalising its links with BMR, is a vocal supporter of the Music Council and applauds Sharkey's move to engender greater unity. She adds, "We have always worked well with BMR and I think the route we get to a Music Council doesn't matter as long as we do."

Another senior executive says that there has been an opinion lately that there is no need to reinvent the wheel by forming a Music Council, adding, "We just need to get the best wheel in town [to do the job] and that is BMR."

Although Sharkey does not discount re-branding BMR or changing its name in the future, for the moment he balks at the idea of taking the Music Council moniker for his initiative. "At the minute to me, those things [names] aren't important," he adds. "But the reality is you can suddenly start looking at any number of other issues where it needs the same sort of co-operation and support right across the whole industry."

But with BMR representing 50,000 songwriters and composers, the British Academy of Composers and Songwriters, Music Publishers Association and the MCPS-PRS Alliance, Sharkey is adamant BMR is up to the challenge of moving from being a little-known industry backwater a decade ago to becoming a key player in industry issues. "It already represents a sizeable constituency within the British music industry," he says, adding it is also a constituency that – contrary to other sectors – is "doing fantastically well".

Industry executives also suggest Sharkey's high-profile and popular standing in and outside of the industry make him an ideal figurehead to present the industry's view. Having worked at the Radio Authority and also as chair of the Government's Live Music Forum, he is well qualified to handle the diplomatic challenges of asking for co-operation from other industry organisations and finding his way around the corridors of power: he is well liked and respected by the Culture Secretary Andy Burnham and Culture Minister and Margaret Hodge.

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Three is Sony's magic number in mobile music video deal



Video thrills: 3's mobile customers will be able to access around 250 non-chart videos from Sony BMG's back catalogue including Will Young's All Time Love (above) and The Zutons' Why Won't You Give Me Your Love (inset below)

Sony BMG has signed a deal with mobile operator 3 to launch the UK's first ad-supported commercial mobile music video service.

From today (Monday) 3 customers in the UK will be able to watch music videos from Sony BMG artists on their mobile phones for free after watching short targeted video ads.



Zutons' Why Won't You Give Me Your Love (left) and Mariah Carey's Dreamlover.

The service, powered by Rhythm NewMedia and accessed through 3's music WAP homepage, will sell and deliver a targeted and personalised video advert before the music video is played on the handset.

Sony BMG head of business development Alex Vlassopoulos says the service has been designed not to cannibalise the major's other download offerings, but to promote older catalogue tracks. "The number of videos available will increase and we will include links to buy the tracks, but we don't want to damage the uptake of our chart downloads, because à-la-carte downloads is primary," says Vlassopoulos.

Vlassopoulos says the choice of tracks will be given an "urban slant" to be in line with 3's demographic of 16–24-year-olds, with the 10–15-second adverts ranging from mobile-phone handset manufacturers to cars and fashion brands. "The adverts were chosen by 3 account managers and Sony BMG and will be tailored to a user so they won't experience the same advert many times in the same week."

Sony BMG signed a similar deal earlier this month with We7, becoming the first major record company to license its music to an on-demand streaming service from an ad-funded operator. From the end of April Sony BMG's entire worldwide catalogue of around 250,000 tracks will be available to stream for free on the We7 website.

Although no further mobile deals are in the pipeline Vlassopoulos says Sony BMG is interested in partnering with other mobile operators.

Ups And Downs



● The monks of Stiff Heiligenkreuz for winning Universal's Gregorian talent competition. Must have been Stiff competition...

● Well done Leona for being the first UK female soloist since Kim Wilde to reach number one in the US
● Dr Pepper offering everyone in the US a free can of the soft drink if Guns & Roses release Chinese Democracy this year



● Neil Aspinall – the fifth member of the Beatles will be sorely missed

● The end of the Jazz – let's hope someone else picks up the jazz mantle
● Fall in demand for Glastonbury tickets

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● Get all the latest news in one place at www.musicweek.com/news

● See all our reviews of the most up-front unreleased music www.musicweek.com/reviews

● Check out the monks of Stiff Heiligenkreuz on our video channel www.musicweek.com/videos

Sharewatch

Chrysalis: 127.50p (+0.39%)
 GCap: 201.50p (+1.89%)
 HMV: 130.50p (+5.37%)
 Sainsburys: 345.50p (+7.36%)
 SMG: 11.00p (n/a)
 Tesco: 390.00p (+0.83%)
 UBC: 7.00p (n/a)
 WH Smith: 375.00p (+7.82%)
 Woolworths: 11.00p (+7.32%)

Table shows companies' share prices at close of trading last Friday, (% change compared to the previous Friday)

Senior A&R promotion announced at EMI Publishing

● EMI Music Publishing UK has promoted **Felix Howard** to vice president of A&R. Howard, who was previously A&R manager, joined EMI Music Publishing two years ago, having been signed to the company for eight years as a writer. His signings include Calvin Harris, Sam Sparro, Primary1, Natty, James McMorrow, Diane Birch, James Yuill and Wesley Felix.

● **Sam Branson**, son of Sir Richard, has been signed up to present a series of shows for Kiss as official "green ambassador" for the Bauer radio brand. Branson will host a special Kiss The Planet series on the whole Kiss Radio network throughout 2008 as he takes part in a 1,400-mile dog-sled expedition across the Canadian Arctic to highlight global warming.

● **Sony BMG** is said to be developing an online music subscription service that would give users unlimited access to its music and be compatible with a host of digital music players. In an interview in a German newspaper Sony BMG CEO Rolf Schmidt-Holtz is quoted as saying that the company was in talks with other major distributors but he did not disclose further details.

● **Universal has signed the monks of Stift Heiligenkreuz** in Austria for an album of Gregorian chants. Universal found the group after placing adverts across religious papers including the *Catholic Times*, *The Tablet*, *The Catholic Herald* and *The Universe*. The result was more than 100 entries from all over the world.

Smashing Pumpkins launch proceedings against Virgin

● **The Smashing Pumpkins** have filed breach of contract papers in Los Angeles Superior Court against its former record company Virgin. The band claim Virgin's use of their music and image in Pepsi Stuff, a promotional campaign between Pepsi and online retailer Amazon, was illegal and threatens their "artistic integrity".

● **GMG Radio** has appointed Stuart Taylor as deputy chief executive, reporting to chief executive John Myers. Taylor will take the position in addition to his existing roles of commercial director of GMG Radio and managing director of Smooth Radio London.

● The American Justice Department has approved **Sirius Satellite Radio's** \$5bn (£2.5bn) buyout of rival XM Satellite Radio after lawyers found the two companies competed with land-based radio and internet, as well as each other.

● **George Michael** will tour North America for the first time in 17 years to promote his forthcoming retrospective record *Twenty-Five*. Released in the US on April, the 29-song, double-CD set will include duets with Paul McCartney and Mary J. Blige in addition to songs from both Michael's solo and Wham! career.

● The campaign for **Madonna's** *Hard Candy* album will reach Japan, with ballad *Miles Away* being used on the programme *Change* at the beginning of April, ahead of the album's April 30 release date. It marks the first time Madonna has allowed a track to be licensed for Japanese TV.

● The **Underage Festival** will return for a second year in Victoria Park, with capacity increased by 2,000 to 7,000. Gallows, Foals and The Horrors are among the acts playing at the event, which is being covered by media partners Radio One and BBC Switch, who both return for a second year.

● **ADA**, a division of Warner Music UK, has entered into exclusive international distribution agreements with record labels Defected and Strictly Rhythm, which will see all physical and digital formats distributed via ADA and its international divisions ADA Global and Zebalution.

Chancellor sparks up investment in wake of t

by Gordon Masson

Venture capitalists clamour to meet April 5 deadline for tax-friendly trusts, in wh

Investment

Financial institutions are frantically trying to invest in the music industry before this weekend's April 5 tax deadline, after Chancellor Alistair Darling's Budget enhanced the lure of entertainment-related Venture Capital Trusts.

Millions of pounds will be pledged to the UK music business by this week, with those clamouring to take advantage of the tax-friendly trusts boosting the collective total to something in the region of £150m of VCT money available to entrepreneurs and artists.

"It's more attractive to invest this year than before because of the changes in tax laws, especially in capital gains tax," says Power Amp founder and managing director Tom Bywater. "Everyone is trying to beat the tax year deadline, so this is the busiest time of the year for VCTs."

Music-related VCTs began four years ago when Ingenious Media launched a fund specifically aimed at the record industry. "Including the estimate for our current offering, we've raised a total of about £90m," says Ingenious commercial director Duncan Reid.

The mechanics of a VCT are simple, as they allow investors a 30% tax rebate. "That still means that they are risking 70% of their money, but that's why we look for investments where advances already exist or where there are pre-sales," explains Reid.

To date, £50m of Ingenious VCT funds has been allocated, backing 30 acts and projects to the tune of anything between £200,000 and £2m.

Among those beneficiaries is IE Music-managed act Sia, whose album *Some People Have Real Problems* has notched up more than 100,000 sales.



"We're already pretty much at the break-even point with Sia and that's including the cost of two American tours," reveals IE's Tim Clark. "The point of these deals is that we get to bring in another investor who diminishes our risk, but shares in the profits from all aspects of an artist's career. It's a very fair and transparent way of doing things and the artist earns considerably more than they would if they had gone down the traditional route of signing to a record company."

As with any successful money-making venture, other financiers have been quick to jump on the bandwagon, with Edge Media, Power Amp and Icebreaker among those offering funding to the music industry.

Oxygene recording row deepens

EMI is facing potential legal action over a disputed newspaper covermount of Jean Michel Jarre's *Oxygene* unless it agrees to the appointment of a mutually-appointed musicologist to study the recording.

The major signed a deal with *The Mail on Sunday* in January to give away a re-recording of the classic album, which was billed as being an "original score re-recorded and mixed by Jean Michel Jarre" and published by Jean Michel Jarre and Francis Dreyfus Music.

By re-recording the album, Jarre would have been free to sign a deal with EMI for a new recording, but Dreyfus, who claims to own the rights to the original album, alleges the covermount is simply a re-mastering of the original version of *Oxygene*.

Web Sheriff managing director John Giacobbi, whose company represents Dreyfus, says EMI will be served with a legal notice unless it agrees to commission a mutually-appointed musicologist to examine the recording. According to musicologist Guy Boyer, who has been hired by Web Sheriff, it would be impossible to replicate the idiosyncrasies of analogue synthesizers digitally 30 years later.

Giacobbi says, "Recreating the sound of analogue synthesizers and 'swelling'- the

variations in the speed of the recording which is a trademark of reel-to-reel machines - would be impossible digitally. In Guy's view it's incontrovertible evidence."

Giacobbi suggests there were fundamental flaws in a report by musicologist Peter Oxendale commissioned by EMI and seen by Giacobbi for the first time last week.

Giacobbi adds that Michel Jarre could be served a legal notice in person as the artist is currently in the UK promoting the 30th anniversary of *Oxygene*. Of the legal proceedings, Giacobbi says, "The timeframe will be pretty short. If they won't agree to that, we will issue proceedings quickly."

Although Giacobbi insists *The Mail on Sunday* agreed the deal to distribute *Oxygene* in good faith, he says Web Sheriff has put the newspaper on notice for libel after its managing director Stephen Miron described the case as "laughable and tenuous" in an earlier interview with *Music Week*.

EMI refused to confirm whether it would agree to mutually commissioning a musicologist report. In a statement EMI said, "We are very confident that Jean Michel Jarre's 30th anniversary recording of *Oxygene* is an entirely new recording. A leading independent expert has also confirmed this. We will vigorously contest any claims to the contrary."



Is venture capitalism good for the music industry?

Paul Bay, CitizenSound
 "Money coming into the music industry is always good but the question is the conditions on which the

investment is made, including the expectations of the investor and the conditions the artist will have to work under. If there is short-termism on either the artist, investor or management side then it is

not going to work"

Peter Leak, Nettwerk
 "Yes, because in the right hands an inflow of investment funds can be used to develop the artist models of the future, to the

benefit of the industry as a whole"

Jeremy Glover, Indy Music Awards
 "Yes, if they bring more than cash to the table, share a joint vision with the business

they are investing in and can demonstrate a clear understanding of the seismic shifts taking place within the industry and where the new opportunities lie. Ever-fragmenting media consumption and new

technologies have led to the rise of the independent and DIY artist"

Tim Clark, IE Music
 "With record companies it's still very much a land-grab when it comes to signing



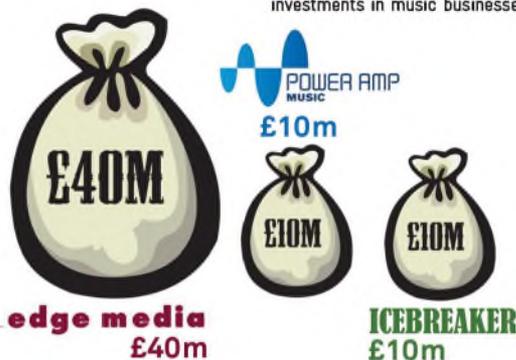


Urgency in music industry tax law changes

that could generate a financial boost to independently-financed acts

GENIOUS

Gold rush: Chancellor Alistair Darling's recent Budget declarations on tax-friendly trusts have led to a rush of investments in music businesses



Last week the Edge Performance VCT invested £1m for 50% of Hear No Evil Promotions Ltd, a new live promotion company headed by producer and artist manager David Dorrell, which has a promotion partnership with SJM (also a shareholder).

Alasdair George, formerly Sony BMG legal and business affairs senior vice president, is part of the Edge team that is looking to raise a further £20m for future investments on top of the £20m already raised.

"Less than two years in, the Edge Performance VCT is worth 92 pence per share," says George. "At that time VCTs gave 40% tax rebates, so those shares basically cost the investors 60 pence, meaning that, at the moment, their investment is up

by 53%. With our current funds, we're setting a £1.60 per-share target."

The newest kid on the VCT block is Power Amp, which counts Big Life managers Jazz Summers and Tim Parry among its team. Power Amp will close its initial £10m trust this weekend, but such has been the interest from institutional investors that plans are already afoot for a second fund "many times the size" of the first, according to managing director Tom Bywater.

As for Power Amp's investment policy, two-thirds of the funds will be used to support established acts with ready-made fanbases and revenue streams, while the remaining third will be targeted at emerging acts.

"We're in discussion with a number of very high-profile artists - some of whom are multi-platinum sellers," suggests Bywater. "The advantage those acts see in dealing with us is that we can offer them independence and creative control, as well as that all-important operational backbone."

Indeed, as more acts reach the end of their record company deals, George believes that the VCT route could become the favoured model for artists.

"As I see it, there will be two ways in which artists will get funding in the future," concludes George. "One will be to associate with brands, but that will only be appropriate for established acts of a certain size; the other will be to go with investment funds and with the record companies still clearly intent on a land-grab with their hopes of signing acts to 360 degree deals. VC money will be the perfect solution for a lot of artists."

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Editorial
Paul Williams



Leona's success could be just the beginning for Brits

The steady trickle of Stateside hits from Lewis, Winehouse and Bedingfield is heralding a new era for UK acts

Back in the spring of 1981 Sheena Easton went from being a BBC TV reality star to becoming the first UK female solo artist to top the Billboard Hot 100 with a debut US release. Until last week no other British female soloist had managed to open their US chart account in such spectacular fashion.

But Leona Lewis - herself owing her initial fame to a reality TV show - has instantly changed that in what amounts to one of the most thoroughly-planned and superbly-executed campaigns yet to break a UK artist across the pond.

By avoiding the easy temptation with reality stars of rushing out a first album and instead allowing time to pitch her with the best-available producers and songwriters and landing her the right songs (not least the runaway Bleeding Love), Sony BMG has managed to achieve what, not too long ago, would have seemed virtually impossible - taking a UK artist made famous by a British talent programme and making her a chart-topping star in America.

No doubt a crucial part of this success has been allowing the US record company to take part "ownership" of the project, a factor that proves to be ever more significant when it comes to trying to break British acts in an American market so heavily dominated by homegrown successes. It was decisive for Dido, who was initially picked up by Arista in the US long before UK success happened, and for James Blunt, who was taken under the wing of ace American songwriter/producer Linda Perry and signed to her Custard label when domestic success was still some time away. And similarly with Leona Lewis, the fact Clive Davis was brought on board at the beginning guaranteed the US company fully invested in the project, ensuring it was a top priority rather than it having to play second fiddle to the domestic roster, as so often happens when US record companies are given UK-signed artists to work with.

Lewis's Hot 100 success is also a reminder of just how much UK artists have struggled in recent years on a chart where once they would regularly fill several places in the Top 10. Some weeks these days the same chart is a completely Brits-free zone.

What further jumps out is the remarkable statistic that Lewis is only the eighth UK female solo artist to ever make it all the way to number one on the chart. That certainly reflects the paucity of exportable UK female talent in the past, although the Syco artist's breakthrough comes at a time when female artists from here are playing a bigger part than ever in UK interest across the Atlantic. KT Tunstall achieved US platinum status with her debut album in 2006, Natasha Bedingfield's second American album debuted at three in February and, little more than a month ago, Amy Winehouse leapt to number two following five Grammy wins.

After Lewis that list may well grow further this year with high expectations surrounding the US release of Duffy's album on May 13 and there are similar hopes for Adele whose label XL recently inked a deal with Columbia US ahead of a summer American release. There is also the prospect of a third Dido album, suggesting that, among female talent alone, this is shaping up to be a strong year for British artists in the world's biggest market. When you start to factor in other UK acts, not least Coldplay, then 2008 is looking great for the Brits internationally.

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

Retail copes with Raconteur ruse

Specialist retailers such as HMV and Zavvi claimed the lion's share of sales for The Raconteurs' new album after it was released commercially last Tuesday at the same time as going to media.

More than half of the first-week sales for the XL-issued Consolers Of The Lonely came via the specialist retail sector, which was able to adapt quickly to the unorthodox release strategy and also benefit from increased store traffic due to new releases by Fools and Guillemots.

"It all went very well for us because, come Tuesday morning, we were one of the few places where you could actually buy it," says HMV's head of music Rudy Osorio. "Overall sales may have been hindered slightly by the minimal pre-awareness, but we were able to get a bigger share of what sales there were because we were able to respond more quickly and get it on our shelves first thing Tuesday morning."

The album was yesterday (Sunday) set to debut in or around the Top 10, despite no pre-release material being available. Issues with freight company DHL also meant a small number of stores did not receive the album in time for the planned Tuesday release, which XL's distributor PIAS UK managing director Peter Thompson says was a frustrating hurdle to overcome. "Retailers accepted

the release in a sensible, pragmatic way," he says. "Unfortunately we encountered a problem with the freight company - a broken-down truck, apparently - which resulted in a few delays, but the vast majority of stores had stock available on Tuesday. To be honest, it wasn't easy but again it's an important release and an interesting challenge so you do whatever's necessary."



Of the stores which did receive the album in time, a number chose to jump the album's Tuesday release by displaying it from Monday, an action which resulted in an initial mid-week chart position of 27 with around 1,400 sales. Thompson says this was difficult to prevent. "There is not a whole lot you can do to stop people with that sort of thing, he says. "Obviously we encouraged everyone to abide by the Tuesday release. Some stores did jump the gun."

Consolers Of The Lonely was among a handful of key releases highlighted at XL's annual new music showcase at the House of St Barnabas Church in London last Tuesday when the video for lead single Salute Your Solution was previewed to media. Comedian Phill Jupitus hosted the event, which also featured new music from Jack Peñate and Cajun Dance Party, who performed three tracks from their upcoming debut album live with a string section.

acts and that just isn't the way we want to do things. So having alternative methods of funding is great for artists."

Tom Lewis, UCJ Music
"You could argue that it's no

different to any other form of investment. But only as long as the VCs understand the idiosyncratic dynamics of the new music economy and, most importantly, never stifle creativity and never dictate to consumers".

MusicWeek online poll

Last week, we asked: Will The Raconteurs reap commercial rewards from their decision to simultaneously release and service their new album last Tuesday?
Yes | 37% ●●●●●●●●
No | 63% ●●●●●●●●●●●●●●

This week we ask: Will REM's decision to stream their entire new album ahead of its release this week drive sales?



MusicWeek

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What's On This Week

- Tuesday**
- Radio Academy hosts Station Imaging event, CC Club, W1D
 - Radiohead play at the BBC's Radio Theatre
 - Launch of Rock Radio Northeast
 - BPI and the Premier League's Investing In Talent reception, Great George St, W1

- Wednesday**
- Indy Music Awards shortlist party, Rock Garden, Covent Garden
 - Sara Bareilles lunchtime showcase, Union Club, W1

- Thursday**
- Music Week Awards, Grosvenor House Hotel
 - Re-opening of Proud Galleries, Camden
 - BMI Sessions, ISH London, 229 Great Portland Street, W1, featuring Kick Superb, Little Fish, The Research and Birdman Ray

Quote Of The Week

"I'm never going to put out a book about me and The Beatles until after I'm dead. In fact, I won't write it until after I'm dead"

- Neil Aspinall, who passed away last week, to Beatles PR Tony Barrow

UK and US hail Lewis

by Paul Williams

A strong transatlantic partnership and good timing cited as key to Bleeding Love

International

Sony BMG UK chairman and CEO Ged Doherty has hailed the close working relationship between the major's UK and US companies in helping to turn Leona Lewis into a chart-topping American star.

Bleeding Love's climb last week to number one on the Billboard Hot 100 was the culmination of what has been more than a year of planning on both sides of the Atlantic, which has involved both Syco founder Simon Cowell and RCA Music Group chairman and CEO Clive Davis.

"We have a great working relationship on both sides of the company - on the BMG side and the Sony side in the US," says Doherty. "We've got artists on both sides of the company and there is an awful lot of interest building in other acts like the Ting Tings and Newton Faulkner."

The strong relationship that now exists between the UK and US has no doubt been helped by the fact UK-signed acts including Il Divo and Natasha Bedingfield have delivered big sales in the States.

"The great thing about Sony BMG in the US, and we found this with Epic with Natasha Bedingfield, is they're prepared to work our UK artists like they're their own," says Sony BMG UK international vice president Dave Shack. "They look at our repertoire in a way they've never looked at it before."

The involvement of Davis to the project has not only ensured that the US company has treated Lewis like one of their own, but helped to secure the project a series of first-rate American writers and producers including Dallas Austin, Jam and Lewis and Akon. Bleeding Love is penned by successful singer-songwriter Jesse McCartney and One Republic frontman Ryan Tedder.

Although the American operation has been involved in the project virtually since Lewis won X Factor back in December 2006, Shack notes the US deliberately held off pushing the button on the project in its market until the right time, even though the album has been available in many other parts of the world for two months or more.

"Everyone else in the world has gone with Leona Lewis, but the Americans are holding their nerve until April 8. In this day and age where consumers are used to getting hold of a record very quickly, it just goes to show if you set up something properly it can work," he says.

The release delay has allowed the US to feature heavily in Lewis's promotional schedule: her current visit there stretches into mid-April and has already taken in the likes of Jay Leno and Oprah Winfrey, with performances on shows such as Good Morning America, TRL, Regis & Kelly, Ellen and Jimmy Kimmel still to come.

Her co-manager Harry Magee of Modest Management says, "The interest and firm offers we have for TV have been really fantastic."

The single's upward progress in the US has been swift and impressive, taking just six weeks since charting to climb to the top of the Billboard Hot 100 chart. In the past three successive weeks it has been the chart's biggest sales gainer, last week accumulating another 219,000 sales. Magee notes that in the past six weeks the track's sales have increased by 40%-plus every week on iTunes.

Shack says the only downside is Lewis's US commitments have meant



A chat with Batt, wearing so

Quickfire

Mike Batt already holds the titles of BPI deputy chairman, artist manager, record company head, producer, composer and creator of the Wombles, but now he returns as an artist with A Songwriter's Tale, an album of new recordings of his best-known songs.

What inspired you to return to the recording studio? I suppose some songwriters are frustrated artists. I have always been a singer, but the Wombles are what people remember me for. Thank God the Wombles weren't as successful in other parts of the world as they were in the UK. I always said I would be true to whatever I created, and I stuck to my words with the Wombles, but it happened by a pure twist of fate. When we started my mum made the costumes and then four albums went gold. Do you feel like the success of the Wombles has sometimes been a millstone around your neck? My first serious album after the Wombles was with Sony and they couldn't get me on The Old Grey Whistle Test because, in people's eyes, I was just a Womble and it wouldn't have washed with the cool set, although now I have lost count of the number of people who say the Wombles were the first record they ever bought.

It was hard to escape the Wombles but in Germany, Australia, South Africa and Scandinavia - where the Wombles hadn't been heard of - I sold hundreds of thousands of albums. If I wanted to be the credible Mike Batt I would have to get on a plane, but I have had such a lovely and varied work life, the focus of being an artist never went away. Wombles aside, you haven't had a typical recording career, have you?

One album I did was just a little bit too experimental. It was called Six Days In Berlin and it sounded like Bartok meets a heavy rock band on acid; very strange, even I admit it was an experiment too far.

Was recording A Songwriter's Tale like a trip down memory lane?

The album wasn't meant to be nostalgic, it's someone in their fifties saying, 'I wrote these songs and I am going to interpret them as I am now'. They are songs written by a person in their twenties and thirties and, as an artistic exercise, it was a fascinating thing to do. Just because you become an old git doesn't mean you're not an artist.

I've known the song I Feel Like Buddy Holly all my life and performing it is on familiar turf, but I think the interesting thing is that the album was a chance to do a definitive performance of them as an artist.

NUMBER ONE IN AMERICA

- 1952 Vera Lynn Auf Wiederseh'n Sweetheart (9 weeks at one)
- 1965 Petula Clark Downtown (2)
- 1966 Petula Clark My Love (2)

- 1967 Lulu To Sir With Love (5)
- 1974 Olivia Newton-John I Honestly Love You (2)
- 1975 Olivia Newton-John Have You Ever Been Mellow (1)
- 1980 Olivia Newton-John.

- Magic (4)
- 1981 Shaena Easton Morning Train (9 to 5) (2)
- 1981 Olivia Newton-John Physical (10)
- 1983 Bonnie Tyler Total Eclipse Of The Heart (4)
- 1987 Kim Wilde You Keep

- Me Hangin' On (1)
- 2008 Leona Lewis Bleeding Love (*)

*currently at number one

accolade

Love's number one success in the States

she has not been able to spend as long on the continent as would have been desirable. Despite this, *Bleeding Love* and *Spirit*, which was released in Europe in January, have both been massive sellers across Europe. "In all honesty we have missed out on some opportunities in Europe," he says. I would have liked another two weeks there for promotion."

paul@musicweek.com

Back Story

Leona Lewis's climb to number one in America has secured her membership of a very exclusive club of UK female artists.

The Syco/Sony BMG artist is only the eighth solo female artist from the UK to reach number one in the near 68-year history of the Billboard singles chart and the first since Kim Wilde made it with *You Keep Me Hangin' On* in 1987.

The club's founder member was Vera Lynn, who achieved the first American number one by any British artist when *Auf Wiederseh'n Sweetheart* spent nine weeks at number one in 1952. Petula Clark and Lulu both had US number ones in the Sixties, while UK-born Olivia Newton-John, who grew up in Australia, had four number ones across the Seventies and Eighties.

The list is completed by Sheena Easton and Bonnie Tyler, while Kiki Dee deserves an honourable mention for topping the US chart jointly with Elton John.

Even among all UK acts, *Bleeding Love* is a rare Hot 100 number one on a chart which, while once typically packed with British talent, frequently in the last few years has had only a tiny or even non-existent UK presence each week. The Leona Lewis hit is only the 15th number one on the chart by a UK act since 1990 and only the second this side of the millennium.

ongwriting hat

As someone in the industry who wears many hats, do you think it's good to be an artist as well as have a senior position at the BPI?

I found it useful in my role at the BPI to be a publisher, writer and PRS director because it means

I find it very easy to understand the other person's point of view. Sometimes it can make things that bit harder because you can't just brush off their concerns because you know how much it matters, but ultimately it can only help.

As a man of many talents, what else have you got up your sleeve?

I am currently working on an animated film called *Ergo The Slug* and I'm also doing the graphics for Katie Melua's UK and European tour, which starts in a fortnight. I am also working with two new acts: Andrea McEwan, an Australian singer/songwriter who is a Joni Mitchell type wordsmith; and Florence Rawlings, who is a really strong soul singer. Hopefully I have another studio album in me, too.

Music Week Webwatch

It was all about **Leona Lewis** this week on the web, with a 50:50 between those loving and hating her. Firmly camped among her lovers, **Shona Dryburgh** frothed, "Talent, great talent that Leona has is virtually beyond words. She can reduce me to tears..." It wasn't long before these gushings provoked an attack from **Bob** who is not so enamored with the squeaky-clean X-Factor's "Well I truly wonder what on earth all the hype is about? Her affected singing grates on my ears... Simon Cowell has her like his little ventriloquist puppet - can she actually speak for herself or will Simon not allow it? He's laughing all the way to the bank of course." Bitter, Bob? Elsewhere on the web we've been focusing on the A&R world this week with our monthly newsletter. We review the month's studio news and deals with news from **The Wombats** and **Foals**. We also have a guest column from EMI Publishing's **Daniel Lloyd Jones**, who talks us through his SXSW experience. We also take a look at the **Miami Winter Music Conference**, and report on the latest A&R news and our best of March playlist. To view this month's **A&R newsletter** go to www.musicweek.com/armar08

We have also had some great videos on the site, including one of Universal's latest signings, dubbed monastery of sound, the monks of **Stiff Heiligenkreuz** and their Gregorian chants. www.musicweek.com/videos

We have also been listening to the most upfront music to bring you a host of the hottest reviews. This week we're giving you the lowdown on Cajun Dance Party's *The Colourful Life*, Hot Chip's *One Pure Thought* and Efterklang's *Caravan* among others. For the full list, go to www.musicweek.com/reviews

Hannah Emanuel

Dooley's Diary



Never mind the freebies, Jupitus...

As exciting as XL's annual media presentation was last week music-wise, it also offered something of an insight into Richard Russell's TV viewing habits. Last year's event was fronted by *Never Mind The Buzzcocks* host Simon Amstell, only for the 2008 bash to be fronted by the same show's Phill Jupitus. "Richard doesn't watch many television programmes," noted Jupitus, "so next year it will be Bill [Bailey]." For Jupitus himself, the event at the House of St Barnabas Church in London served a couple of useful purposes. He claimed that, since quitting the 6 Music breakfast show last year, he had not listened to any new music, but there was an even more persuasive factor why he agreed to take the gig. "Fuck! I need Radiohead tickets!" he exclaimed. Among the highlights at the packed gathering was the first screening of media of **The Raconteurs'** new video and a new **Jack**



Peñate track being previewed via a vinyl acetate... Here's one for the family album: the **Eagles** kicked off their sold-out, five-date run at The O2 earlier this month and one persuasive sod managed to get the whole team together for this snap for the family album. Pictured (l-r): Irving Azoff, Tim Lieweke, the Eagles, Stuart Galbraith and David Campbell... To those who did not know him, the media-shy **Neil Aspinall** may well have seemed like a very serious man, tightly keeping control of The Beatles' precious archive. But friends and colleagues paying tribute to him this past week have been quick to emphasise his fantastic humour as well as his gift as an artist. As seasoned EMI executive **Mike Heatley** notes, "He was a very good artist and I know he wanted to publish a book of some of his work. It would be a lovely legacy for him if that happened." And former **Macca** mouthpiece **Geoff Baker** reveals talk of plans to have an exhibition of his work. Baker also raises the possibility of *Now And Then*, an **unreleased, unfinished Lennon composition** which had been considered as a third new Beatles Anthology track, finally now seeing the light of day as a tribute to Aspinall and all the other departed Beatles people. "It was going to come out on Anthology 3, but the problem is with that song it's a John song but it's very much a fragment of a song, whereas *Real Love* and *Free As A Bird* were very much finished," says Baker, who would love his former boss to complete it as the **last-ever Lennon-McCartney**

collaboration.... Speaking of new music, **Polydor** gathered its UK team at the Cobden Club last Friday where it hosted an A&R day, focusing on some of the new music coming out over the coming months. Among those acts previewed were **The Music**, who make a return via the major this year... **REM** played to a **crammed but packed iTunes store** in London's Regent Street last Wednesday and nobody was more excited than self-confessed Apple obsessive **Michael Stipe** who revealed to the crowd, "I'm getting an **iBoner**." Eugh... This year will see the **Glastonbury festival** step up its green initiatives. Not only are the folk at Worthy Farm giving away 1m biodegradable tent pegs made from an appetising combination of wheat and potato in an effort to **ease the indigestion of Michael Eavis's cattle**, who regularly accidentally imbibe discarded metal pegs, but seven tonnes of Wellington boots, abandoned at previous festivals, are to be shipped to **Senegal** where local farmers need them to safely tread the **snake-filled bogs**, apparently... Changes are afoot in the world of radio plugging with **Julie Barnes** and **Jessica Barnes** departing **Anglo Plugging**, where they have worked for the past eight years to set up on their own as **RadioActive Promotions**. Their roster includes Oasis, Arctic Monkeys, Franz Ferdinand and Kaiser Chiefs... Sony/ATV concluded a deal with producer



Bless Beats aka Gareth Keane last week, and popped into the publisher's central London offices to celebrate the occasion with a few glasses of bubble. Pictured (l-r) with the Ivor Novellos lingering behind them: Sony/ATV's Ian Ramage, Steven Braines from Crown Music, Gareth Keane, Sony/ATV's managing director Rakesh Sanghvi and A&R manager Anton Partridge... **The Brit Trust** is warming up for its involvement in the Premier League's youth development programme KICKZ. Organisers are hoping to be joined by stars from the worlds of football and music at the launch in Westminster on Tuesday from 6.30 to 8.30pm. Presumably they won't be counting on supporters of Manchester United turning up though, as the Premier League leaders kick-off against Roma in the Champions League quarter finals at the same time. Who said April Fools?...

MIKE BATT DISCOGRAPHY

1975 *Summertime City* (single) (Epic)
1977 *Schizophrenia* (album) (Epic)
1978 *Caravan Song* (single) (Epic)

1978 *Caravans* OST (album) (CBS)
1979 *Tarot Suite* (album) (Epic)
Lady Of The Dawn (single) (Epic)
Tarot Suite (album) (Epic)
1980 *Waves* (album) (Epic)

1981 *Six Days In Berlin* (album) (Epic)
1982 *Love Makes You Crazy* (single) (Epic)
Zero Zero (album) (Epic)
1983 *Starsound Collection* (album) (Memory)
1984 *I Feel Like Buddy Holly*

(single) (Chrysalis) (album) (Dramatico)
1995 *Arabesque* (album) (Epic)
1995 *The Hunting Of The Snark* (album) (Epic)
2005 *Classic Blue* (album) (Sanctuary)
2007 *A Songwriter's Tale*

Dealing with the evolution of online music filesharing

by Ben Cardew

The music industry welcomed the UK Government's recent comments regarding internet service providers taking responsibility for illegal filesharers but, with the rise of non-network filesharers and MP3 bloggers, is it a case of too little too late?



For the music industry, clamping down on internet piracy must feel like trying to wrestle with the mythical multi-headed hydra. As soon as you've got one head under control, another gets free and bites you where it hurts.

In the same way, just as the music industry was last month celebrating the Government's announcement of an April 2009 deadline for internet service providers to take action on illegal filesharing, many commentators were already saying that the debate had long moved on, with the focus shifting from filesharing networks such as Kazaa and The Pirate Bay to MP3 blogs and the oft-curious - not to say far-less-visible - world of non-network filesharing.

Non-network filesharing can take in everything from the mundane - CD burning, swapping iPods or simply sending tracks by email, instant messaging or digital content delivery services - to the more technical, such as binary groups, whereby users swap files in binary form or small-scale private operations where people download tracks directly from local servers or in closed groups.

Taken by themselves, most of these methods remain fairly unimportant, with only filesharing by instant messaging and the burning of CDs currently offering significant threats.

Taken together, however, they add up. And, more significantly, they are near-impossible to police under current legislation as many of them involve personal communication, which is



"Whatever we do, people will turn to the internet for free music. The challenge for the music industry is: what can they do to create legal alternatives?"

- Mark Mulligan, Jupiter Research



protected by secrecy laws.

"Music sharing on networks and off networks is becoming too burdensome and complex for the music industry to enforce," says Jupiter Research lead analyst and research director Mark Mulligan. "You start getting into privacy issues. For example, how do you find out that people are sharing music by instant messaging or email?"

"With network filesharing you can go into the network and find out what is happening," he explains. "With person-to-person it is far more difficult."

Organisations such as the BPI and the IFPI, which are involved in the day-to-day fight against music piracy, agree. But they counter that non-network filesharing is relatively insignificant compared to P2P, a view IFPI head of internet piracy Jeremy Banks says is backed by market research.

"You have to remember, even when you consider the increase in volume [of non-network filesharing] people still have to find the content," Banks adds. "We will go and find it. Once we find it, then the way in which you would download content is the same way in which we will download content."

"If you are looking at one-to-one transfer of albums by email that would be extremely difficult to track and take action on," he explains. "But if you compare that to P2P then you are looking at a minuscule percentage."

"P2P networks or websites may have thousands of users," adds BPI chief executive Geoff Taylor. "But an email will only go to a few hundred people."

The music business has undoubtedly made progress on piracy: not only did industry lobbying help to persuade the Government to set the 2009 deadline for ISPs, but many labels have also started - albeit sometimes reluctantly - to embrace the MP3 blog phenomenon as a promotional opportunity, turning a blind eye to bloggers posting a couple of dedicated tracks in exchange for a gentleman's agreement not to give away the whole album.

This undoubtedly represents progress. But even this fragile agreement is under threat. According to Beggars Group director of digital Simon Wheeler, MP3 blogging is moving on from music enthusiasts offering the odd track to download.

"We are now seeing MP3 blogs just using the structure to post whole albums to download," he says. "That seems to be getting bigger and bigger to the point where I am not sure how we can deal with it."

"If someone is writing enthusiastically about a band and posting one track, that has benefit. But some people just use it as a convenient way to post a whole album and there isn't even a way to ask them politely to take it down," adds Wheeler.

This, he says, is in direct contrast to many blogs which often contain a very conciliatory message to rights holders, offering a way to get

The Government's commitment to tackling illegal filesharing as published in the Department for Culture Media and Sport's Creative Britain - New Talents For The New Economy report:

"Commitment 15: We will consult on legislation that would require internet service providers and rights holders to co-operate in taking action on illegal file sharing - with a view to

implementing legislation by April 2009. "The Government recognises the value of the current discussions between internet service providers (ISPs) and rights-holders; we would

encourage the adoption of voluntary or commercial agreements between the ISPs and all relevant sectors. While a voluntary industry agreement remains our preferred option, we have made

clear that we will not hesitate to legislate in this area if required. To that end, we will consult on the form and content of regulatory arrangements in 2008 with a view to

implementing legislation by April 2009"

in touch if they want files removed.

This already difficult situation is exacerbated by the attitude of some companies that provide the tools for blogging, who often make it difficult for rights holders to take action against their clients.

Google, for example, which operates the popular Blogger tool, says that its policy is to "respond to clear notices of alleged copyright infringement" and is obeying current copyright law. However, to file a notice of infringement it demands a written communication by fax or mail - email is only permitted by prior agreement - and it says that anyone who complains will be "liable for damages (including costs and attorneys' fees) if you materially misrepresent that a conduct or activity is infringing your copyrights".

In addition, Google states that a copy of the letter of infringement may be forwarded to Chilling Effects (a project of the Electronic Frontier Foundation to protect lawful online activity from legal threats) for publication.

Given the highly-charged nature of the debate over filesharing - as well as the understandable desire not to be seen as heavy-handed - it is hardly surprising that many labels are put off by this approach.

A Google spokesperson says, "It is our policy to respond to clear notices of alleged copyright infringement. We believe in being transparent about this process and post the links to such material at www.chillingeffects.org, which catalogues these removals as well as the legal ground for the removal."

Nevertheless, Wheeler gives a cautious welcome to the Government's recent shift in attitude, which he believes will make copyright holders and ISPs obliged to work together. "What was needed was some serious encouragement at a political level to get ISPs or network owners working with content owners," he says. "We have different agendas and there was no conversation between the two."

"On a Government level, they needed to push things along. If that encourages the industry to work together then it is a good thing," maintains Wheeler.

Web Sheriff managing director John Giacobbi agrees. "I believe that ISPs should be responsible for the websites they host. They are getting paid to host them," he says. "They should have an internal audit department so that every website hosted by an ISP will get checked once a quarter."

It could even be argued - and U2 manager Paul McGuinness did exactly that at Midem in January - that ISPs would actually benefit from cracking down on music filesharing on their networks, as illegal traffic is "hogging the bandwidth" that they will need in the future, especially with the growing market for legal film downloads.

However, Mulligan believes that, with the rollout of higher-speed broadband connections and the low pricing of digital storage, ISPs have bigger fish to fry. "Government action is too little too late," he argues. "ISPs aren't that bothered about music filesharing. There is far more movie filesharing going on, even in high-definition."

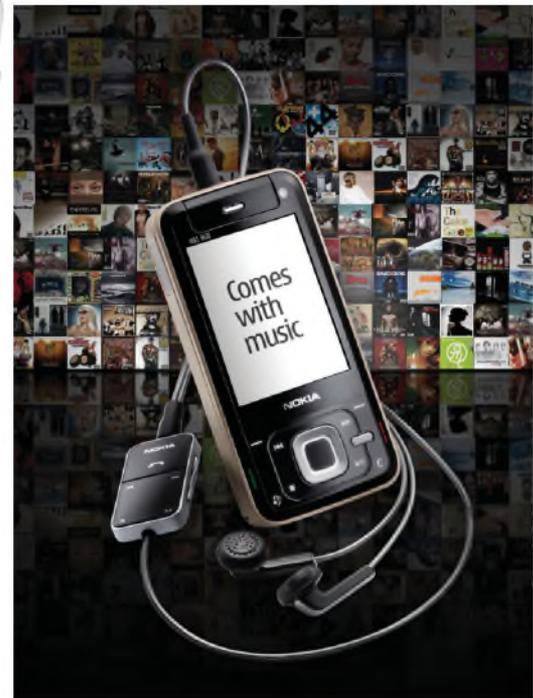
What is more, the BPI's Taylor says that, while it is difficult to generalise, many ISPs are dragging their feet over the issue, even nominating the BPI for a villain award in the Internet Service Providers Association annual awards ceremony.

"Some have been more co-operative than others," Taylor says diplomatically. "We will continue talking to them to see if they are willing to come to the table."

A controversial argument - but one that is gathering currency among some sectors of the music industry - is that, if little can be done on a technical level to prevent piracy, then the industry should instead work to provide legal,

(Pictures, clockwise from right)

If you can't beat 'em: services such as Omnifone's MusicStation Max, Nokia's Comes With Music and the ad-supported We7 offer a wealth of music content to tempt music lovers away from the illegal path



free music services for consumers that also allows artists and rights holders to be paid.

"There doesn't seem to be any remorse for using person-to-person filesharing. People don't feel that the sharing of music is wrong," says Mulligan. "But they do think that filesharing networks are wrong if you get caught."

"The situation is that there is no way we can cut out music piracy," he adds. "It is there. Whatever we do, people will turn to the internet for free music. The challenge for the music industry is: what can they do to create legal alternatives?"

As such, Mulligan sees developments such as Nokia's Comes With Music, where consumers buying selected new Nokia handsets will have access to Universal's full catalogue to download for a year; Omnifone's unlimited music download service MusicStation Max; and ad-supported services such as SpiralFrog, We7 and Qtrax as positive developments.

The difficulty, however, is in treading the delicate line between encouraging legal services to flourish and being seen to condone the free downloading of music - something that the vast majority of retailers believe has led to the devaluation of music. We7 CEO Steve Purdham, for example, shuns the notion of his company as offering "free" music, insisting that someone is always paying for content, whether it be through advertising or people paying with their time.

The Beggars Group's Wheeler says that he personally is not keen on ad-supported music models, despite Beggars recently becoming the second independent label group behindTVT to sign a digital distribution licensing agreement with Qtrax.

"It reinforces the message that music has very little importance," Wheeler explains. "Ad-supported music is a new model - it is very immature. It won't generate enough income to pay for the rights that are being used until it matures."



"It is down to what you want to do with music," Mulligan argues. "Sell an album? Get a band known? Promote a tour? We are playing a delicate balancing act. It is a similar balancing act with services like Comes With Music."

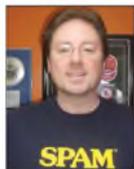
"As soon as you start doing that, how do you ever persuade them that you should ever pay for music?" Mulligan adds. "If the music industry is seen to be giving away music it is a very important step. It has to be positioned carefully to make sure that it doesn't devalue music. The fundamental issue is this generation of people who have grown up not having to go and spend money on music. We can't change that perception."

That is not the case, according to the BPI's Taylor, who remains bullish that the fight against piracy can be won.

"The BPI and its members are behind new business initiatives to continue to find new ways of offering music and making sure that artists get paid," he says. "But it is a mistake to offer them as an alternative [to fighting piracy]. It's not that we can slow piracy solely through new business channels or anti-piracy measures."

"It is a combination of three things: telling people what is and isn't illegal; offering new forms of service and, thirdly, anti-piracy enforcement - making sure that action is taken against people who are illegally downloading music; making sure that the internet is a place where creativity is rewarded."

"The battle against music piracy obviously remains a battle," he concludes. "But we feel like we are getting significant results."



"ISPs should be responsible for the websites they host...every website hosted by an ISP should get checked once a quarter"

- John Giacobbi, Web Sheriff



TOP 10 DIGITAL MARKETS (Online/mobile % of market)

USA 67%/33%
Japan 9%/91%
UK 71%/29%

South Korea 63%/37%
Germany 69%/31%
France 39%/61%
Canada 58%/42%
Australia 59%/41%
China 27%/73%
Italy 44%/56%

Source: IFPI. Based on first-half 2007 industry revenues

The man at the core of Apple

by Paul Williams

A trusted member of The Beatles' inner circle throughout the Sixties and their loyal curator post-breakup, Neil Aspinall's role in rock music's biggest story was huge. *Music Week* pays tribute to the man who, true to his word, will take his secrets with him

The Beatles have been worshipped by millions, but only a select few ever made it into their very inner circle. Among those that did, the man arguably sitting right in the centre of it was Neil Aspinall.

"He was Mr Beatles, Mr Apple," says The Beatles' former press officer Tony Barrow about Aspinall, who died aged 66 in a New York hospital last Monday after battling lung cancer. "He's the only person who dedicated his entire adult life to looking after The Beatles."

As EMI's international catalogue vice president Mike Heatley notes, Aspinall's relationship with The Beatles went far beyond that of being the man who looked after their business affairs across more than four decades. He was regarded as a true, close friend and, for the surviving members, the only person outside the group themselves who could recount what had happened first-hand from the very beginning.

"He was there all those years so he wasn't just someone doing a job. He was someone who had been part of it all for 40-odd years," says Heatley.

In fact, Aspinall had known Paul McCartney and George Harrison several years before John Lennon had met either of them, having attended the same school as the pair, while he was part of the band set-up more than a year before Aspinall's friend Pete Best was cast aside in favour of Ringo Starr.

"He was so close to them for so long," says Barrow. "He wasn't simply a business associate but the fifth Beatle. Not even somebody like Brian Epstein was as close to them. Neil could get anything out of them. It was Neil who Brian or me would ask to get them to a press conference in Chicago, or whatever, or Neil would be asked to get John down to make a phone call he had to make."

"The fact he knew them from school meant that they all trusted him," notes former EMI Recorded Music UK chairman & CEO Tony Wadsworth. "What they went through in the Sixties must have made it hard for them to find people they could trust, so the fact they had Neil was fantastic."

A lifetime dedicated to and working for The Beatles, however, was not part of Aspinall's original career plan. Back in 1961 he was training to be an accountant but, as Aspinall himself recalls in the Beatles Anthology series, the band had returned from Hamburg and needed transport to get them to and from the Cavern and other venues. "They were using cabs at the time and all the money they were earning was going to the cab drivers," he said. "I had a van and needed the money so Pete (I was a friend of his and living at his house at the time) told the others that I would drive them round. I did that for £1 a night, which wasn't bad. I'd make £7 a week, which was better than the £2.50 I was getting as a trainee accountant."

Aspinall tried to continue his accounting studies, but eventually he "just didn't bother turning up" and started working for the band on a permanent basis.

Barrow recalls first meeting Aspinall alongside the band in November 1962 when Epstein was considering hiring him as the group's full-time press officer. "We had a night in a pub off Manchester Square and on that occasion he wasn't playing his usual role at all," says Barrow. "It was Paul doing the hosting in terms of getting the drinks. That was Neil's role: a gofer, but on a greater scale. It was more than just getting the hamburgers and, when Mal Evans came into the picture, Neil moved up."

Brian Epstein's death in August 1967 created huge uncertainties about who would handle The Beatles' affairs going forward, a situation at least partly resolved the following year when they asked Aspinall to take over management of the then-



(Picture above)

Carry that weight: Aspinall was instrumental in ensuring The Beatles remained one of the biggest global sellers after breaking up in 1970

(picture right)

With a little help from their friends: The Beatles with Aspinall (centre) and roadie Mal Evans in 1967



"He was shrewd, constantly creative, always open to new ideas and fiercely loyal. As a result, this outwardly ordinary man made extraordinary things happen"

- Tony Wadsworth

remember him at one time saying to me over a lunch, I'm never going to put out a book about me and The Beatles until after I'm dead. In fact, I won't write it until after I'm dead."

But Aspinall was more than simply a loyal friend. He demonstrated his astute business sense early on when he trademarked the Apple name worldwide, a move that would allow The Beatles to repeatedly take legal action against Steve Jobs' Apple over breaches of the Apple name.

"I can't think of anyone else who had the sort of role Neil had," says EMI's Mike Heatley, who had known Aspinall since the early Eighties. "He was a manager in some respects. He was a producer in other respects. I know we normally say this is reserved for the female of the species, but he was pretty good at multi-tasking."

By the Nineties, Aspinall had a greater opportunity to be creative. "He had a lot of vision, particularly from the early Nineties onwards when he played a much bigger role in the projects that were happening," says Heatley, who warmly recalls Aspinall's "lovely, wonderful Liverpool humour". "It was quite amazing how he steered everything through, such as the Red and Blue albums on CD, then the BBC album, then, of course, the Anthology and 1; it just seemed like one event after another."

Tony Wadsworth worked on countless Beatles projects with Aspinall, including The Beatles' CD debut in 1987 and the hugely-successful 1 retrospective, which became the group's fastest-selling album and still stands as this century's biggest-selling album globally.

"I worked with Neil over the course of 20 years and found him to be a very warm and friendly guy, and deceptively down to earth - you had to sometimes remind yourself that he was there through all those moments that have become pop music legend."

"He was shrewd, constantly creative, always open to new ideas and fiercely loyal, and, as a result, this outwardly ordinary man made extraordinary things happen," says Wadsworth.

The Anthology series was perhaps Aspinall's crowning glory and Baker believes if it were not for Apple's then-head, the project would have never happened. Even then it took nearly a quarter of a century to be realised, having started life in the early Seventies as a more modest film project called The Long And Winding Road, telling the story of The Beatles' career.

"It happened because Neil had been quietly buying back Beatles images and rights they did not own so they could tell the greatest rock story ever told," says Baker. "If he hadn't done that it would have been Paul, George and Ringo talking to camera and all three of them would have said 'fuck off' [to the idea]. By getting the footage it worked."

Aspinall's death last Monday from lung cancer came little more than 11 months after he had retired from Apple, a departure that happened shortly after the Beatles company had finally resolved all their legal differences with Steve Jobs' Apple over the use of the Apple name. But, while the role of handling The Beatles' affairs has now passed to former Legacy Recordings/Sony BMG Catalogue Worldwide executive Jeff Jones, Aspinall's influence on the organisation will be felt for as long as it continues to exist. "To all of us he was Apple," says Barrow.

newly-formed Apple Corps. He was briefly dismissed when Allen Klein came in to manage the group in 1969, but quickly restored in what would be the final year of The Beatles working together as a group.

But, in many ways, Aspinall's contribution to the Beatles story has been more important since they split. Heading Apple since 1970, he has more than anyone else ensured that not only the group's name, images and rights have been properly protected, but helped them remain one of the world's most popular and biggest-selling acts, decades after their break-up.

Former EMI executive Rupert Perry says, "He accomplished far more than people realise. If you go back to the days when the Apple dream was over and everything was falling apart and Allen Klein had left, literally the only person left standing was Neil. There wasn't anybody else. From that moment he picked up the pieces."

Paul McCartney's former PR Geoff Baker, who handed the press for such Beatles projects as the Anthology series and 1, notes, "If Neil hadn't been there understanding their visions and getting what they wanted, there's no way [they would have continued to have had such success]. Nobody loved The Beatles as much as Neil Aspinall. He loved these guys and he really did fight for them," he says, noting that in the last 20 years the band have sold 70m albums.

"Neil had great integrity, and integrity in this business is about as rare as clap in a convent," adds Baker.

It was that trust and integrity that were key to Aspinall's relationship with The Beatles, especially when many of the group's other associates had one by one spilled the beans and sold their stories. "He knew more about the Beatles' social and personal lives than anybody else," Barrow recalls. "I

NEIL ASPINALL TIMELINE

1941 Born on October 13 in Prestalyn, North Wales, where his mother was evacuated to during World War Two
1953 Attends Liverpool

Institute with Paul McCartney, George Harrison is in the year below
1961 Recruited by The Beatles as their driver. He becomes their permanent road manager a year later
1963 Mal Evans recruited, allowing Aspinall to take on other responsibilities

such as arranging the band's appointments
1967 Brian Epstein dies
1968 Apple Corps formed, with Aspinall managing its affairs
1969 Sacked when Allen Klein becomes The Beatles' manager but swiftly reinstated, taking charge of

Apple the following year
1978 Initiates first of a series of lawsuits against Apple Computer for trademark infringement, the first settled in 1981 when the computer company pays Apple Corps £41,000
1991 A second settlement

of £13.5m is reached
1995 The Beatles Anthology project, overseen by Aspinall as executive producer, is released
2000 The Beatles' 1 is released, becoming one of the biggest-selling albums in history
2003 Apple Corps again

sues Steve Jobs' company, for iTunes' breach of previous agreements for the computer company to stay out of music
2006 The case judge rules iTunes does not infringe Apple Corps' trademark
2007 A court ruling results in Apple Inc (formerly

Apple Computer) being given ownership of all trademarks related to the Apple name, while licensing certain ones back to Apple Corps
2007 Aspinall retires and is replaced by Jeff Jones
2008 Dies in New York aged 66

From the Factory floor

by Christopher Barrett

Factory Records' celebrated former art director Peter Saville recalls what music meant to a generation inspired by Tony Wilson ahead of the Independent Label award being given in honour of Wilson at this Thursday's Music Week Awards



Next week's Music Week Awards will see the Independent Label of the Year prize presented in honour of Tony Wilson in celebration of the achievements of the late former head of Factory Records and In The City co-founder. Leading the tributes to the music industry maverick will be Factory Records co-founder and art director Peter Saville, the man responsible for creating the label's inimitable visual identity.

Fresh out of Manchester Polytechnic, in the late Seventies, Saville's career path elevated sharply from designing posters for the Factory club in Moss Side when Wilson employed him as art director to his fledgling Factory Records.

Saville's modernist aesthetic approach to imagery helped set the label apart from the mainstream and the label soon came to epitomise the independent scene. While at Factory Saville was responsible for an array of iconic imagery from the enigmatic and widely celebrated imagery for Joy Division's debut album Unknown Pleasures to the sleek, if near insolvency-inducing, sleeve for the best-selling 12-inch single of all time, New Order's Blue Monday.

Saville strongly believes that the artistic freedom that Wilson presented to each and every creative individual at Factory Records was an essential factor in the label's success and the respect its output and achievements continue to garner.

"No-one was told what to do; no-one ever told Tony how to run it, until the day they closed him down; no-one told the bands what they could or couldn't release; no-one told producers like Martin Hamnett how they should produce; no-one told the managers like Rob Gretton what they should or should not manage; and no-one told me how the products should be presented to the marketplace. Everybody was a free spirit," recalls Saville fondly.

Key to the autonomy awarded to Factory's creative collaborators was Wilson's focus on fiscal matters – or lack of it – recalls Saville, who claims the company was not run in a commercially viable way, due to Wilson having "a kind of trust fund called Granada Television" and that as a result he did not need or necessarily expect Factory to make money.

"Factory Records was able to be almost a political platform for pop culture. It was a platform from which we proposed doing things another way, which happened to be a more intelligent approach to music than grown-ups would have endorsed. Grown-ups would have not endorsed a seven-minute single only available on 12-inch because radio will not play it and so no-one will buy it, so they wouldn't have endorsed Blue Monday. Grown-ups would not have endorsed a band that refused to play Top Of The Pops unless they played live; grown-ups would have never endorsed packaging that said nothing; they would never have endorsed anything we did at Factory. But the audience at that time, and it was a small one, appreciated it and kept Factory solvent. The reason it was able to do that was that it was not commercially responsible," says Saville.

The designer is dismissive of the current musical climate believing that currently the music industry and the talent it supports are too focused on financial results, which has led to a lack of creativity and passion.

"The parallel [of Factory] now is an independent proffering another way, and I am sure there are some doing it and I am sure there are some who are making an idealistic statement in preference to trying to make money, but we have a different social order and young people are interested in idealism but they are also interested in making money.

"In Manchester in the mid-Seventies the young people involved in bands didn't expect to make any money; that notion of a pop star, the instant celebrity



(Pictures above) FAC 001: the first artwork produced by Factory Records and Peter Saville (top) in the spring of 1978 was a poster advertising gigs by bands including Joy Division, Durutti Column and Jilted John

(Picture right) Factory founder: the late Tony Wilson, who died in August 2007

"No-one was told what to do; no-one ever told Tony how to run it. No-one told me how the products should be presented. Everybody was a free spirit..."

Peter Saville on Factory Records

and instant wealth proffered by the likes of Pop Idol, wasn't yet a common denominator. I think it would be quite difficult to find young protagonists of pop now, either in bands or management or whatever, that didn't want to make some money and believe that they could. That is the difference – they probably wanted to make money back in the Seventies but they didn't really believe that they could. If they could be in a band and earn £50 a week rather than be in a factory earning £50 a week, that would be good enough."

Astonished that the majority of pop acts still comprise three boys with guitars and a drummer and that the passion for statement, political or otherwise, is largely absent from modern music, Saville has no regret at turning his back on music-related work.

"Tony was interested in effecting change. Now no-one has even bothered to make much of a statement about the war in Iraq through pop, which is mind-boggling. In the Sixties and Seventies musicians were able to be the politicians of youth; raising issue and challenging conventions. At 50 I don't see pop doing that now, and certainly the stuff that business gets involved in isn't doing that, the business of records now is the business of selling stuff to kids that they don't need. If you bring things to people and try to change their world that's OK, but if you are just trying to flog another album it's not a profound experience."

Despite producing work for acts including Suede and Pulp in the late Nineties, Saville, who is now a consultant to Manchester City Council, says that by the end of the Eighties his interests had already started to move away from music. "I won't do a record cover now because it is not a suitable place to discuss the things I am interested in. There is no point in me talking to people that are 30 years my junior because what matters to me doesn't matter to them and vice versa. In the late Seventies and Eighties I was saying something to my contemporaries and I do now, but not through the medium of the record cover. I am given galleries and museums and the city.

"The last time I expressed myself on a record cover was the last New Order album and that said 'NO'. Someone managed to convince Bernard [Summer] that it stood for New Order, but actually what it said was 'no'. No I don't want to do it. It's best left at that."

SAVILLE ROW: A selection of Peter Saville's iconic cover art



From far left: Unknown Pleasures (Joy Division), Movement and Power, Corruption & Lies (both New Order), Coming Up (Suede) and This is Hardcore (Pulp)

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												Independent Record Label	Record Label	PR Campaign	Artist Marketing Campaign	Peacock Design	MTV
24	25	26	27	28	29	30	31	32	33	34	35	36					
Pl	Fl	Wa	As	Ch	Ck	Sm	Cm	Da	Ms	Mb	Se	Ppl					
Plates	Flowers	Walters	Aftershow	Champagne	Cocktail	Spirits & Mixers	Catalogue Marketing Campaign	Digital Achievement	Music Sync	Music & Brand Partnership	Sony Ericsson	PPL					
42	43	44	45	46	47	48	49	50	51	52	53	54					
Ca	Au	Sc	Ri	Br	We	Br	Rrs	Nrs	Rpt	Npt	Kf	Dg					
Camera	Autocue	Screens	Rigging	Beer	Wine	Bread Rolls	Regional Radio Station	National Radio Station	Regional Promotions Team	National Promotions Team	The Kings Ferry Travel Group	The Delga Group					
60	61	62	63	64	65	66	67	68	69	70	71	72					
Ju	No	Sh	Ho	Bu	Bm	Sb	Msf	Dr	Hsr	Ba	Rc	Is					
Judges	Nominees	Shortlist	Hosts	Butler	Buffalo Mozzarella & Vine Tomatoes	Sea Bass	Music Sales Force	Distributor	High Street Retail Store	Online Music Store	Ricall	ITN Source					
78	79	80	81	82	83	84	85	86	87	88	89	90					
Cf	Sg	Gu	Sml	Ap	Chc	Tc	Ve	Pd	Cp	Ba	Sp	Sp					
Chefs	Security Guard	Guest	Shitake & Oyster Mushroom Lasagne	Apple & Plum Crumble	Chocolates	Tea & Coffee	Venue	Producer	Concert Promoter	Booking Agent	Sponsor	Sponsor					
94	95	96	97	98	99	100	101	102	103	104	105	106					
Th	Se	Vp	St	Mc	Mc	Mc	Mc	Mc	Mc	Mc	Sp	Sp					
Technician	Sound Engineer	VIP	Stage	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Sponsor	Sponsor					
109	110	111	112	113	114	115	116	117	118	119	120	121					
Mc	Mc	Mc	Mc	Mc	Mc	Mc	Mc	Mc	Mc	Mc	Sp	Sp					
Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Miscellaneous	Sponsor	Sponsor					



Neil Aspinall

1941 - 2008

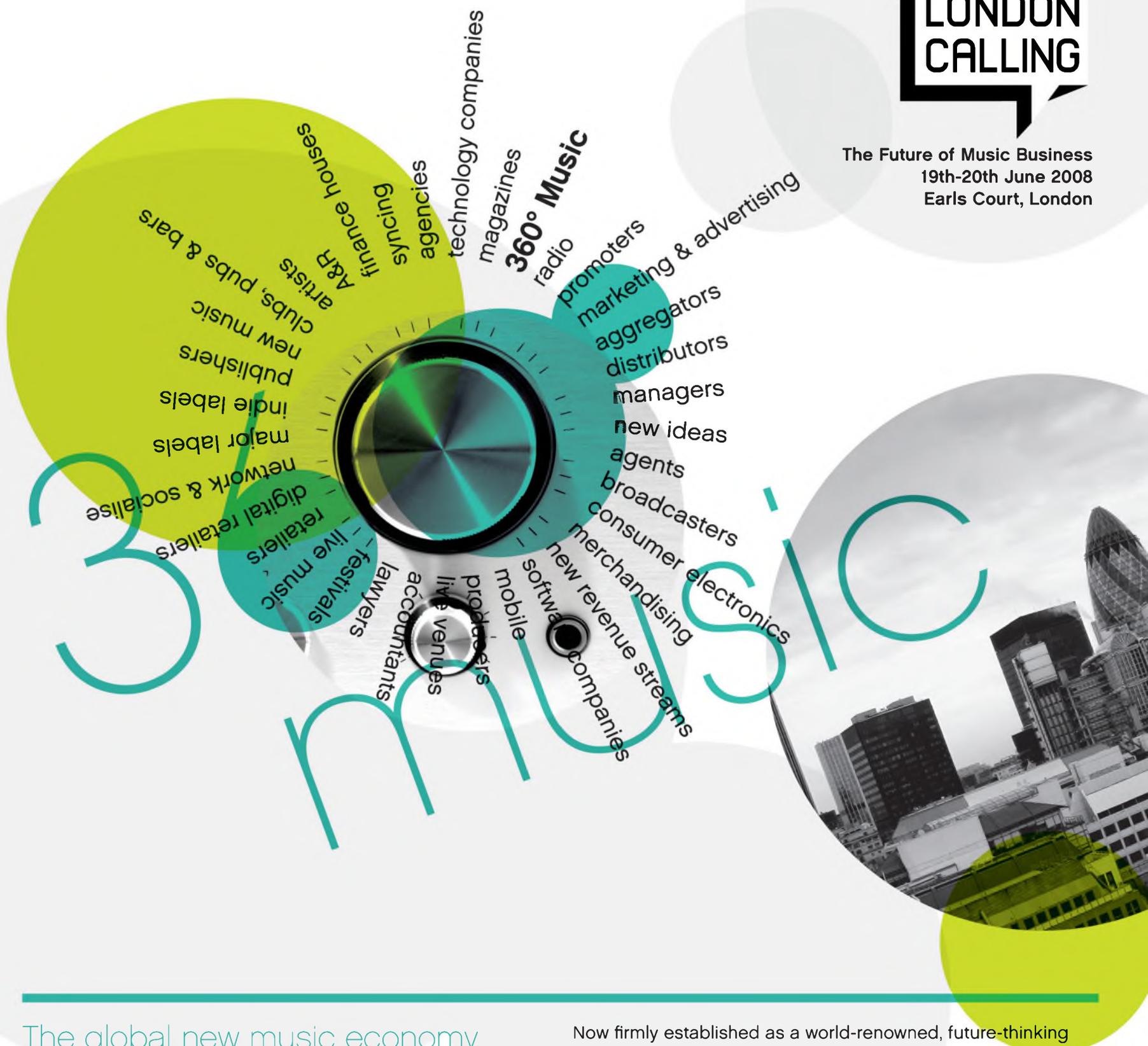


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Music Upfront

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

Out this week

Singles

- **Akon** Can't Wait (Universal)
previous single: Sorry Blame It On Me (chart peak 22)
- **Bullet For My Valentine** Hearts Burst Into Fire (20-20)
previous single: Scream Aim Fire (34)
- **Crystal Castles** Courtship Dating (Trouble)
previous single: Air War (did not chart)
- **Newton Faulkner** I Need Something (Ugly Truth)
previous single: All I Got (59)
- **The Kooks** Always Where I Need To Be (Virgin)
previous single: Ooh La (20)
- **The Little Ones** Morning Tide (Heavenly)
previous single: Ordinary Song (did not chart)
- **Roisin Murphy** You Know Me Better (EMI)
previous single: Let Me Know (28)
- **Jack Savoretti** Gypsy Love/One Man Band (De Angelis)
previous single: Dr Frankenstein (did not chart)

Albums

- **Boy Kill Boy** Stars And The Sea (Mercury)
previous album (first-week sales/total sales): Civilian (14,042/48,976)
- **Envy & Other Sins** We Leave At Dawn (Polydor)
debut album
- **Estelle** Shine (Atlantic)
The 18th Day (8,209/45,564)
- **Flo-rida** Mail On Sunday (Atlantic)
debut
- **Gossip** Live In Liverpool (Back Yard)
Standing In The Way Of Control (3/157,418)
- **The Little Ones** Morning Tide (Heavenly)
Sing Song (1,037/3,880)
- **Manic Street Preachers** Live (Epic)
Send Away The Tigers (38,788/134,588)
- **Meat Loaf** 3 Bats Live (Mercury)
Bat Out Of Hell 3 - A Monster Is Loose (79,584/348,101)
- **REM** Accelerate (Warner Brothers)
Around The Sun (69,682/266,829)
- **Jack Savoretti** Between The Minds: Unplugged (De Angelis)
Between The Minds (4,991/16,082)

Out next week

Singles

- **Black Kids** I'm Not Gonna Teach Your Boyfriend How To Dance With You (Almost Gold)
Radio One head of music George Ergatoudis has given Florida's Black Kids his seal of approval and this debut is now receiving spins on the station's B playlist, as well as Xfm's main playlist and BBC6 Music's B-list. After touring with Kate Nash, the band will soon embark on their first UK headline tour.

[MusicWeek.com](http://www.musicweek.com) says...

Efterklang: Caravan (Leaf)

“This effervescent offering from Scandinavian post rock stalwarts Efterklang is lifted from their glacial second album *Parades*, which sneaked into *Mojo*'s top 25 albums of 2007 list. It has a more earthy feel than the abundant frailty of its parent album, and features vocal harmonising that builds organically as the music progresses to a soaring conclusion.”

- **Elliot Minor** Parallel Worlds (Repossession)
- **Foo Fighters** Cheer Up, Boys (Your Make Up Is Running) (RCA)
- **Hadouken!** Get Smashed Gate Crash (Atlantic)
- **The Lionheart Brothers** Bring It Down (Racing Junior)

Radio playlists

Radio 1

A list:

Chris Brown With You; Estelle feat. Kanye West American Boy; Foo Fighters Cheer Up, Boys (Your Make Up Is Running); Girls Aloud

Can't Speak French; Gnarl Barkley Run; Kanye West Flashing Lights; Leona Lewis Believer In Time; Madonna feat. Justin Timberlake 4 Minutes; Newton Faulkner I Need Something; One Republic Stop And Stare; Panic At The Disco Nine In The Afternoon.

Sam Sparro Black & Gold; Scouting For Girls Heartbeat; The Futureheads The Beginning Of The Twist; The Kooks Always Where I Need To Be; Utah Saints Something Good 08
B list:
Adele Cold Shoulder; Black Kids

I'm Not Gonna Teach Your Boyfriend How To Dance With You; Britney Spears Break The Ice; Bullet For My Valentine Hearts Burst Into Fire; Cahill feat. Nikki Belle Trippin' On You; Elliot Minor Parallel Worlds; Flo-Rida feat. T-Pain Low; Fragma Toca's Miracle

2008. Goldfrapp Happiness; Mariah Carey Touch My Body; Natasha Bedingfield feat. Sean Kingston Love Like This; Radiohead Nude; September Cry For You; Snoop Dogg Sensual Seduction; The Courteeners Not Nineteen Forever; The Hoosiers Cops And Robbers.

The Last Shadow Puppets The Age Of The Understatement; The Wombats Backfire At The Disco; Usher feat. Young Jeezy Love In This Club
C list:
Against Me! Stopt; Akon Can't Wait; Jay Sean Maybe.

Single of the week



The Kooks Always Where I Need To Be (Virgin)

This lead single from The Kooks' second album *Konk* (April 14) is getting plenty of airplay across national radio, including Radios One and Two, Virgin and Xfm, and has been holding firm in the Radio Airplay Top 10 for the past three weeks. The band featured on Channel 4's T4 last weekend and have recorded for *Later... with Jools Holland*, which airs on April 11. A temporary replacement for the recently-departed bassist Max Rafferty has been found in Cat The Dog's Dan Logan, who will tour with Luke Pritchard and co during April for 10 UK dates, while the band are also confirmed as second headliners at the Isle Of Wight Festival on June 15.

- **Natty** Bad Man (Atlantic)
- **Scouting For Girls** Heartbeat (Epic)
- **September** Cry For You (Hard2Beat)
- **Soulja Boy Tellem** feat. Arab Yahhh! (Interscope)
- **Sam Sparro** Black & Gold (Island)
- **Spring Tides** Hostile Takeover (Blank Tapes)

Albums

- **The Breeders** Mountain Battles (4AD)
 - **Camille** Music Hole (Charisma)
 - **Clinic** Do It! (Domino)
 - **The Courteeners** St Jude (A&M)
 - **Gnarl Barkley** The Odd Couple (Warner Brothers)
- The follow-up to 2006's number one album *St Elsewhere* has already been receiving acres of press coverage, with *Observer Music Monthly*, *The Guide* and *Time Out* all recently singing its praises. Warner Brothers has shifted the album release date forward a week both here and in the US to satisfy demand and, judging from the strength of lead single *Run* - released digitally last week and physically today (Monday) - this album has every chance of following its predecessor to the top.
- **Long Blondes** Couples (Rough Trade)
 - **The Rolling Stones** Shine A Light (Universal)

[MusicWeek.com](http://www.musicweek.com) says...

Jim Noir: Jim Noir (My Dad)

“Following Jim Noir's perhaps unlikely success with his debut album *Tower Of Love*, the jolly Manc's second set comes peppered with similar playschool synths and layered harmonies, but with a cohesive feel. While the first set was actually a collection of his early EPs, this self-titled follow-up has a much stronger concept behind it.”

- **Richard Swift** Richard Swift As Onassis (Secretly Canadian)

Album of the week



REM Accelerate (Warner Brothers)

REM's 14th studio album has been hailed as a return to their guitar-driven form of old by everyone from *Q* and *NME* to Warner Bros themselves. With strong lead single *Supernatural* Superserious creeping slowly up the chart, this Jacknife Lee-produced set will surely rank high on Sunday's albums chart. Michael Stipe and the band were in the UK last week for REM Day at the ICA, which involved a Q&A session with the frontman and an airing of the new *Vincent Moon* documentary *Six Days*. This was followed by a one-off show at the Royal Albert Hall, where the band previewed seven new tracks. They embark on a European tour in July which takes in T In The Park and Dublin's Oxygen festival.

- **Tapes 'n Tapes** Walk It Off (XL)

[MusicWeek.com](http://www.musicweek.com) says...

Various: Singles 2006-08 (Moshi Moshi)

“London's Moshi Moshi is fast becoming the 'Noughties' equivalent to *Fierce Panda*, after helping the likes of Hot Chip, Bloc Party, The Rakes and Lykke Li make that leap into the arms of the majors over the past couple of years. Thankfully, as *Moshi Moshi Singles 2006-2008* testifies, it is those acts that happily remain on the label that continue to make music just as lovable, quirky and engaging as their big-league erstwhile chums.”

- **Yael Naim** Yael Naim (Atlantic)

April 14

Singles

- **Lupe Fiasco** Paris Tokyo (Atlantic)
- **Keyshia Cole** feat. Missy Elliott & Lil' Kim Let It Go (Geffen)
- **The Last Shadow Puppets** The Age Of The Understatement (Domino)
- **Jamie Lidell** A Little Bit Of Feel Good (Warp)
- **The Octopus Project** Wet Gold (Too Pure) RN
- **Portishead** Machine Gun (Island) RN
- **Simple Plan** Your Love Is A Lie (Lava)
- **Britney Spears** Break The Ice (Jive)

Albums

- **B-52s** Funplex (EMI)
- After a 10-year break the B-52s are back, now signed to EMI. Their last recordings were *Debbie* and *Hallucinating Pluto* for the 1998 anthology *Time Capsule: Songs for a Future Generation*, but their most recent Top 10 hit was with *Room* in 1989. This

For full versions of these reviews and more, visit www.musicweek.com/reviews

New reviews this week include:

Hot Chip: One Pure Thought (EMI)

Efterklang: Caravan (Leaf)

For a full list of new releases updated every Monday, go to www.musicweek.com

This week's reviewers Anita Awbi, Chris Barrett, Stuart Clarke, Hannah Emanuel, Anna Goldie, Owen Lawrence, Ed Miller, Nick Tesco and Simon Ward



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Catalogue reviews

Various: On Vine Street – The Early Songs Of Randy Newman (Ace CDCHD1186)



Newman was a jobbing songwriter back in the

Sixties, from which period the 76 songs on this album originate. Beginning with 1967 compositions *The Biggest Night Of Her Life* (Harper's Bizarre) and *Simon Smith & His Amazing Dancing Bear* (Alan Price), it contains a bunch of highlights including Cilla Black's powerful *I've Been Wrong Before*, Dusty Springfield's *I Think It's Going To Rain Today* and Lorraine Ellison's moodily soulful *I'll Be Home*. It's a winner.

Tammy Wynette: Stand By Your Man – The Best Of (Sony BMG 88697251272)



This collection of country legend Wynette's

best known recordings is released to tie-in with the 10th anniversary of her death. Her expressive voice and the fact that her own life was tragic make songs which would sound mawkish at the hands of others – *Stand By Your Man* and *D.I.V.O.R.C.E.*, among them – affecting and poignant. The album also includes Wynette's last hit, the glorious *Justified And Ancient*, as performed with *The KLF*.

Various: Feline Groovy (Ace CDCHD 1168)



As its title suggests, this is a collection of moggy-

niticent songs paying mew-sical tribute to cats. Despite its flimsy premise, *Feline Groovy* works. *Leave My Kitten Alone* and *Three Cool Cats* – performed here by Little Willie John and *The Coasters* – were both good enough to attract covers by *The Beatles*, while elsewhere Tom Jones's *What's New Pussycat* rubs shoulders with tracks from *Norma Tanega*, *Peggy Lee*, *Jimmy Smith* and *The Rooftop Singers*, with the collection ending purr-fectly with *The Top Cat Theme*.

album's lead single *Funplex* is in the *Music Week* Cool Cuts Chart and, with its infectious drum beats and hooky guitars, it signals a return to the shameless party music vibe of *Love Shack*.

- **Blood Red Shoes** *Box Of Secrets* (Mercury)
- **Mariah Carey** *E=MC²* (Def Jam)
- **Cheri Denis** *In And Out Of Love* (Atlantic)
- **Elliot Minor** *Elliot Minor* (Repossession)
- **Fall Out Boy** ****** (Mercury)
- **I Am Kloot** *Play Moolah Rouge* (Skinny Dog)
- **Jack Johnson** *Hope* (Brushfire/Island)
- **The Kooks** *Rak* (Virgin)

This limited-edition double album is released the same day as *The Kooks'* sophomore album *Konk*, and contains the full album on one disc and acoustic songs and home demo versions of the tracks on the other. Unlike *Konk*, which was produced by Tony Hoffer (Beck/*The Fratellis*), *Rak* was produced by Mike Crossey (*Arctic Monkeys*/*The Zutons*).

- **The Kooks** *Konk* (Virgin)
- **Jordin Sparks** *Jordin Sparks* (RCA)

April 21 Singles

- **Adele** *Cold Shoulder* (XL)
- **Cats In Paris** *Foxes* (Akoustik Anarkhy)
- **The Feeling** *Without You* (Island)
- **Hadouken!** *Declaration Of War* (Atlantic)
- **The Hoosiers** *Cops And Robbers* (RCA)

The fourth single from *The Hoosiers'* number one album *The Trick To Life* finds the band in a familiar jaunty mood. Aided and abetted by *Radio One*, *Xfm* and *Virgin* and gaining nicely at *ILR*, *Cops And Robbers* will only help push the parent album towards its second platinum award.

- **Janet Jackson** *Luv* (Def Jam)
- **The Laurel Collective** *Vuitton Blues* (Double Six)
- **Madonna feat. Justin Timberlake** *4 Minutes* (Warner Brothers)
- **Robyn** *Who's That Girl* (Konichiwa)
- **Santogold** *Les Artistes* (Atlantic)

The Panel.

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



Matt Aniss (iDJ)
Chaz Jankel: Get Yourself Together (Tirk)

Now seems the perfect time to revisit *Get Yourself Together*. It's a perfect example of the *Blockheads* man's knack for writing insanely good disco-pop that works just as well on dancefloors as it does on the radio. The remixes from *Hercules & Love Affair* and *Todd Terje* are a good touch, too.



Caspar Llewellyn Smith (DMM)
Portishead: Third (Island)

It has been 10 years since their second studio album and *Geoff Barrow*, *Adrian Utley* and *Beth Gibbons* haven't mellowed. *Third* is a stark, often harsh and disquieting piece of work in other words, exactly the kind of record you hoped they would make in 2008.



David Holmes (composer)
FlyKiller: Shine Out Shine Out (FlyKllr Rcrds)

Shine Out Shine Out, with *Pati Yang's* soaring vocals, encapsulates *FlyKiller's* dynamic sound. I'm sure they'll break through with their new and inspiring debut album *Experiments In Violent Light* and their very accomplished live act. 2008 is the year of *FlyKiller*.



Angela Balakrishnan (The Guardian)
The Steers: Julia (Kids)

The Steers craft rock-solid anthems that wedge themselves firmly into the dark corners of our mind, tunnels of our ears and the fiery pits of our guts. *Julia* is no exception. Three minutes of taut guitar pop with a chorus that screams out to be chanted at the top of your lungs.

- **These New Puritans** *Swords Of Truth* (Angular)
- **Tokyo Police Club** *Tessellate* (Memphis Industries)
- **Wiley** *Wearing My Rolex* (Asylum) RN

Albums

- **The Accidental** *There Were Wolves* (Full Time Hobby)
- **Brandi Carlile** *The Story* (RCA)
- **Four Tet** *Ringer* (Domino) RN
- **John & Jehn** *John & Jehn* (Faculty)
- **The Last Shadow Puppets** *The Age Of The*

Understatement (Domino)

- **The Secret Handshake** *One Full Year* (Warner Brothers)

April 28 Singles

- **Altic** *Lights God* (Island)

MusicWeek.com says...

Cajun Dance Party: The Colourful Life (XL)

“After an A&R frenzy followed by the obligatory press hype, *Cajun Dance Party* deliver an innocent-sounding pop gem for XL which has instant appeal and adds a refreshing new dimension to the classic guitar band line-up.”

- **The Delays** *Hooray* (Polydor)
 - **El Perro Del Mar** *Glory To The World* (Memphis Industries)
 - **Get Cape. Wear Cape. Fly** *Keep Singing Out* (Atlantic)
 - **Grand National** *By The Time I Get Home...* (Sunday Best)
 - **Kelly Rowland feat. Travis McCoy** *Daylight* (RCA)
 - **Dawn Landes** *Tired Of This Life/i Won't Back Down* (Fargo)
 - **One Night Only** *It's About Time* (Vertigo)
 - **Pendulum** *Propane Nightmares* (Warner Brothers)
 - **Robert Plant & Alison Krauss** *Rich Woman* (Decca/Rounder)
- Rich Woman* is lifted from the duo's parent album *Raising Sand*, which has shifted more than 400,000 copies in the UK and has been in the charts for 22 weeks, peaking at number two. All tracks on the album are covers, and this one, produced by *T Bone Burnett* (kd lang, *Tony Bennett*) was originally a hit for *Li'l Millet And His Creoles* in 1955.
- **Jay Sean** *Maybe* (2Point9)
 - **White Denim** *Let's Talk About It* (Full Time Hobby)

Albums

- **Crystal Castles** *Crystal Castles* (Trouble)
- **Death Cab For Cutie** *I Will Possess Your Heart* (Atlantic)
- **Him** *Digital Versatile Doom Live* (Sire)
- **Jamie Lidell** *Jim* (Warp)
- **Madonna** *Hard Candy* (Warner Brothers)
- **Portishead** *Third* (Island)
- **Turner** *Cody* *First Light* (Boy Scout)

May 5 Singles

- **Animal Collective** *Water Curses* (Domino)
- **Cazals** *Somebody Somewhere* (Kitsune)



Future Release

Bon Iver *For Emma, Forever Ago* (Island)
Bon Iver has been riding a wave of critical acclaim since self-releasing his debut album in the US last year. The 500-copy run, combined with performances at *CMJ* in October, was enough to win the hearts of the independent community, leading to the Wisconsin native signing a deal with *Jagjaguar*. The album has since sold more than 10,000 copies following a re-release via the indie label in the US last month.

Fellow indie *4AD* is now preparing to echo that success in the UK and Europe with the May 12 release of the album *For Emma, Forever Ago*. The label signed Iver in January and has begun the set-up process in the UK with a low-key online release while servicing the independent retail community with purchased US stock.

Lead single *Skinny Love* has picked up plays from *Radio One's* *Zane Lowe* and *Xfm's* *John Kennedy*, who recently made it his record of the week. It will be released ahead of the album this month.

At retail, *Rough Trade* has already nominated the set to lead its album club in May, pre-ordering 1,000 copies.

Meanwhile, Iver will be undertaking European promotion late this month before returning for live dates in May.

Cast list Management: Kyle Frenette, Ambledown. Press: Nathan Beazer, Dog Day. Radio: Hannah Parkin, Beggars Group. Regional radio: Chris Bellam, Beggars Group.

TV: Craig McNeil, Beggars Group. Online and regional press: Rachel Cawley, 4AD. Marketing: Stewart Green and Jo Morris, Beggars Group.

Radio playlists

Lupe Fiasco *Paris Tokyo*, **One Night Only** *It's About Time*, **Pendulum** *Propane Nightmares*, **Simple Plan** *Your Love Is A Lie*, **The Count & Sinden** *Beeper*, **The Feeling** *Without You*, **Wiley** *Wearing My Rolex*

1-Upfront:

Cajun Dance Party *The Race*; **Funkerman** *Speed Up*; **Hadouken!** *Declaration Of War*; **Infadels** *Make Mistakes*; **Santogold** *Les Artistes*

Radio 2

A list: **ABC** *The Very First Time*; **Ben's Brother** *Stuttering* (Kiss Me Again); **Gabriella Cilmi** *Sweet About Me*; **James Blunt** *Carry You Home*; **Leon Jean Marie** *Bed Of*

Nails; **Leona Lewis** *Better In Time*; **Newton Faulkner** *I Need Something*; **One Republic** *Stop And Stare*; **Scouting For Girls** *Heartbeat*; **The Feeling** *Without You*; **The Kooks** *Always Where I Need To Be*

B list:

Duffy *Mercy*; **Eagles** *What Do I Do With My Heart*; **Estelle feat. Kanye West** *American Boy*; **Goldfrapp** *Happiness*; **Jack Johnson** *Hope*; **Jack Savoretti** *Gypsy Love/One Man Band*; **Phil**

Campbell *Yaps* (How I Feel About You); **REM** *Supernatural*; **Superserious**; **The Hoosiers** *Cops And Robbers*; **The Script** *We Cry*

C list:

Adele *Cold Shoulder*; **Helen Boulding** *Way To Go*; **Holly Rose** *I*

- **Celine Dion** Alone (Epic)
- **Fleet Foxes** Sun Giant EP (Bella Union)

Fleet Foxes were one of the biggest buzz bands at this year's SXSW festival, with everyone from Zane Lowe to NME, Mojo, Pitchfork, The Guardian, The Independent and The Telegraph earmarking the folkie five-piece as ones to watch. Their debut album follows this 30-minute set on June 2.

MusicWeek.com says...

Hot Chip: One Pure Thought (EMI)

With their bold and inventive current album **Made In The Dark** seducing the critics and the incessantly catchy Top 10 single **Ready For The Floor** proving their pop thrills don't stop at **Over And Over**, **Hot Chip** manage to claw their way back into your brain with **One Pure Thought's** Soca-flavoured rhythms and catchy 'I Won't Be On My Way' refrain."

- **David Jordan** Move On (Mercury)
- **Lightspeed Champion** Galaxy Of The Lost (Domino)
- **Micachu** Lone Ranger (Brikabrak)
- **Kylie Minogue** In My Arms (Parlophone)
- **Paramore** That's What You Get (Fueled By Ramen)
- **Royworld** Dust (Virgin)

Albums

- **Atlas Sound** Let The Blind Lead Those... (4AD)
- **Babysambles** Oh What A Lovely Tour (Parlophone)
- **The Bees** Sound Selection (Tirk)
- **Cut Copy** In Ghost Colours (Island)
- **Death Cab For Cutie** I Will Possess Your Heart (Atlantic)
- **Def Leppard** Songs From The Sparkle Lounge (Mercury)
- **Hadouken!** Music For An Accelerated Culture (Atlantic)
- **The Laurel Collective** Feel Good Hits Of A Nuclear Winter (Double Six)
- **My Chemical Romance** The Black Parade Is Dead! (Reprise)
- **Steve Winwood** 9 Lives (Columbia)
- **Zombie Zombie** A Land For Renegades (Versatile)

May 12 Singles

- **Craig David** Officially Yours (Warner Brothers)
 - **Foals** Red Sox Pugie (Transgressive)
 - **Joe Lean & The Jing Jang Jong** Where Do You Go (Mercury)
 - **Kid Sister feat. Kanye West** Pro Nails (Atlantic)
- Music Week* first tipped this track early last year when spins on YoYo brought our attention to the Illinois native. It has enjoyed an ongoing presence in UK clubs ever since and gets its first official UK release via Fool's Gold, the label of producer and Kanye West's DJ A-Trak. It features a clip courtesy Ruben Fleischer (MIA, Dizzee Rascal).
- **Octogen** The Emperor's Apprentice (Soma)
 - **Ashlee Simpson** Outta My Head (Ay Ya Ya) (Geffen)
 - **Supergrass** Rebel In You (Parlophone)
 - **Sandi Thom** The Devil's Beat (RCA)

Albums

- **Adem** Takes (Domino)
- **Black Grass** Three (Catskills)
- **Flight Of The Conchords** Flight Of The Conchords (Warner Brothers)
- **Rafter** Sex Death Casette (Asthmatic Kitty)
- **Jay Sean** My Own Way (2Point9/Jayded)
- **Santogold** Santogold (Atlantic)
- **The Ting Tings** Fruit Machine (Columbia)
- **Various** Soma Coma Part 2 (Soma)

May 19 Singles

- **Black Mountain** Stormy High (Jagjaguwar)
- **Flo-rida** Elevator (Atlantic)
- **Hercules and Love Affair** You Belong (EMI)
- **Michael Jackson with Akon** Wanna Be Startin' Somethin' 2008 (Epic)
- **Lykke Li** I'm Good, I'm Gone (Atlantic)
- **Amy Macdonald** Poison Prince (Vertigo)

- **Rihanna** Take A Bow (Def Jam)
- **Beth Rowley** So Sublime (Universal)
- **Spiritualized** Soul On Fire (Universal/Spaceman)

Albums

- **Bon Iver For Emma** Forever Ago (4AD)
- **El Perro Del Mar** From The Valley To The Stars (Memphis Industries)
- **Elton John** Tumbleweed Connection - Deluxe Edition (Mercury)
- **Ashlee Simpson** Bitter Sweet World (Geffen)

May 26 Singles

- **Does It Offend You, Yeah?** Epic Last Song (Virgin)
- **Duffy** Warwick Avenue (A&M)
- **Magic Wands** Black Magic (Ark)
- **Daniel Merriweather** Chainsaw (Allido)
- **Alanis Morissette** Underneath (Warner Brothers)
- **The Mystery Jets** Two Doors Down (sixsevenine)
- **We Are Scientists** Chick Lit (Virgin)

Albums

- **Born Ruffians** Red Yellow & Blue (Warp)
 - **Kids In Glass Houses** Smart Casual (Roadrunner)
 - **The Pigeon Detectives** Emergency (Dance To The Radio)
 - **Spiritualized** Songs In A&E (Universal/Spaceman)
 - **Subtle** ExitingARM (Lex)
- ExitingARM is the third full-length album from Adam 'Doseone' Trucker's Subtle outfit, and will be supported by a UK and US tour this May. They have previously worked with Beck, Wolf Parade, Tunde Adebimpe (TV On the Radio), The Notwist and Hood, earning them press plaudits and an army of fans on the way. The band are currently working on a digital comic book and new website to coincide with this release.
- **Sandi Thom** The Pink & The Lily (RCA)
- The Clapham native launched her new album with a showcase at London's Phoenix last month, while lead single *Devil's Beat* is starting to gather momentum at radio. Thom recently concluded a

Future Release



short run of dates across the UK and Europe, and is soon to announce more extensive dates across. The lead single from the set is released on May 11.

- **Vetiver** Thing Of The Past (FatCat)

June 2

Singles

- **Elbow** One Day Like This (Fiction)
- Fiction follow the release of Elbow's number five hit album *The Seldom Seen Kid* with this single, which coincides with the band's first UK tour in two years, which kicks off in Glasgow's ABC on April 4. The tour will be followed by two highly-billed slots at key festivals, details of which will be revealed shortly.
- **Fleet Foxes** Fleet Foxes (Bella Union)
 - **Lil' Wayne** Lollipop (Island)
 - **One Republic** Say (All I Need) (Interscope)
 - **Panic At The Disco** The Green Gentleman (Decaydance/Fueled By Ramen)
 - **The Subways** Alright (Infectious)

Albums

- **Alphabeat** This Is Alphabeat (Charisma)
- **Disturbed** Indestructable (Reprise)
- **Don Henley** The Very Best Of (Geffen)
- **Lykke Li** Youth Novels (Atlantic)
- **Alanis Morissette** Flavors Of Entanglement (Warner Brothers)
- **The Presets** Apocalypse (Modular)
- **Royworld** Man In The Machine (Virgin)
- **Paul Weller** 22 Dreams (Island)

June 9 and beyond

Albums

- **Nouvelle Vague** NV3 (Peacefrog) (June 10)
- **Pop Levi** Never Never Love (Ninja Tune) (July 14)
- **The Subways** All Or Nothing (Infectious) (June 16)
- **Martha Wainwright** I Know You're Married But... (Drowned In Sound) (June 10) RN
- **Doug Walker** Fear Together (Warner Brothers) (June 16)
- **Sonny J** Disastro (Stateside) (June 9)

Mariah Carey E=MC² (Def Jam)

Mercury will get Mariah Carey's album campaign off to a flying start this week as the star hits town for a run of high-profile promotional appearances to accompany the release of lead single *Touch My Body*.

Leading the promotion is an appearance at Selfridges in London tomorrow (Tuesday), where the singer will take part in a signing session at the Sienna Café in the store's central atrium. More than 2,000 fans are expected to attend the event which will see 400 competition winners meet the star and get copies of the single signed by Carey.

Carey will then follow in the footsteps of Mercury Records cohort Kanye West by co-hosting Channel 4's *The Friday Night Project*.

E=MC², Carey's second album for Mercury, will be released on April 14. The major is partnering with Elizabeth Arden, the distributor behind Carey's M fragrance, to bulk up the physical product, and will give away samples of the fragrance with copies of the album.

Product manager Shyamala Tharmendiran says Mercury is keen to keep an air of class to the campaign. "We wanted to ensure everything was bigger, better and classier than last time around," she says.

Media got its first taste of the album in February when Def Jam chairman Antonio LA Reid hosted the Def Jam Sessions in London, where he played tracks from both Carey's and Janet Jackson's new albums.

CAST LIST Press: Louise Elliot Taylor, Mercury. TV: Mayne, Mercury. Holly Davies, Mercury. Marketing: Shyamala Tharmendiran, Mercury. Regional radio: Alex Whitcombe, Mercury. Radio: Rob Pascoe, Mercury. Digital: Clive Cawley, Mercury. Sales:

Catalogue reviews

Spirit: Time Circle (1968-1972)/Clear/Feedback (SPV Yellow SPV42402/12/22)



Spirit's eclectic early recordings are given a welcome outing here, with 1969's *Clear* and 1972's *Feedback* among the band's best. *Clear* is a fluent, jazzy melange, with psychedelic colourings, while *Feedback* is a more serious rock album. *Time Circle* is a double-disc set from the band's extremely productive first two years - disparate and diverse, with 45 tracks including most of the brilliant *Twelve Dreams Of Dr Sardonius* album plus a bunch of B-sides and rarities.

Mott The Hoople: Roll Away The Stone - The Best of (Music Club Deluxe MCDLX 062)



Led by the enigmatic Ian Hunter and with just six hits to their name, Mott The Hoople were not a massively successful band but they were influential, with Queen, Kiss and even REM citing their work. This extremely welcome and very reasonably-priced double-disc set boasts 36 prime studio recordings and includes their classic Bowie-penned and produced debut hit *All The Young Dues*, *Roll Away The Stone* and *Honolulu Boogie* among the highlights.

Lloyd Price: Mr. Personality (Shout SHOUT 43)



Not as successful as Little Richard or Chuck Berry, Lloyd Price was nevertheless a very influential early rock and roll/R&B singer who hit the ground running when his *Lawdy Miss Clawdy* became a major hit in 1952. He continued to score with songs like *Personality*, *Stagger Lee* and *I'm Gonna Get Married*, all of which are included here alongside lesser-known nuggets from his early period with ABC Paramount Records.

Alan Jones

Don't Care, **Jamie Lidell** A Little Bit Of Feel Good, **Madonna** feat. **Justin Timberlake** 4 Minutes, **Radiohead** Nude

Capital

Adele Cold Shoulder, **Alphabeat** Fascination, **Cahill** feat. **Nikki**

Belle Trippin' On You, **Cherish** Killa, **Chris Brown** With You, **David Jordan** Move On, **Duffy** Mercy, **Estelle** feat. **Kanye West** American Boy, **Flo-Rida** feat. **T-Pain** Low, **Fragma** Toca's Miracle, **Gabriella Cilmi** Sweet About Me, **Girls Aloud** Can't

Speak French, **Gnarls Barkley** Run, **James Blunt** Carry You Home, **Jordin Sparks** Tattoo, **Kate Nash** Merry Happy, **Kelly Rowland** feat. **Travis McCoy** Daylight, **Leona Lewis** Better In Time, **Madonna** feat. **Justin Timberlake** 4 Minutes, **Mariah**

Carey *Touch My Body*, **Natasha Bedingfield** feat. **Sean Kingston** Love Like This, **Newton Faulkner** I Need Something, **Nickelback** Rockstar, **One Republic** Stop And Stare, **Panic At The Disco** Nine In The Afternoon, **Rihanna** Take A Bow, **Robyn** Who's That Girl,

Sam Sparro Black & Gold, **Scouting For Girls** Heartbeat, **Sugababes** Denial, **Taio Cruz** feat. **Luciana** Come On Girl, **The Feeling** Without You, **The Hoosiers** Cops And Robbers, **The Kooks** Always Where I Need To Be, **Timbaland** feat. **Keri**

Hison/Nicole Scherzinger Screamin', **Timbaland** presents **One Republic** Apologize, **Usher** feat. **Young Jeezy** Love In This Club, **Yael Naim** New Soul



Exposure.

by Alan Jones

It is two weeks since Duffy's *Mercy* surrendered its sales chart title to **Estelle and Kanye West's** *American Boy* but it continues to dominate the radio airplay chart, where it is number one for the seventh week in a row, increasing its audience to 84.48m, with a best-yet tally of 2,675 plays.

Leona Lewis, still at number two with *Better In Time*, and *OneRepublic*, placed third with *Stop & Stare*, continue to draw closer to Duffy but there is still a very big gap to be bridged, with the former drawing a 62.82m audience and the latter 55.06m.

American Boy could be *Mercy's* eventual conqueror here, too: it jumps 10-4 this week, with impressive gains of 45.98% on plays (up from 994 to 1,451) and 41.26% on audience (up from 35.91m to 50.73m). It has been given a big boost by Radio One, where it was aired 23 times last week, and is the

station's second most-played track (with Madonna's *4 Minutes*) behind *Gnarls Barkley's* *Run*. *American Boy* is also getting great support from 95.8 Capital FM, where it was aired 54 times last week – a tally beaten only by the 57 spins the station gave *Mercy*.

On TV, the videoclip for *American Boy* leaps 4-1 this week, ending the four-week reign of *H Two O's* *What's It Gonna Be*. Aired 445 times last week, it leapfrogs *Taio Cruz's* *Come On Girl*, which moves 3-2 with 380 spins, in a top five made up of urban songs.

Back on the radio airplay chart, the week's most impressive move comes from *Scouting For Girls*, whose fourth single *Heartbeat* quickens 19-5, its pace exceeding even Madonna's *4 Minutes*, which explodes 18-6.

Radio did not pay much heed to *Scouting For Girls'* first single, *It's Not About You*, which had a

sales peak of 31 and an airplay peak of 54 – but they have been doing penance ever since, with follow-up *She's So Lovely* reaching number two and *Elvis Ain't Dead* spending a fortnight at number one, exceeding their sales chart peaks of seven and eight.

Heartbeat received 918 plays from the Music Control panel last week, with support from 67 of the 119 stations polled providing it with an audience of 46.13m. Among its most important supporters were *Radio One*, where it was played 16 times, and *Radio Two* (15). Between them, they contributed 32.86m of the track's audience, a 71.23% share – but it was given even greater support on *Virgin*, where its 33 spins were the station's seventh highest tally.

alan@musicweek.com

TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	6	Estelle Feat. Kanye West <i>American Boy</i> / Atlantic	445	21	14	Timbaland Feat. Keri Hilson/Nicole Scherzinger <i>Scream</i> / Interscope	239
2	3	Taio Cruz Feat. Luciana <i>Come On Girl</i> / 4th & Broadway	380	22	27	Sam Sparro <i>Black & Gold</i> / Island	222
3	1	H Two O Feat. Platnum <i>What's It Gonna Be</i> / Hard2beat	364	23	25	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> / Columbia	201
4	7	Flo-Rida Feat. T-Pain <i>Low</i> / Atlantic	354	24	16	Kylie Minogue <i>Wow</i> / Parlophone	189
5	2	Chris Brown <i>With You</i> / Jive	349	25	32	Timbaland Presents One Republic <i>Apologize</i> / Interscope	178
6	10	One Republic <i>Stop And Stare</i> / Interscope	340	26	189	Kelly Rowland <i>Daylight</i> / RCA	167
7	7	Leona Lewis <i>Better In Time/Footprints In The Sand</i> / Syco	328	27	24	Adele <i>Chasing Pavements</i> / XL	166
8	4	Rihanna <i>Don't Stop The Music</i> / Def Jam	324	28	114	The Wideboys Feat. Shaznay Lewis <i>Daddy O</i> / AATW	165
9	9	Nickelback <i>Rockstar</i> / Roadrunner	314	29	28	Basshunter Feat. DJ Mental Theos <i>Now You're Gone</i> / Hard2beat	162
10	12	Gnarls Barkley <i>Run</i> / Warner Brothers	306	29	36	Lupe Fiasco Feat. Matthew Santos <i>Superstar</i> / Atlantic	162
11	5	Duffy <i>Mercy</i> / A&M	305	31	40	Natasha Bedingfield <i>Love Like This</i> / RCA	159
12	20	Mariah Carey <i>Touch My Body</i> / Def Jam	301	32	22	Addictive Feat. T2 <i>Gonna Be Mine</i> / 2NV/Gusto	156
13	11	Kelly Rowland <i>Work</i> / RCA	272	33	29	The Feeling <i>I Thought It Was Over</i> / Island	154
13	13	Utah Saints <i>Something Good 08</i> / Data	272	34	30	Soulja Boy Tellem <i>Yahhh!</i> / Interscope	152
15	31	Britney Spears <i>Break The Ice</i> / Jive	271	35	26	Fragma <i>Toca's Miracle 2008</i> / Positiva	150
16	18	Alphabeat <i>Fascination</i> / Charisma	262	36	37	September <i>Cry For You</i> / Hard2beat	137
17	15	Girls Aloud <i>Can't Speak French</i> / Fascination	255	38	35	Jay Sean <i>Maybe</i> / 2Point9	135
18	19	Panic At The Disco <i>Nine In The Afternoon</i> / Decaydance/Fueled By Ramen	248	39	39	Snoop Dogg <i>Sensual Seduction</i> / Geffen	130
19	17	Sugababes <i>Denial</i> / Island	243	39	Re-entry	Alicia Keys <i>No One</i> / J	130
20	21	The Kooks <i>Always Where I Need To Be</i> / Virgin	242				

© 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, Chart Show TV, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, QTV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

Instore

Asda

Instore Display: James, Rolling Stones, Tammy Wynette, The Courtneers

Borders

Instore Display: Camille, Rolling Stones, Tammy Wynette, The Courtneers

CWNN

Album of the week: Crystal Castles
Instore Display: Spack Mountain, The Accidental, The Breeders, The Last Shadow Puppets

HMV

Instore Display: Elliot Minor, Foo Fighters, James, Natasha Bedingfield Feat Sean Kingston, Nine Inch Nails, The Rolling Stones, Sam Sparro, Scouting For Girls, The Breeders, The Courtneers

Morrisons

Instore Display: David Garrett, Mike Ball, Panic At The Disco

Pinnacle

MOJO: Alan Lomax, Barry Adamson, Caz Mechanic, Knocker Jungle, South San Gabriel/Centromatic, The Indelicates

Selecta: Devotchka, NizInpi, Slaves To Gravity, The Cloud Room, The Sward

Sainsburys

Album of the week: Michael McDonald

Instore Display: Estelle, Ram

WH Smith

Instore Display: Rolling Stones, Tammy Wynette

Woolworths

Instore Display: Madonna, Mariah Carey, Mika, Rem, Rolling Stones, Tammy Wynette, The Courtneers, The Feeling, The Kooks, The Wombats

Zavvi

Instore Display: In Flames, Long Bladders, Rolling Stones, The Breeders, The Courtneers

MTV2 Top 10

This	Last	Artist Title / Label
1	1	Panic At The Disco <i>Nine In The Afternoon</i> / Decaydance/Fueled By Ramen
1	11	Bullet For My Valentine <i>Hearts Burst Into Fire</i> / 20-20
3	4	The Kooks <i>Always Where I Need To Be</i> / Virgin
4	2	The Enemy <i>This Song Is About You</i> / Warner Brothers
5	6	The Futureheads <i>The Beginning Of The Twist</i> / Nul
6	2	Jimmy Eat World <i>Always Be</i> / Interscope
7	4	We Are Scientists <i>After Hours</i> / Virgin
8	7	Guillemots <i>Get Over It</i> / Polydor
9	17	Radiohead <i>Nude</i> / XL
10	23	The Last Shadow Puppets <i>The Age Of The Understatement</i> / Domino

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

Kerrang! Top 10

This	Last	Artist Title / Label (Distributor)
1	3	Nickelback <i>Rockstar</i> / Roadrunner
2	9	Simple Plan <i>When I'm Gone</i> / Lava
3	1	Paramore <i>Misery Business</i> / Fueled By Ramen
4	5	30 Seconds To Mars <i>From Yesterday</i> / Virgin
5	3	Panic At The Disco <i>Nine In The Afternoon</i> / Decaydance/Fueled By Ramen
5	7	Elliot Minor <i>Parallel Worlds</i> / Repossession
7	1	Foo Fighters <i>Long Road To Ruin</i> / Columbia
8	5	Jimmy Eat World <i>Always Be</i> / Interscope
9	8	My Chemical Romance <i>Teenagers</i> / Reprise
10	10	Linkin Park <i>Given Up</i> / Warner Brothers

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

Radio Playlists (cont)

Virgin

Adele *Chasing Pavements*; **Amy Macdonald** *Run*; **Amy Macdonald** *This Is The Life*; **Duffy** *Mercy*; **Foo Fighters** *Cheer Up*; **Boys (Your Make Up Is Running)**; **Foo**

Fighters *Long Road To Ruin*; **Jack Johnson** *If I Had Eyes*; **James Blunt** *Carry You Home*; **Manic Street Preachers** *Umbrella*; **Newton Faulkner** *Dream Catch Me*; **Newton Faulkner** *I Need Something*; **Nickelback** *Rockstar*; **One Night Only** *Just For Tonight*

One Republic *Stop And Stare*; **Panic At The Disco** *Nine In The Afternoon*; **Plain White T's** *Hey There Delilah*; **REM** *Supernatural*; **Scouting For Girls** *Heartbeat*; **The Enemy** *This Song Is About You*; **The Feeling** *I Thought It Was Over*; **The Feeling**

Without You; **The Hoosiers** *Coos And Robbers*; **The Hoosiers** *Goodbye Mr A*; **The Kooks** *Always Where I Need To Be*

Galaxy A list:

Basshunter *feat. DJ Mental Theos*

Now You're Gone; **Britney Spears** *Piece Of Me*; **Caillit** *Trippin On You*; **Caris Brown** *With You*; **Dave Armstrong & Redroche** *feat. H-Boogie* *Love Has Gone*; **Duffy** *Mercy*; **Estelle** *feat. Kanye West* *American Boy*; **Flo-Rida** *feat. T-Pain* *Low*; **Fragma** *Toca's Miracle*

2008; **J Holiday** *Bed*; **Leona Lewis** *Better In Time*; **Rihanna** *Don't Stop The Music*; **Taio Cruz** *feat. Luciana* *Come On Girl*; **Timbaland** *feat. Keri Hilson/Nicole Scherzinger* *Scream*



MusicWeek
05.04.08

The UK Radio Airplay Chart



This wk	Last wk	Wks chart	Sales chart	Artist Title Label	Total Plays	Plays % +/-	Total Aud.(m)	Aud% +/-
1	1	11	3	Duffy Mercy A&M	2675	1.71	84.5	2.41
2	2	3	6	Leona Lewis Better In Time/Footprints In The Sand Syco	1764	26.45	62.82	8.44
3	3	10	9	One Republic Stop And Stare Interscope	1450	1.54	55.06	-4.72
4	10	5	1	Estelle Feat. Kanye West American Boy Atlantic	1451	45.98	50.73	41.27
5	20	3	40	Scouting For Girls Heartbeat Epic	918	67.52	46.13	73.03
6	19	2	5	Madonna Feat. Justin Timberlake 4 Minutes Warner Brothers	975	72.87	41.55	53.32
7	8	2		Newton Faulkner I Need Something Ugly Truth Ugly Truth	329	19.64	41.11	13.41
8	4	11	7	Nickelback Rockstar Roadrunner	1879	-1.67	39.21	-1.8
9	7	6	71	The Kooks Always Where I Need To Be Virgin	888	3.38	36.84	-0.46
10	17	6	20	James Blunt Carry You Home Atlantic	782	9.22	33.78	21.08
11	9	12	17	Rihanna Don't Stop The Music Def Jam	1695	-4.23	32.78	-9.4
12	11	5	18	Sugababes Denial Island	1100	-5.9	32.04	-7.93
13	14	5	12	Utah Saints Something Good 08 Data	553	6.14	28.87	-2.07
14	21	5	16	Panic At The Disco Nine In The Afternoon Decaydance/Fueled By Ramen	809	9.92	27.82	4.55
15	5	4	11	Girls Aloud Can't Speak French Fascination	1260	18.09	27.48	-26.84
16	29	4	23	Guillemots Get Over It Polydor	410	-2.15	26.68	30.66
17	23	4	42	Gabriella Cilmi Sweet About Me Island	152	13.43	26.38	16.21
18	25	3	4	Sam Sparro Black & Gold Island	590	22.41	26.21	19.24
19	22	4	8	Chris Brown With You Jive	989	7.73	26.19	8.99
20	13	24	27	Timbaland Presents One Republic Apologize Interscope	1184	-10.17	25.35	-15.84
21	18	14	21	Adele Chasing Pavements XL	1262	-14.61	24.69	-8.93
22	12	5	13	Taio Cruz Feat. Luciana Come On Girl 4th & Broadway	813	-4.01	23.69	-27.06
23	16	5	32	Gnarls Barkley Run Warner Brothers	354	7.93	23.25	-16.88
24	27	26	37	Mark Ronson Feat. Amy Winehouse Valerie Columbia	828	-7.8	21.84	0.83
25	24	26	39	Take That Rule The World Polydor	987	-2.18	21.52	-2.76

Radio Growers Top 10

This	Artist Title	Plays	Total	Incr
1	Estelle Feat. Kanye West American Boy	1451	457	
2	Madonna 4 Minutes	975	411	
3	Scouting For Girls Heartbeat	918	370	
4	Leona Lewis Better In Time	1764	369	
5	Natasha Bedingfield Love Like This	841	333	
6	The Hoosiers Cops And Robbers	266	266	
7	The Script We Cry	336	245	
8	Adele Cold Shoulder	297	193	
9	Girls Aloud Can't Speak French	1260	193	
10	Groove Armada Song 4 Mutya (Out Of Control)	259	174	

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

Key
■ Highest new entry
■ Highest climber
■ Audience increase
■ Audience increase +50%

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 106.3 Bridge FM, 107.5 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 95 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 96.4 FM BRMB, 95.4 FM The Wave, 96.9

This wk	Last wk	Wks chart	Sales chart	Artist Title Label	Total Plays	Plays % +/-	Total Aud.(m)	Aud% +/-
26	53	1		Natasha Bedingfield Love Like This RCA	841	0	21.36	0
27	85	1		The Feeling Without You Island	338	0	20.47	0
28	28	7	22	Timbaland Feat. Hilson/Scherzinger Scream Interscope	579	-10.92	20.14	-2.33
29	30	5	45	The Futureheads The Beginning Of The Twist Nui	277	-18.05	20.07	-0.84
30	34	4	76	Rem Supernatural Superserious Warner Brothers	480	28.69	19.47	11.38
31	15	14	50	The Feeling I Thought It Was Over Island	875	-32.74	18.78	-33.4
32	83	1		Goldfrapp Happiness Mute	206	0	18.39	0
33	36	4	99	Mariah Carey Touch My Body Def Jam	827	16.97	18.38	10.46
34	6	9	10	Alphabeat Fascination Charisma	863	-5.27	18.28	-51.16
35	37	3		Fragma Toca's Miracle 2008 Positiva	546	-7.3	18.06	12.45
36	180	1		The Script We Cry RCA	336	0	17.27	0
37	40	20	46	Alicia Keys No One J	845	2.67	16.82	14.34
38	68	1		Foo Fighters Cheer Up, Boys (Your Make Up Is Running) RCA	264	0	16.27	0
39	45	3	2	Flo-Rida Feat. T-Pain Low Atlantic	384	25.08	16.16	18.48
40	80	1		Radiohead Nude XL	67	0	15.39	0
41	Re-entry			Scissor Sisters I Don't Feel Like Dancin' Polydor	398	0	15.24	0
42	31	17	59	Mika Relax Take It Easy Casablanca/Island	1130	-5.75	15.01	-22.87
43	Re-entry			Take That Shine Polydor	516	0	14.5	0
44	38	12	34	One Night Only Just For Tonight Vertigo	605	-9.02	14.45	-6.29
45	33	14	25	Kylie Minogue Wow Parlophone	789	-17.3	13.65	-22.71
46	60	60	80	Snow Patrol Chasing Cars Fiction	598	3.1	13.39	2.76
47	42	16	44	Scouting For Girls Elvis Ain't Dead Epic	715	-3.51	12.94	-11.43
48	24	38		Leona Lewis Bleeding Love Syco	368	-22.2	12.88	4.29
49	96	1		Jack Savoretti Gypsy Love De Angelis	60	0	12.67	0
50	26	15	26	Kelly Rowland Work RCA	608	-12.14	12.66	-41.79

Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	Newton Faulkner I Need Something / Ugly Truth	41.11
2	The Feeling Without You / Island	20.47
3	Goldfrapp Happiness / Mute	18.39
4	Fragma Toca's Miracle 2008 / Positiva	18.06
5	The Script We Cry / RCA	17.27
6	Foo Fighters Cheer Up, Boys (Your Make Up Is Running) / RCA	16.27
7	Radiohead Nude / XL	15.39
8	Jack Savoretti Gypsy Love / De Angelis	12.67
9	The Last Shadow Puppets The Age Of The Understatement / Domino	11.89
10	Leon Jean Marie Bed Of Nails / Island	11.21
11	September Cry For You / Hard2beat	11.18
12	Ben's Brother Stuttering (Kiss Me Again) / Relentless	11.12
13	Cahill Feat. Nikki Belle Trippin' On You / 3 Beat Blue	11.00
14	Wiley Wearing My Rolex / Asylum	10.72
15	ABC The Very First Time / TBC	9.96
16	Sparkadia Too Much To Do / Ark	9.89
17	Black Kids I'm Not Gonna Teach Your Boyfriend How To Dance With You / Almost Gold	9.86
18	Phil Campbell Maps (How I Feel About You) / Safe House Recordings	9.70
19	Eagles What Do I Do With My Heart? / Polydo	9.36
20	Adele Cold Shoulder / XL	9.17

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

Chiltern FM, 96.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, Beacon FM, Beat 105 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, SWR FM, Hallam FM, Heart 106.2 FM, Imagine FM, Invicta FM, IDW Radio, Jazz FM, Juice 107.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Teesside), Manx, Maria FM, Metro Radio, MFM 103.4, Munster FM, Mix 95, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orish 1 FM, O102.9 FM, O103, O95, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, S3R FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9

On The Radio This Week

Radio 1

Colin Murray Record Of The Week
The Black Keys - Strange Times
Edith Bowman Record Of The Week
Cage The Elephant - In One Ear
Greg James Record Of The Week
Cahill feat. Nikki Belle - Trippin' On You
Jo Whaley Record Of The Week
Santogold, Les Artistes
Scott Mills Record Of The Week
Against Me! - Stop!
Weekend Anthem - Black Kids - I'm Not Gonna Teach Your Boyfriend How To Dance With You
Zane Lowe Record Of The Week
Dan Le Sac Vs Scroobius Pip - Look For The Woman

Radio 2

Album Of The Week - Michael Macdonald - Soul Speak
Mark Radcliffe & Stuart Maconie
Radiohead (Tue)
Mike Harding - Tim O'Brien (Mon)
Record Of The Week - Jack McManus - Bang On The Piano

6Music

Albums Of The Day - The Black Keys - Attack & Release, REM - Accelerate, Gnarls Barkley - The Odd Couple, Moby - Last Night
Bruce Dickinson Interview
Nightwish (Fri)
Chris Hawkins - Live Performance, Def Leppard (Sun)
Natasha - Record Of The Week
Jamie Lidell - A Little Bit Of Feel Good
Nemone - Video Of The Week
Santogold, Les Artistes
Steve Lamacq - Live Performance
Radiohead (Tue)

One Network

Kevin Tume Of The Week - Royworld - Dust
Late Night Love Song - Beth Rowley - So Sublime

Radio 3

Composer Of The Week - Manuel De Falla

XFM

Alex Zane Record Of The Week
Gnarls Barkley - Run
Dave Berry Record Of The Week
The Last Shadow Puppets - The Age Of The Understatement
Jo Good Record Of The Week
Goldfrapp - Happiness

On The Box This Week

BBC 1

Friday Night With Jonathan Ross
Radiohead

Channel 4

4Music - Mariah Carey (Sat)
Album Chart Show - The Hoosiers (Fri)
Freshly Squeezed - Felix Da Housecat (Weds), Moby (Tues), Roisin Murphy (Mon), The Courtneers (Mon), The Kooks (Thurs)
The Paul O'Grady Show - KT Tunstall (Tues), Mariah Carey (Fri), Roger Daltrey (Weds)
T4 - Black Kids, Mariah Carey, Scouting For Girls

ITV

Soundtrack To My Life - Shaggy (Wednesday)
This Morning - Jonathan Ansell (Fri), Kris Kristofferson (Wed), Newton Faulkner (Thurs)



Datafile Exposure

MusicWeek.
05.04.08

Top 10 Play.com Pre-order

This	Artist / Title
1	The Kooks / Konk
2	Madonna / Hard Candy
3	The Courteeners / St Jude
4	Portishead / Third
5	Whitesnake / Good To Be Bad
6	Def Leppard / Songs From The Sparkle Lounge
7	Elliot Minor / Elliot Minor
8	Dream Theater / Greatest Hits
9	Pendulum / In Silico
10	Mariah Carey / E=MC²

Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	REM / Accelerate (special edition)
2	Portishead / Third
3	The Kooks / Konk
4	Gabrielle Cilmi / Lessons To Be Learned
5	Beth Rowley / Little Dreamer
6	Whitesnake / Good To Be Bad (1st edition)
7	Def Leppard / Songs From The Sparkle Lounge
8	Madonna / Hard Candy
9	Joe Satriani / Professor
10	Satchafunkilus and the Musterion of Rock
10	The Rolling Stones / Shine A Light

Top 10 Shazam Pre-order

This	Artist / Title
1	Wiley / Wearing My Rolex
2	Sam Sparro / Black And Gold
3	September / Cry For You
4	Usher / Love In This Club
5	Cahill / Trippin On You
6	The Count & Sinden / Beeper
7	Garage James feat. Clare Evers / Snowflake
8	Mariah Carey / Touch My Body
9	Cherish feat. Yung Joc / Killa
10	Fragma / Toca's Miracle 2008

Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	2	Gnarls Barkley Run / Warner Brothers	25	25	20060	
2	14	Estelle Feat. Kanye West American Boy / Atlantic	23	17	19143	
2	15	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	23	16	19220	
4	4	The Kooks Always Where I Need To Be / Virgin	22	23	15290	
5	4	The Futureheads The Beginning Of The Twist / Nul	21	23	18285	
5	10	Guillemots Get Over It / Polydor	21	20	16959	
5	10	One Republic Stop And Stare / Interscope	21	20	16223	
8	1	Utah Saints Something Good '08 / Data	20	27	18208	
8	4	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	20	23	16990	
8	10	Sam Sparro Black & Gold / Island	20	20	15645	
11	13	Duffy Mercy / A&M	19	18	14707	
11	22	Foo Fighters Cheer Up, Boys (Your Make Up Is Running) / RCA	19	12	14516	
13	4	Girls Aloud Can't Speak French / Fascination	17	23	11684	
13	5	Leona Lewis Better In Time / Syco	17	22	12810	
13	9	Newton Faulkner I Need Something / Ugly Truth	17	21	14525	
16	19	The Last Shadow Puppets The Age Of The Understatement / Domino	16	14	10656	
16	26	Scouting For Girls Heartbeat / Epic	16	10	15371	
18	17	Sugababes Denial / Island	15	15	11397	
19	21	Chris Brown With You / Jive	14	13	11945	
20	17	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	13	15	9942	
21	3	Taio Cruz Feat. Luciana Come On Girl / 4th & Broadway	12	24	9937	
21	31	Goldfrapp Happiness / Mute	12	9	8442	
23	26	Black Kids I'm Not Gonna Teach Your Boyfriend How To Dance With You / Almost Gold	11	10	8100	
23	26	Flo-Rida Feat. T-Pain Low / Atlantic	11	10	9090	
23	34	Fragma Toca's Miracle 2008 / Positiva	11	8	7697	
23	49	Kanye West Flashing Lights / Def Jam	11	6	8835	
27	23	Wiley Wearing My Rolex / Asylum	10	11	4788	
27	31	The Wombats Backfire At The Disco / 14th Floor	10	9	7825	
27	38	Usher Feat. Young Jeezy Love In This Club / RCA	10	7	5645	
27	58	Radiohead Nude / XL	10	5	6407	

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

Radio Two Top 30

This	Last	Artist / Title / Label
1	1	Gabriella Cilmi Sweet About Me / Island
2	7	Newton Faulkner I Need Something / Ugly Truth
3	3	James Blunt Carry You Home / Atlantic
4	3	Leona Lewis Better In Time / Syco
4	10	Scouting For Girls Heartbeat / Epic
4	23	The Feeling Without You / Island
7	3	Duffy Mercy / A&M
8	2	One Republic Stop And Stare / Interscope
8	7	REM Supernatural Superserious / Warner Brothers
10	16	The Kooks Always Where I Need To Be / Virgin
10	80	The Script We Cry / RCA
12	12	Ben's Brother Stuttering (Kiss Me Again) / Relentless
12	16	Estelle Feat. Kanye West American Boy / Atlantic
12	22	Leon Jean Marie Bad Of Nails / Island
12	23	Goldfrapp Happiness / Mute
12	23	Radiohead Nude / XL
12	80	Phil Campbell Maps (How I Feel About You) / Safe House Recordings
18	20	Eagles What Do I Do With My Heart / Polydor
19	12	ABC The Very First Time / tbc
19	16	Jack Savoretti Gypsy Love / De Angelis
21	12	Sparkadia Too Much To Do / Ark
21	35	Jack Johnson Hope / Brushfire/Island
22	11	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers
24	32	James Whiteboy / Mercury
24	80	Guillemots Get Over It / Polydor
26	11	Roisin Murphy You Know Me Better / EMI
26	16	Sugababes Denial / Island
26	20	Jamie Lidell A Little Bit Of Feel Good / Warp
26	35	Helen Boulding Way To Go / Maid In Sheffield
26	80	Adele Cold Shoulder / XL

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

Last.fm Hype chart

This	Last	Artist / Title / Label
1	New	Panic! At The Disco We're So Staring / Fueled by Ramen
2	New	REM I'm Gonna DJ / Warner Bros
3	New	Duffy I'm Scared / A&M
4	New	In Flames Abnegation / Nuclear Blast
5	New	Neon Neon I Lust U / Lex
6	New	Neon Neon Dream Cars / Lex
7	New	Crystal Castles Chimewave (Crystal Castles Vs Health) / Last Gang
8	New	Estelle feat. Kanye West American Boy / Atlantic
9	New	Elbow One Day Like This / Fiction
10	New	Hercules and Love Affair True False/Fake Real / DFA

Source: Last.fm.

Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Duffy Mercy / A&M	2592	2522	50097	
2	2	Nickelback Rockstar / Roadrunner	1860	1881	30618	
3	1	Leona Lewis Better In Time / Syco	1706	1337	28780	
4	3	Rihanna Don't Stop The Music / Def Jam	1687	1760	29067	
5	5	One Republic Stop And Stare / Interscope	1411	1389	24353	
6	13	Estelle Feat. Kanye West American Boy / Atlantic	1396	940	21493	
7	11	Girls Aloud Can't Speak French / Fascination	1276	1040	15503	
8	4	Adele Chasing Pavements / XL	1217	1428	19794	
9	7	Timbaland Presents One Republic Apologize / Interscope	1178	1313	25221	
10	9	Mika Relax Take It Easy / Casablanca/Island	1111	1177	14750	
11	10	Sugababes Denial / Island	1080	1145	14936	
12	12	Take That Rule The World / Polydor	972	996	18227	
13	15	Chris Brown With You / Jive	968	888	14141	
13	34	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	927	533	14277	
13	35	Scouting For Girls Heartbeat / Epic	885	526	13214	
16	18	Alicia Keys No One / J	840	821	14484	
17	17	Alphabeat Fascination / Charisma	833	861	9222	
18	36	Natasha Bedingfield Love Like This / RCA	832	501	11722	
19	8	The Feeling I Thought It Was Over / Island	830	1263	14517	
20	21	The Kooks Always Where I Need To Be / Virgin	809	760	11360	
21	16	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	806	877	18059	
22	24	Mariah Carey Touch My Body / Def Jam	797	683	13874	
23	19	Taio Cruz Feat. Luciana Come On Girl / 4th & Broadway	789	801	13570	
24	14	Kylie Minogue Wow / Parlophone	772	913	9009	
25	23	James Blunt Carry You Home / Atlantic	755	689	10975	
26	25	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	750	660	10707	
27	22	Scouting For Girls Elvis Ain't Dead / Epic	713	738	12135	
28	20	Michael Buble Lost / Reprise	690	786	10997	
29	26	Kelly Rowland Work / RCA	599	657	11181	
30	27	One Night Only Just For Tonight / Vertigo	595	630	9578	

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

Adult Contemporary Top 10

This	Last	Artist / Title / Label
1	1	Duffy Mercy / A&M
2	2	Nickelback Rockstar / Roadrunner
3	6	Leona Lewis Better In Time / Syco
4	5	Rihanna Don't Stop The Music / Def Jam
5	4	Timbaland Presents One Republic Apologize / Interscope
6	3	Adele Chasing Pavements / XL
7	9	Mika Relax Take It Easy / Casablanca/Island
8	10	Take That Rule The World / Polydor
9	11	One Republic Stop And Stare / Interscope
10	8	Mark Ronson Feat. Amy Winehouse Valerie / Columbia

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

Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label
1	1	Duffy Mercy / A&M
2	2	Nickelback Rockstar / Roadrunner
3	3	One Republic Stop And Stare / Interscope
4	6	Leona Lewis Better In Time / Syco
5	4	Rihanna Don't Stop The Music / Def Jam
6	12	Estelle Feat. Kanye West American Boy / Atlantic
7	10	Girls Aloud Can't Speak French / Fascination
8	5	Timbaland Presents One Republic Apologize / Interscope
9	8	Take That Rule The World / Polydor
10	14	Sugababes Denial / Island

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

Rhythmic Top 10

This	Last	Artist / Title / Label
1	1	Rihanna Don't Stop The Music / Def Jam
2	8	Duffy Mercy / A&M
3	2	Mariah Carey Touch My Body / Mercury
4	3	Britney Spears Piece Of Me / Jive
5	11	Estelle Feat. Kanye West American Boy / Atlantic
6	4	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope
7	12	Madonna 4 Minutes / Maverick
8	7	Chris Brown With You / Zomba
9	16	Taio Cruz Feat. Luciana Come On Girl / Island
10	15	Utah Saints Something Good '08 / Data

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Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

For a much deeper selection of airplay charts, not to mention more radio playlist and promo information, check Music Week's new Datasite at www.musicweek.com

Club charts

by Alan Jones

It has been six years since Chicago house DJ Mark Picchiotti's **Basstoy** topped the club chart with 'Runnin'. It went on to reach number 13 on the sales chart but, immersed in other projects, Picchiotti has only now come up with a follow-up. Entitled 'Turn It Up', it climbs 9-1 on the Upfront Chart this week, easing past Kelly Rowland's Daylight, which moves 6-2.

'Turn It Up' is currently being supported by the likes of The Freemasons, The Sharp Boys, Grant Nelson, DONS, M&S and Paul Masterson, to name but a few. With mixes from ATFC, Mischa Daniels, Kenny Hayes and Picchiotti himself, 'Turn It Up' pulls up short of giving the All Around The World label its third number one in four weeks on the

Commercial Pop chart, where it is runner-up to Mariah Carey's Touch My Body.

Carey looked to have missed the boat last week when Touch My Body was placed second behind September's Cry For You, but it was strong enough to put that disappointment behind it and stormed to the summit this week with a 21.7% margin over the Basstoy track.

Touch My Body is Carey's first single since 'Say Somethin'', which had to settle for a number five placing on the Commercial Pop chart in 2006.

Snoop Dogg's Sensual Seduction is number one on the Urban Chart for the fifth week in a row, but it is running out of steam and is now only 9% ahead of its nearest challenger. Logic and basic

maths suggest there might be a new number one next week, as its closest rival, Flo Rida's Low, has moved 6-5-4-3-2 in the last four weeks.

UPFRONT CHART BREAKERS: 1 Let It Go - Keyshia Cole feat. Missy Elliott & Lil' Kim, 2 Wearing My Rolex - Wiley, 3 Lord Of The Strings - The Power Lords, 4 Piece Of Heaven - The Beat Players, 5 We Cry - The Script, 6 Right By Your Side - N-Force Vs. Darren Styles, 7 Ring My Bell - Magna Kartah, 8 4 Minutes - Madonna, 9 Let It Go - Brit & Alex, 10 Doesn't Matter - Hypasonic Vs. Jorg Schmid.

alan@musicweek.com



Turning up again: Basstoy shoots to number one in Upfront chart

Upfront Club Top 40

This	Last	Wks	Artist Title / Label
1	9	4	Mark Picchiotti presents Basstoy feat. Dana Devine Turn It Up / AATW
2	6	3	Kelly Rowland feat. Travis Mccoy Daylight / RCA
3	23	2	The Wideboys feat. Shaznay Lewis Daddy O / AATW
4	1	3	David Jordan Move On / Mercury
5	12	3	Danny Dove & Steve Smart Need In Me / Loaded
6	26	12	Bob Sinclar presents Fireball What I Want / Yellow/Defected/Data
7	8	4	Das Pop Fool For Love / Ugly Truth
8	22	2	Stonebridge Close To Heaven / Stoneybay
9	5	5	Sam Sparro Black & Gold / Island
10	15	4	Felix Da Housecat Radio / Different
11	1	1	Robyn Who's That Girl / Kanichiwa
12	7	6	Buzz Junkies If You Love Me / AATW
13	4	5	Loveshy AM To PM / AATW
14	2	5	Deepest Blue Miracle / Destined
15	14	8	Cahill feat. Nikki Belle Trippin' On You / 3 Beat Blue
16	18	3	Kirsty Hawkshaw V Kinky Roland Fine Day 2008 / Loverush Digital
17	13	7	Rio De Janeiro / AATW
18	3	4	September Cry For You / Hard2beat
19	19	3	IIO Rapture Reconstruction / Made
20	16	6	Fragma Toca's Miracle 2008 / Positiva
21	1	1	Gusto Disco's Revenge 2008 / AATW
22	11	5	Garage Jams feat. Clare Evers Snowflake / Gusto
23	10	5	Love To Infinity feat. Kelly Llorenna Keep Love Together / AATW
24	1	1	Jerry Ropero feat. Cozi The Storm / Positiva
25	21	10	Utah Saints Something Good 08 / Data
26	17	6	Duffy Mercy / A&M
27	20	6	Pate No.1 feat. Lara Zola Keep Shining (Shining Star) / Big Star
28	2	2	Mariah Carey Touch My Body / Def Jam
29	35	2	Funkerman Speed Up / Defected
30	1	1	Potbelleez Don't Hold Back / Frenetic
31	1	1	The Feeling Without You / Island
32	40	10	Dominatorz Do You Love Me / Loaded
33	27	10	Marco Demark feat. Casey Barnes Tiny Dancer / AATW
34	31	9	H Two O feat. Platinum What's It Gonna Be / Hard2beat
35	24	8	Chromee Needy Girl / Back Yard Recordings
36	25	8	Janet Jackson Feedback / Mercury
37	1	1	Oceanic Insanity / AATW
38	30	7	The Ting Tings Great DJ / Columbia
39	29	10	Kylie Minogue Wow / Parlophone
40	32	9	Yoav Club Thing / Field (Funkerman/Redrocha/Rac/Gutter Mixes)

© Music Week

Commercial Pop Top 30

This	Last	Wks	Artist Title / Label
1	2	3	Mariah Carey Touch My Body / Def Jam
2	6	3	Mark Picchiotti presents Basstoy feat. Dana Devine Turn It Up / AATW
3	10	3	Keyshia Cole feat. Missy Elliott & Lil' Kim Let It Go / Geffen
4	16	2	Funkerman Speed Up / Defected
5	9	3	Dominatorz Do You Love Me / Loaded
6	17	2	Kelly Rowland feat. Travis Mccoy Daylight / RCA
7	15	2	Danny Dove & Steve Smart Need In Me / Loaded
8	12	2	David Jordan Move On / Mercury
9	N	N	Oceanic Insanity / AATW
10	14	3	Beat Players feat. Lara Mcallen Piece Of Heaven / 3 Beat Red
11	1	3	September Cry For You / Hard2beat
12	N	N	The Wideboys feat. Shaznay Lewis Daddy O / AATW
13	N	N	Robyn Who's That Girl / Kanichiwa
14	4	1	Natasha Bedingfield Love Like This / RCA
15	Re	Re	Bob Sinclar presents Fireball What I Want / Yellow/Defected/Data
16	26	2	The Power Lords Lord Of The Strings / Big In Ukraine
17	N	N	N-Force Vs. Darren Styles Right By Your Side / AATW
18	7	4	Loveshy AM To PM / AATW
19	3	4	Love To Infinity feat. Kelly Llorenna Keep Love Together / AATW
20	8	4	Garage Jams feat. Clare Evers Snowflake / Gusto
21	19	5	Buzz Junkies If You Love Me / AATW
22	N	N	Fundo feat. Elena Josepha Awesome / Control
23	Re	Re	Brit & Alex Let It Go / Hometown/Interscope
24	22	6	Fragma Toca's Miracle 2008 / Positiva
25	5	5	Snoop Dogg Sensual Seduction / Interscope
26	N	N	The Script We Cry / RCA
27	18	4	Deepest Blue Miracle / Destined
28	20	6	Cahill feat. Nikki Belle Trippin' On You / 3 Beat Blue
29	13	6	Bob Sinclar feat. Steve Edwards Together / Defected
30	11	3	Soulja Boy Tellem feat. Arab Yahhh! / Interscope

© Music Week

Urban Top 20

This	Last	Wks	Artist Title / Label
1	1	6	Snoop Dogg Sensual Seduction / Interscope
2	3	10	Flo-Rida feat. T-Pain Low / Atlantic
3	4	4	Mariah Carey Touch My Body / Def Jam
4	2	8	Timbaland feat. Keri Hilson/Nicole Scherzinger Scream / Interscope
5	5	20	Keyshia Cole feat. Missy Elliott & Lil' Kim Let It Go / Geffen
6	11	4	Estelle feat. Kanye West American Boy / Atlantic
7	7	2	T-Pain Church / RCA
8	6	3	Soulja Boy Tellem feat. Arab Yahhh! / Interscope
9	17	3	Jay Sean Maybe / 2Point9
10	8	20	Mary J Blige Just Fine / Geffen
11	9	2	Taio Cruz Come On Girl / Island
12	18	2	Kelly Rowland feat. Travis Mccoy Daylight / RCA
13	12	11	Janet Jackson Feedback / Mercury
14	13	9	H Two O feat. Platinum What's It Gonna Be / Hard2beat
15	22	2	Wiley Wearing My Rolex / Asylum
16	10	4	Missy Elliott Ching-A-Ling / Atlantic
17	15	20	Soulja Boy Tellem Crank That (Soulja Boy) / Interscope
18	27	21	Alicia Keys No One / J
19	24	22	J Holiday Bed / Angel
20	20	13	Jay Sean Ride It / 2Point9/Jayded

© Music Week



Dogging the limelight: Fifth week atop the Urban chart for Snoop

Cool Cuts Top 20

This	Artist / Title
1	Pendulum / Prigane Nightmares
2	Wiley / Wearing My Rolex
3	Noisia / Gutterpunk
4	Dense Lopez / Don't You Wanna Be Mine
5	Robyn / Who's That Girl
6	Dakenfold / Not Over
7	Kris Menace & Spooky / Stereophonic
8	Shapeshifters / Treadstone / Chime
9	Taio Tikaro feat. Clarence / Shine On Me
10	Kelly Rowland / Daylight
11	Lexter / Freedom To Love
12	Count Of Monte Cristal / EP02
13	Henry John Morgan / Good
14	Fedde Le Grand / Get This Feeling
15	Stonebridge / Close To Heaven
16	The Script / We Cry
17	The Ting Tings / That's Not My Name
18	Stereo MCs / Hotplate
19	B52's / Funplex
20	Bumblebee / Rio

Go online for more chart data www.musicweek.com

To view more data about these club chart entries, including listings of individual mixes, see our charts data pages at www.musicweek.com



Hear the Coolcuts 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

Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Salapetti (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Kahua (Middlesbrough) Bassvision (Belfast) and XFRESSBEATS/CD P001, BEATPORT, JUNO, UNIQUE, DYNAMIC

Datafile. Singles

English girl and her American boy recall echoes of Summer Nights

by Alan Jones



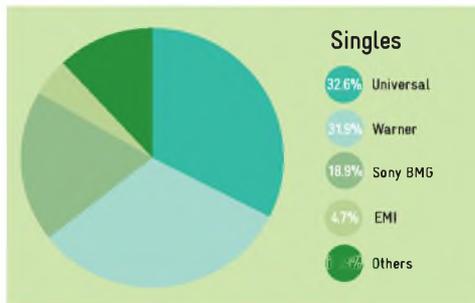
04. Sam Sparro

Guillemots, Counting Crows and the Eagles are all perched high in the albums chart, and the singles chart is also getting the bird, by keeping its eye on the sparrow(w). Sam Sparro, that is. The 25-year-old was born in Sydney, raised in Los Angeles and now lives in London. His debut single *Black & Gold*, a recent club chart number one, climbs 23-4 on sales of 21,101 downloads, and will be released physically (on seven-inch, 12-inch and CD) next Monday.

Already number one on download sales, Estelle & Kanye West's *American Boy* moves further ahead of the field, following its release on CD and 12-inch. Although it gains a modest 16.7% week-on-week, *American Boy*'s sales of 60,497 are almost exactly twice that of its nearest challenger.

As its lyrics suggest, Kanye West is the American boy to Estelle's English girl – and we should note that they are only the second UK female/US male duo ever to have a number one hit, the first being Olivia Newton-John and John Travolta, who topped the chart 30 years ago for nine weeks with *You're The One That I Want*, and seven weeks with *Summer Nights*, both from the movie *Grease*.

While Estelle and Kanye West made a huge first-week impression, Flo-Rida has made slower but no-less-impressive moves with his debut hit, *Low* – and, contradicting its title, *Low* has hit a new high every week for seven weeks, moving 68-40-22-12-9-7-6-2. Its sales have increased by at least 24% a week throughout its climb, and jumped 40.1% last week to 30,487, following its transition from download only to physical release. It helped the track to top the 100,000 sales mark – though its sales of 105,043 pale somewhat compared to the 3,399,981 units it has sold in America, where it was



number one for 10 weeks. It is the second biggest seller yet on downloads there, trailing (but catching up with) Soulja Boy's *Crank That (Soulja Boy)*, which has sold 3,491,397 units.

Ten years ago last week Portishead's fifth and last hit *Only You* dipped out of the chart but the Bristol trio are back this week, reviving a career many thought moribund with *Machine Gun*. The first single from the band's third album (that is its title as well as its rank in their canon) debuts at number 52 on sales of 2,607 downloads, a couple of weeks ahead of physical release.

The VW Polo car advertisement featuring a dog supposedly singing the Spencer Davis Group hit *I'm A Man* has had a galvanising effect on the original, and should also help the band's former lead singer Steve Winwood, whose first album in five years, *Nine Lives*, is out later this month.

I'm A Man enters the chart at number 70 this week on sales of 2,023. It originally peaked at number nine in 1967 and was the last Spencer Davis Group single before Winwood – who also co-wrote the song with producer Jimmy Miller – left the band.

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Hit 40 UK

This	Last	Artist	Title / Label
1	1	Estelle Feat. Kanye West	<i>American Boy</i> / Atlantic
2	6	Flo-Rida Feat. T-Pain	<i>Low</i> / Atlantic
3	2	Duffy	<i>Mercy</i> / A&M
4	26	Sam Sparro	<i>Black & Gold</i> / Island
5	7	Madonna Feat. Justin Timberlake	<i>4 Minutes</i> / Warner Brothers
6	3	Leona Lewis	<i>Better In Time/Footprints In The Sand</i> / Syco
7	5	Nickelback	<i>Rockstar</i> / Roadrunner
8	19	Chris Brown	<i>With You</i> / Jive
9	4	One Republic	<i>Stop And Stare</i> / Interscope
10	16	Alphabeat	<i>Fascination</i> / Charisma
11	11	Rihanna	<i>Don't Stop The Music</i> / Def Jam
12	9	Girls Aloud	<i>Can't Speak French</i> / Fascination
13	13	Taio Cruz Feat. Luciana	<i>Come On Girl</i> / 4th & Broadway
14	12	Timbaland Presents One Republic	<i>Apologize</i> / Interscope
15	8	Utah Saints	<i>Something Good 08</i> / Data
16	14	Adele	<i>Chasing Pavements</i> / XL
17	15	Sugababes	<i>Denial</i> / Island
18	10	H Two O Feat. Platnum	<i>What's It Gonna Be</i> / Hard2beat
19	18	Panic At The Disco	<i>Nine In The Afternoon</i> / Decaydance/Fueled By Ramen
20	20	Mark Ronson Feat. Amy Winehouse	<i>Valerie</i> / Columbia
21	21	Take That	<i>Rule The World</i> / Polydor
22	38	James Blunt	<i>Carry You Home</i> / Atlantic
23	24	Timbaland Feat. Keri Hilson/Nicole Scherzinger	<i>Scream</i> / Interscope
24	25	Kelly Rowland	<i>Work</i> / RCA
25	17	Basshunter Feat. DJ Mental Theos	<i>Now You're Gone</i> / Hard2beat
26	N	Usher Feat. Young Jeezy	<i>Love In This Club</i> / RCA
27	22	Kylie Minogue	<i>Wow</i> / Parlophone
28	27	Alicia Keys	<i>No One</i> / J
29	N	Scouting For Girls	<i>Heartbeat</i> / Epic
30	28	Mika	<i>Relax Take It Easy</i> / Casablanca/Island
31	23	The Feeling	<i>I Thought It Was Over</i> / Island
32	30	Scouting For Girls	<i>Elvis Ain't Dead</i> / Epic
33	29	One Night Only	<i>Just For Tonight</i> / Vertigo
34	31	Britney Spears	<i>Piece Of Me</i> / Jive
35	32	Leona Lewis	<i>Bleeding Love</i> / Syco
36	36	Snow Patrol	<i>Chasing Cars</i> / Fiction
37	N	Mariah Carey	<i>Touch My Body</i> / Def Jam
38	N	The Kooks	<i>Always Where I Need To Be</i> / Virgin
39	34	Sugababes	<i>About You Now</i> / Island
40	33	Michael Buble	<i>Lost</i> / Reprise

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

Indie Singles Top 10

This	Last	Artist	Title / Label (Distributor)
1	N	This Is Seb Clarke	<i>Rock 'N' Roll Alamo Part 7</i> / Sons (SN)
2	1	The Futureheads	<i>The Beginning Of The Twist</i> / Nul (PIAS)
3	N	Novellos	<i>The Lady Is Not For Turning</i> / Sons (SN)
4	N	Raphaels	<i>Charming Man</i> / Sons (SN)
5	N	Title	<i>Madman</i> / Sons (SN)
6	3	Addictive Feat. T2	<i>Gonna Be Mine</i> / 2NV/Gusto (P)
7	5	Adele	<i>Chasing Pavements</i> / XL (PIAS)
8	N	Reverend & The Makers	<i>Sundown On The Empire</i> / Wall Of Sound (PIAS)
9	N	Neon Neon	<i>I Just U</i> / Lex (PIAS)
10	4	The Whip	<i>Trash</i> / Southern Fried (PIAS)

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

Dance Singles Top 10

This	Last	Artist	Title / Label
1	1	Utah Saints	<i>Something Good 08</i> / Data
2	2	Benga & Coki	<i>Night / Tempa</i>
3	6	Delinquent Feat. Kcat	<i>My Destiny</i> / AATW/MNB
4	3	H Two O Feat. Platnum	<i>What's It Gonna Be</i> / Hard2beat
5	5	Addictive Feat. T2	<i>Gonna Be Mine</i> / 2NV/Gusto
6	4	T2 Feat. Jodie Aysha	<i>Heartbroken</i> / 2NV/AATW/MNB
7	7	Out Of Office	<i>Break Of Dawn 2008</i> / Frenetic
8	8	Basshunter Feat. DJ Mental Theo	<i>Now You're Gone</i> / Hard2beat
9	17	Ida Corr Vs Fedde Le Grand	<i>Let Me Think About It</i> / Data
10	12	Hercules & Love Affair	<i>Blind</i> / DFA/EMI

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

Downloads Top 10

This	Last	Artist	Title / Label
1	N	Estelle Feat. Kanye West	<i>American Boy</i> / Atlantic
2	1	Duffy	<i>Mercy</i> / A&M
3	3	One Republic	<i>Stop And Stare</i> / Interscope
4	6	Flo-Rida Feat. T-Pain	<i>Low</i> / Atlantic
5	N	Madonna Feat. Justin Timberlake	<i>4 Minutes</i> / Warner Brothers
6	2	Leona Lewis	<i>Better In Time/Footprints In The Sand</i> / Syco
7	4	Nickelback	<i>Rockstar</i> / Roadrunner
8	7	Alphabeat	<i>Fascination</i> / Charisma
9	9	Taio Cruz Feat. Luciana	<i>Come On Girl</i> / 4th & Broadway
10	8	Utah Saints	<i>Something Good 08</i> / Data

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

SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week Sales	1,923,440	1,557,718	488,397	2,046,115
vs prev week	2,050,837	1,833,157	867,977	2,701,134
% change	-6.2%	-15.0%	-43.7%	-24.2%
	Singles	Artist albums	Compilations	Total albums
Year to date Sales	25,308,107	22,822,888	6,505,619	29,328,507
vs prev year	14,452,940	25,372,880	6,599,500	31,972,380
% change	+75.1%	-10.0%	-1.4%	-8.3%

Titles A-Z	Break The Ice
4 Minutes 5	36
A&E 62	49
About You Now 67	11
Always Where I Need To Be 71	20
American Boy 1	47
Apologize 27	21
Better In Time/Footprints In The Sand 6	35
Black & Gold 4	13
Bleeding Love 38	28
	18
	17



MusicWeek
05.04.08

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
1	1	3	Estelle Feat. Kanye West American Boy (West) Chrysalis/Carlin/Cherry Lane/EMI/CC (Lopez/Speer/Harris/Adams/Estelle/West) / Atlantic AT0304CD (CIN)
2	6	8	Flo-Rida Feat. T-Pain Low (T-Pain) Sony ATV (Dillard) / Atlantic AT0302CD (CIN)
3	2	7	Duffy Mercy (Rooker) EMI/Universal (Duffy/Rooker) / A&M 1751794 (U)
4	23	2	Sam Sparro Black & Gold (Rogg/Falson) EMI (Rogg/Falson) / Island CATC0135700793 (U)
5	7	2	Madonna Feat. Justin Timberlake 4 Minutes (Timberlake, Madonna) Warner Chappell/Universal/Motown/Timberlake/Interscope/Motown/Motown/Warner Brothers CAT013572982 (CIN)
6	3	3	Leona Lewis Better In Time/Footprints In The Sand (Mac) Universal/Warner Chappell/CC/Sony ATV/ID (Magnusson/Kreuger/Page/Cowell/Rotem/Martin) / Syco 88697272002 (ARV)
7	5	24	Nickelback Rockstar (Nickelback) Warner Chappell (C Kroeger/M Kroeger/Peake/Adair) / Roadrunner RR39323 (CINR)
8	17	9	Chris Brown With You (Stargate) Sony ATV/EMI/Chrysalis (Eriksen/Bjorklund/Austin/Hermansen) / Jive 88697291522 (ARV)
9	4	7	One Republic Stop And Stare (Wells/Teeder) Sony ATV/CC (Teeder/Brown/Myers/Filkins/Fisher) / Interscope 1763784 (U)
10	13	6	Alphabeat Fascination (Westberg/Alphabeat) Global Talent (Alphabeat) / Charisma CASDX18 (E)
11	9	6	Girls Aloud Can't Speak French (Xenomania/Higgins) Warner Chappell/CC/Xenomania (Cooper/Higgins/Powell/Cole/Lai/Cowling) / Fascination 1764167 (U)
12	8	7	Utah Saints Something Good 08 (Utah Saints) EMI/Notting Hill (Willis/Rush) / Data DATA183CDS (II)
13	17	7	Taio Cruz Feat. Luciana Come On Girl (Cruz) Kobalt/CC/Clow (Cruz/Clow/Caporaso) / 4th & Broadway 1764408 (U)
14	10	7	H Two O Feat. Platnum What's It Gonna Be (Parmar) EMI (Rabha/Mcdevitt/Pol/Evers/Mckenna) / Hard2beat H2B02CDS (U)
15	11	13	Basshunter Feat. Dj Mental Theo s Now You're Gone (Basshunter) Warner Chappell/Collect/Nick's Music (Altberg/Nabuurs) / Hard2beat H2B01CDS (U)
16	14	3	Panic At The Disco Nine In The Afternoon (Mathes) EMI/Sweet Chin (Panic At The Disco) / Decaydance/Fueled By Ramen AT0303CD (CIN)
17	16	17	Rihanna Don't Stop The Music (Stargate) Sony ATV/Warner Chappell/EMI (Jackson/Eriksen/Dabney/Her) / Def Jam 1762161 (U)
18	5	5	Sugababes Denial (Turner) Universal/EMI/CC (Range/Berrabah/Turner/Malloy/Brown/Buchanan) / Island 1765355 (U)
19	New		Usher Feat. Young Jeezy Love In This Club (Polow Da Don) Universal/EMI/Young Jeezy/CC (Jones/Lovett/Jenkins/Thomas/Taylor) / RCA CATC0135742225 (ARV)
20	65	2	James Blunt Carry You Home (Rothrock) EMI/Kobalt/Maratone (Blunt/Martin) / Atlantic AT0300CD2 (CIN)
21	18	11	Adele Chasing Pavements (White) Universal (Adkins/White) / XL XLS321CD (PIAS)
22	19	8	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream (Timbaland/Danja) Universal/Warner Chappell (Mostly/Hills/Hilson/Scherzinger) / Interscope 1764136 (U)
23	20	2	Guillemots Get Over It (Noble/Raabe) Universal (Guillemots) / Polydor 1760834 (U)
24	New		Snoop Dogg Sensual Seduction (Redc) EMI (Broadus) / Geffen 1766332 (U)
25	21	15	Kylie Minogue Wow (Kurstin) Chrysalis/Universal/EMI (Poole/Kurstin/Minogue) / Parlophone CDRS6754 (E)
26	24	12	Kelly Rowland Work (Storch) Storch/TVI/Windswept/Hitco/K Gal (Rowland/Storch/Boyd) / RCA 88697269382 (ARV)
27	22	26	Timbaland Presents One Republic Apologize (Wells/Teeder) Sony AIV (Teeder) / Interscope 1750152 (U)
28	25	20	Soulja Boy Tellem Crank That (Soulja Boy) (Soulja Boy/Tell?Em) Published By Patrick (Way) / Interscope 1755233 (U)
29	27	2	Natasha Bedingfield Feat. Sean Kingston Love Like This (Runaway) Sony ATV/Kobalt/In-Gemusic/EMI (Teedra/Walters/Wilkins/Barrancal/Love/And) / Phonogenic CATC013547083 (ARV)
30	54	6	Yael Naim New Soul (Naim/Donation) CC (Naim) / Tot Ou Tard FR79W0700370 (CIN)
31	31	15	Britney Spears Piece Of Me (Bloodshy & Avant) Universal/Crosstown (Karlsson/Winnberg/Ahlund) / Jive 88697221762 (ARV)
32	32	5	Gnarls Barkley Run (Gnarls Barkley) Chrysalis (Dangermouse/C-Lo/Mansfield) / Warner Brothers CATC0134901605 (CIN)
33	29	11	David Jordan Sun Goes Down (Lipson/Horn) Perfect Songs/Warner Chappell (Jordan/Pilton) / Mercury 1761142 (U)
34	28	10	One Night Only Just For Tonight (Lillywhite) Chrysalis (Craig/Furd/Hayton/Parkin/Satts) / Vertigo 1753471 (U)
35	49	5	T-Pain Feat. Teddy Verseti Church (T-Pain) Zomba (Najm) / Jive 88697280942 (ARV)
36	New		Britney Spears Break The Ice (Danja) Universal/Warner Chappell/CC (Washington/Hills/Hilson/Arcaica) / Jive 88697290262 (ARV)
37	35	28	Mark Ronson Feat. Amy Winehouse Valerie (Ronson) EMI (Payne/McCabe/Harcing/Chowdhury/Pritchard) / Columbia 88697186332 (ARV)
38	43	23	Leona Lewis Bleeding Love (Teeder) Kobalt/Warner Chappell (Teeder/Mccartney) / Syco 88697175622 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	33	24	Take That Rule The World (Shanks) FMI/Universal/Sony ATV (Nwan/Barlow/Orange/Donald) / Polydnr 1746285 (II)
40	64	2	Scouting For Girls Heartbeat (Green) EMI (Stride) / Epic 88697271242 (ARV)
41	26	4	Leona Lewis Footprints In The Sand (Mac) Universal/Warner Chappell/CC (Magnusson/Kreuger/Page/Cowell) / Syco CATC0136037973 (ARV)
42	38	4	Gabriella Cilmi Sweet About Me (Higgins) EMI/Warner Chappell (Cooper/Higgins/Powell/Larcombe/Cole/Cilmi) / Island 1764472 (U)
43	30	6	Westlife Us Against The World (Rom/Arnthor) Kobalt/Oh Suki/EMI (Yacoub/Birgisson/Kotecha) / S 88697253142 (ARV)
44	40	17	Scouting For Girls Elvis Ain't Dead (Green) EMI (Stride) / Epic 88697191162 (ARV)
45	34	4	The Futureheads The Beginning Of The Twist (Youth) Big Life (The Futureheads) / Mut NUL01CD (PIAS)
46	45	22	Alicia Keys No One (Keys/Dirty Harry/Kerry Brothers) EMI/Universal (Harry/Keys/Brothers) / J 88697182452 (ARV)
47	37	6	Foals Cassius (Sitak) Universal (Phlippakis/Bavan/Congraeve/Smith/Gervers) / Transgressive CATC0136801217 (CIN)
48	44	10	Jay Sean Ride It (Sampson/J-Remy/Cipher Sounds/DJ Clue/Durs) 2Point9/CC (Sean/Sampson) / 2Point9/Jayded CXLJAY2P91 (AMD/U)
49	46	19	Girls Aloud Call The Shots (Higgins/Xenomania) Warner Chappell (Cooper/Higgins/Powell/Sommerville/Cowling) / Fascination 1753047 (U)
50	39	5	Delinquent Feat. K-Cat My Destiny (Delinquent) CC (Pantal/Ingal) / M&R/AATW CNGI DRFR73 (AMD/II)
51	New		Cascada What Do You Want From Me? (Yanou/Dj Manian) CC (Peifer/Reuter/Cornelissen/Horler) / AATW CDGLOBE737 (AMD/U)
52	New		Portishead Machine Gun (Portishead) Chrysalis (Portishead) / Island CATC0135887613 (U)
53	48	4	Lupe Fiasco Feat. Matthew Santos Superstar (Soundtrakk) Universal (Jays/Lopez) / Atlantic AT0298CD2 (CIN)
54	57	31	Scouting For Girls She's So Lovely (Green) EMI (Stride) / Epic 88697147742 (ARV)
55	New		Cassie Is It You (Leslie) CC (Paschke/Leslie) / Bad Boy CATC0131041547 (CIN)
56	47	3	Manic Street Preachers Umbrella (Eringa) EMI/Peer/Sony ATV (Stewart/Nash/Harrell/Carter) / Columbia CATC0135742392 (ARV)
57	55	20	T2 Feat. Jodie Heartbroken (Tawonezi) Sony ATV/EMI (Tawonezi/Henderson) / 2NV/AATW CDGLOBE750 (AMD)
58	53	17	Cascada What Hurts The Most (Reuter/Peifer) Rondor/ID Music/P&P Songs (Robson/ Steele) / AATW CDGLOBE790 (AMD/U)
59	56	15	Mika Relax Take It Easy (Wells) Universal/Sony ATV (Pennman/Eede) / Casablanca/Island 1756576 (U)
60	50	8	The Feeling I Thought It Was Over (The Feeling) EMI (The Feeling) / Island 1761837 (U)
61	36	3	Elbow Grounds For Divorce (Elbow) Warner Chappell (Garvey/C Potler/M Potter/Turner/Jupp) / Fiction 1761656 (U)
62	52	8	Goldfrapp A&E (Goldfrapp) Warner Chappell (Goldfrapp/Gregory) / Mute LCDMUTE389 (E)
63	59	46	Rihanna Feat. Jay-Z Umbrella (Jay-Z) EMI/Peer/Sony ATV (Stewart/Nash/Harrell/Carter) / Def Jam 1735491 (U)
64	72	6	Kanye West Homecoming (West) Universal/EMI/CC (Martin/West/Campbell) / Def Jam 1762086 (U)
65	58	6	Sean Kingston Take You There (Rotem) Universal/Sony ATV/Peach Global/ID (Thomas/Thomas/Rotem/Anderson) / RCA CATC0136337917 (ARV)
66	New		Plies Feat. Akon Hypnotized (Akon) Famous/CC (Tham/Washington) / Atlantic AT0301CD (CIN)
67	60	27	Sugababes About You Now (Dr Luke) Kobalt/EMI (Dennis/Gottwald) / Island 1748657 (U)
68	62	4	The Mystery Jets Young Love (Sykes) Zomba (The Mystery Jets) / sixsevenine 679L152CD (CIN)
69	66	9	Hot Chip Ready For The Floor (Hot Chip) Warner Chappell (Hot Chip) / EMI CDEM738 (E)
70	New		Spencer Davis Group I'm A Man (Miller) Universal/Warner Chappell (Miller/Winwood) / Fontana GBAA6570008 (U)
71	New		The Kooks Always Where I Need To Be (The) TBC (The) / Virgin CATC0135467913 (E)
72	Re-entry		Newton Faulkner Dream Catch Me (Spencer) Peer/Universal/Blue Sky/Outcaste (Faulkner/Hunt/Mills) / Ugly Truth 88697117762 (ARV)
73	63	23	The Hoosiers Goodbye Mr A (Grafty/Smith) Sony/ATV (Sparkes/Sharland/Skarendahl) / RCA 88697155892 (ARV)
74	51	3	Addictive Feat. T2 Gonna Be Mine (T2) EMI/CC (Tawonezi/Stuart/Bagan/Welch) / 2NV/Gusto CDGUS59 (P)
75	Re-entry		Kanye West Stronger (West) Zomba/EMI/Notting Hill (West/Banghalter/De Homen-Christo/Birdsong) / Def Jam 1744463 (U)



19. Usher Feat. Young Jeezy
Knocked off the top of America's Hot 100 by Leona Lewis' 'Bleeding Love', Usher and Young Jeezy's collaboration starts its UK chart career by debuting at number 19 on sales of 7,340 downloads. The track is the introductory single from Usher's fifth album, Here I Stand, and provides him with his 14th UK chart entry. His sidekick, gangsta rapper Young Jeezy - who, at 30, is a year older than Usher, despite his name - has previously charted hits with Akon and Christina Milian, both in 2006.



20. James Blunt
Same Mistake, the second single from James Blunt's second album All The Lost Souls, peaked at number 57 in December, and its failure contributed to the album's fast decline, which saw it fall seven weeks in a row, after debuting at number one on the back of introductory single 1973's number four placing, Blunt's faring much better with third single Carry You Home, which has climbed more than 30 places a week for four weeks, moving 180-145-99-65-20, the latest leap being partly due to its physical release, and generating sales of 7,130 last week.

Dream Catch Me 72	Hypnotized 66	New Soul 30
Elvis Ain't Dead 44	I Thought It Was Over 60	Nine In The Afternoon 16
Fascination 10	I'm A Man 70	No One 46
Footprints In The Sand 41	Is It You 55	Now You're Gone 15
Get Over It 23	Just For Tonight 34	Piece Of Me 31
Gonna Be Mine 74	Love In This Club 19	Ready For The Floor 69
Goodbye Mr A 73	Love Like This 29	Relax Take It Easy 59
Grounds For Divorce 61	Low 2	Ride It 48
Heartbeat 40	Machine Gun 52	Rockstar 7
Heartbroken 57	Mercy 3	Rule The World 39
Homecoming 54	My Destiny 50	Run 32

Scream 22	Umbrella 56
Sensual Seduction 24	Umbrella 63
She's So Lovely 54	Us Against The World 43
Something Good 08 12	Valerie 37
Stop And Stare 9	What Do You Want From Me? 51
Stronger 75	What Hurts The Most 58
Sun Goes Down 33	What's It Gonna Be 14
Superstar 53	With You 8
Sweet About Me 42	Work 26
Take You There 65	Work 25
The Beginning Of The Twist 45	Young Love 68

Key
● Platinum (600,000)
● Gold (400,000)
● Silver (200,000)
● Physically unreleased to date
■ Sales increase
■ Sales increase +50%
■ Highest new entry
■ Highest climber

As used by Radio One
The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, cassette, CD and download sales. © The Official UK Charts Company 2008.

The Raconteurs make quick work of album release while chasing Amys

by Alan Jones



02. Panic At The Disco *Nine In The Afternoon*, the first single from Panic At The Disco's second album *Pretty Odd*, set a new mark for the Las Vegas band a couple of weeks ago, peaking at number 15, so it is no surprise that the album itself should make a big impact, debuting at number two on sales of 28,015. It comprehensively beats the number 25 debut and number 17 peak of their 2005 debut, *A Fever You Can't Sweat Out*, though that album's success in generating three Top 40 singles helped it to sell a highly creditable 271,728 copies.



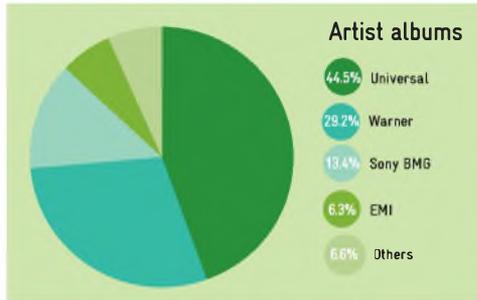
03. Foals *Antidotes* Animal magic makes its mark on the chart this week, with debuts from Foals, Guillemots, Counting Crows and Mike Batt(t) joining existing Top 75 albums by the Eagles and The Wombats. Foals gallop to the highest placing of this zoological selection, debuting at number three (25,292 sales) with *Antidotes*, hot on the heels of their number 26 single *Cassius*. The debut album from the Oxford quintet has won rave reviews for the "math-rockers", with several comparing their sound to fellow Oxford band, Radiohead.

The Amys (MacDonald and Winehouse) and the new Amys (Adele and Duffy) have dominated the artist albums chart so far this year, spending eight weeks at number one between them – and this week is no different with Duffy top of the list for the fourth time in a row, with her debut album *Rockferry* selling a further 45,185 copies to lift its 27-day total to more than 400,000. Muse, whose CD/DVD combo *Haarp* was second to *Rockferry* last week, dip to number 10 on sales of 13,395, as new albums by Panic At The Disco, *Foals*, *Guillemots* – all covered in picture stories elsewhere in these pages – and The Raconteurs debut in the top tier.

Recording did not start until February but The Raconteurs work fast, and their second album *Considers Of The Lonely*, which was completed in the first week of March and released just three weeks later, debuts at number eight on sales of 16,496. The occasional band, whose members include White Stripes' Jack White, reached number two with their 2006 debut album *Broken Boy Soldiers*.

Back after a six-year break, Counting Crows fly high with *Saturday Night & Sunday Morning*. Debuted at number 12 on sales of 12,208, it is split into two shorter "mini-albums", *Saturday Night* being more raucous, rock songs, and *Sunday Morning* comprising gentler, country-tinged songs. Of the band's seven previous Top 40 albums, their 1995 debut *August & Everything After* is the biggest seller, with 365,857 buyers.

German-born violinist David Garrett was something of a child prodigy, whose only previous UK release, an album of Beethoven sonatas, was released here when he was 15 in 1995. Now 28,



Garrett's *Virtuoso*, a collection of popular classical and MOR pieces, debuts at number 17 on sales of 10,728, following his promotional appearances on BBC Breakfast and Sky News' *Afternoon Live* programmes.

Former chief Womble, Mike Batt is better known as a producer and songwriter and is behind the success of Katie Melua but he proves he can still chart himself with *A Songwriter's Tale*, on which he presents new interpretations of some of his best-known songs. It debuts at number 24 on sales of 7,749.

The Very Best Of Deep Purple gives the hard rock legends their 26th chart entry, debuting at number 43 on sales of 5,119.

Taking their name from a phrase uttered by fellow Reading resident Ricky Gervais in *The Office*, one-time MySpace jokers *Does It Offend You, Yeah?* make their debut with *You Have No Idea What You're Getting* (number 48, 4,309 sales).

London indie band *Mystery Jets* reached number 32 with 2006 debut, *Making Dens*, and debut at number 50 (4,039 sales) with follow-up, *Twenty One*.

Post-punk legends *Joy Division* chart for the first time in the 21st Century with *The Best Of* (number 63, 3,272 sales), which includes their best-known studio tracks on one CD, and a collection of BBC sessions on a second. Their 1995 compilation *Permanent* reached number 16 and sold 40,157 copies, while the comprehensive 1997 four-CD boxed set *Heart And Soul* reached number 70 and sold 16,027 copies.

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Compilations Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Various <i>Now That's What I Call Music 69</i> / EMI Virgin/UMTV (E)
2	2	Original TV Soundtrack <i>Ashes To Ashes</i> / EMI TV/Sony BMG (E)
3	3	Various <i>Floorfillers 08</i> / UMTV (U)
4	4	Various <i>Massive R&B Spring Collection 2008</i> / UMTV (U)
5	5	Various <i>The Very Best Of Euphoric Dance</i> / Ministry (U)
6	R	Various <i>Hed Kandi - Back To Love</i> / Hed Kandi (U)
7	9	Various <i>Dreamboats & Petticoats</i> / EMI TV/UMTV (U)
8	8	Various <i>Ministry Of Sound - Anthems 1991-2008</i> / Ministry (U)
9	6	Various <i>Sound Of Bassline</i> / Ministry (U)
10	7	Various <i>The Mash Up Mix 2008</i> / Ministry (U)
11	13	Original TV Soundtrack <i>High School Musical 2</i> / Walt Disney (E)
12	19	OST <i>Step Up 2 - The Streets</i> / Atlantic (CIN)
13	14	Various <i>Jackie: The Album</i> / EMI TV/UMTV (U)
14	11	Various <i>Pure Funky House / Defected/Rhino</i> (PIAS)
15	10	Various <i>NME Classics</i> / EMI TV/Rhino (E)
16	20	Original TV Soundtrack <i>High School Musical</i> / Walt Disney (E)
17	16	Various <i>Ultimate NRG 3</i> / AATW/UMTV (U)
18	17	Original TV Soundtrack <i>Life On Mars</i> / EMI TV/Sony BMG TV (E)
19	R	Various <i>Pop Party Vol 5</i> / EMI TV/UMTV (U)
20	15	Various <i>Now That's What I Call Music 68</i> / EMI Virgin/UMTV (E)

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Classical Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Mike Oldfield <i>Music Of The Spheres</i> / UCI (U)
2	N	David Garrett <i>Virtuoso</i> / Decca (U)
3	N	Andrea Bocelli <i>Sacred Arias</i> / Philips (U)
4	R	Katherine Jenkins <i>Living A Dream</i> / UCI (U)
5	3	Jonathan Ansell <i>Tenor At The Movies</i> / UCI (U)
6	5	Russell Watson <i>The Voice - The Ultimate Collection</i> / Decca (U)
7	4	Karl Jenkins <i>Stabat Mater</i> / EMI Classics (E)
8	2	Mario Lanza <i>The Essential Collection</i> / The Red Box (SDU)
9	6	Luciano Pavarotti <i>Icons</i> / Icons
10	8	Katherine Jenkins <i>Serenade</i> / UCI (U)

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BPI Awards are made on combined unit sales of CDs, downloads and LPs. If an album is only released at budget price, the following levels of qualification apply: silver (120,000), gold (200,000) and platinum (600,000). Current dealer prices are defined as: budget (£4.50-£4.24), mid-price (£4.25-£5.99) and full price (£6.00 or over).

Music DVD Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Take That <i>Beautiful World Live</i> / Polydor (U)
2	2	Original Cast Recording <i>High School Musical - The Concert</i> / Walt Disney (E)
3	N	Tiesto <i>Copenhagen - Elements Of Life</i> / Black Hole (P)
4	1	Eagles <i>Hell Freezes Over</i> / Geffen (U)
5	6	Various <i>Martin Scorsese Pts The Blues</i> / Secret (P)
6	5	Celine Dion <i>A New Day - Live In Las Vegas</i> / Sony BMG (ARV)
7	4	Iron Maiden <i>Live After Death</i> / EMI (E)
8	7	Pink Floyd <i>Pulse - 20.10.94</i> / EMI (E)
9	8	Ac/Dc <i>Plug Me In</i> / Columbia (ARV)
10	9	Amy Winehouse <i>I Told You I Was Trouble</i> / Island (U)
11	13	Various <i>The X Factor</i> / Fremantle Home Ent (ARV)
12	15	Evanescence <i>Anywhere But Home</i> / Epic (ARV)
13	10	Original Cast Recording <i>Dream Cast - Les Miserables In Concert</i> / VCI (P)
14	12	Justin Timberlake <i>Futuresex/Loveshow - Live From Madison</i> / Jive (ARV)
15	11	Queen <i>Queen Rock Montreal</i> / Eagle Vision (P)
16	14	Original Cast Recording <i>Joseph & The Amazing Technicolor</i> / Universal Pictures (U)
17	18	Led Zeppelin <i>The Song Remains The Same</i> / Warner Home Video (CIN)
18	17	Billy Fury <i>His Wondrous Story</i> / Odeon Ent (THE)
19	19	David Gilmour <i>Remember That Night - Live At The Royal</i> / EMI (E)
20	R	Oasis <i>Lord Don't Slow Me Down</i> / Big Brother (PIAS/CIN)

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Rock Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Muse <i>Haarp</i> / Helium 3/Warner Bros (CIN)
2	2	Nickelback <i>All The Right Reasons</i> / Roadrunner (CINR)
3	3	Muse <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
4	N	Cavalera Conspiracy <i>Inflkted</i> / Roadrunner (CIN)
5	4	Linkin Park <i>Meteora</i> / Warner Brothers (CIN)
6	6	Linkin Park <i>Hybrid Theory</i> / Warner Brothers (CIN)
7	5	Foo Fighters <i>Echoes Silence Patience & Grace</i> / RCA (ARV)
8	7	Paramore <i>Riot / Fueled By Ramen</i> (CINR)
9	10	Bullet For My Valentine <i>Scream Aim Fire</i> / 20-20 (ARV)
10	8	Nirvana <i>Nevermind</i> / Geffen (U)

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BPI Awards

Albums

Chris Brown *Exclusive* (silver) Panic At The Disco *Pretty Odd* (silver) REM *Accelerate* (silver) Linkin Park feat. Jay-Z *Collision Course* (platinum) James Blunt *All The Lost Souls* (2 x plat)

Artists A-Z
Adams, Bryan 22
Adele 29
Blunt, James 18
Bocelli, Andrea 69
Brown, Chris 21
Brown, Joe 40
Bubie, Michael 25
Bubie, Michael 73
Cascada 35
Clannad 54

Counting Crows 12
Cruz, Tao 37
Deep Purple 43
Does It Offend You, Yeah? 48
Duffy 1
Eagles 31
Eagles 45
Elbow 11
Enemy, The 16
Faulkner, Newton 26
Feeling, The 64



MusicWeek
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The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title Producer / Label (Distributor)
1	1	4	Duffy Rockferry (Butler/Hogarth/Booker) / A&M 1756423 (U)
2	2	1	Panic At The Disco Pretty Odd ● (Mathes) / Decaydance/Fueled By Ramen 7567999507 (CIN)
3	New		Foals Antidotes (Sitek) / Transgressive 5144270032 (CIN)
4	4	20	Leona Lewis Spirit ●● (Mac/Rotem/Stargate/Tedder/Steinberg/Varinus) / Sync 88697185262 (ARV)
5	3	3	One Republic Dreaming Out Loud (Walls/Tedder/Mikal Blue) / Interscope 1754743 (U)
6	7	17	Nickelback All The Right Reasons ● (Nickelback/Kroeger) / Roadrunner RRB3002 (CINR)
7	8	21	Amy Winehouse Back To Black - The Deluxe Edition 2● (Ronson/Salaamremi.Com) / Island 1749097 (U)
8	New		The Raconteurs Consolers Of The Lonely (White/Benson) / XL XLCD359 (PIAS)
9	New		Guillemots Red (Noble/Guillemots) / Polydor 1762524 (U)
10	2	2	Muse Haarp ● (Muse) / Helium 3/Warner Bros 2564696779 (CIN)
11	5	2	Elbow The Seldom Seen Kid (Pattler) / Fiction 1748990 (U)
12	New		Counting Crows Saturday Nights & Sunday Mornings (Norton/Deck) / Geffen 1749847 (U)
13	9	2	Mike Oldfield Music Of The Spheres (Oldfield/Jenkins) / UJ 4766206 (U)
14	14	7	Michael Jackson Thriller: 25th Anniversary Edition (Lynskey/Varinus) / Epic 88697179862 (ARV)
15	12	60	Mika Life In Cartoon Motion 4● 3● (Mika/Wallis/Marr/Merchant) / Casablanca/Island 000935202 (U)
16	15	37	The Enemy We'll Live And Die In These Towns ● (Barney/Morris/Terry/Davis) / Warner Brothers 2564699398 (CIN)
17	New		David Garrett Virtuoso (Quamby/Bacon) / Decca 4780080 (U)
18	20	28	James Blunt All The Lost Souls 2● (Rothrock) / Atlantic/Custard 7567899659 (CIN)
19	New		Supergrass Diamond Hoo Ha (Launay) / Parlophone 5197341 (E)
20	21	28	Scouting For Girls Scouting For Girls ● (Green) / Epic 88697155192 (ARV)
21	48	5	Chris Brown Exclusive ● (West/T-Pain/Will.I.Am/Various) / Jive 88697160592 (ARV)
22	6	2	Bryan Adams 11 (Adams/Lange) / Polydor 1762237 (U)
23	10	2	Van Morrison Keep It Simple (Morrison) / Exile 1762683 (U)
24	New		Mike Batt A Songwriters Tale (Batt) / Dramatico DRAMCD0037 (P)
25	13	25	Michael Buble Call Me Irresponsible - Special Edition 2● (Foster/Gallica) / Reprise 9362499111 (CIN)
26	35	35	Newton Faulkner Hand Built By Robots 2● (McKim/Spencer) / Ugly Truth 88697113062 (ARV)
27	19	5	Goldfrapp Seventh Tree ● (Goldfrapp/Gregory/Flood) / Mule CDSTUMM280 (E)
28	30	18	Girls Aloud Tangled Up ● (Higgins/Xenomani/Beetham) / Fascination 1750580 (U)
29	22	9	Adele 19 ● (Abbiss/White/Ronson) / XL XLCD313 (PIAS)
30	16	3	The Temptations Classic Soul Hits (Robinson/Whitfield) / UMTV 5306688 (U)
31	47	20	Eagles Long Road Out Of Eden ● (Eagles/Smith/Davis/Crago/Szymczyk) / Polydor 1749243 (U)
32	18	35	Amy Macdonald This Is The Life 2● (Wilkinson) / Vertigo 1732124 (U)
33	23	50	Mark Ronson Version 2● (Ronson) / Columbia 88697080032 (ARV)
34	24	43	Rihanna Good Girl Gone Bad 2● 3● (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (U)
35	29	17	Cascada Perfect Day ● (Reuter/Peifer) / AATW/UMTV 1755820 (U)
36	32	25	Sugababes Change ● (Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenoma) / Island 1747641 (U)
37	17	2	Taio Cruz Departure (Cruz) / 4th & Broadway 1761182 (U)
38	11	2	We Are Scientists Brain Thrust Mastery (Rechtshaid) / Virgin CDV3048 (E)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label (Distributor)
39	39	34	Kate Nash Made Of Bricks (Epworth) / Fiction 1743143 (U)
40	25	5	Joe Brown 50th Anniversary (Various) / UMTV 8823853 (U)
41	28	22	Robert Plant & Alison Krauss Raising Sand ● (Burnell) / Decca/Rounder 4759382 (U)
42	27	19	Alicia Keys As I Am ● (Keys/Kulch/Mayer) / J 88697190512 (ARV)
43	New		Deep Purple The Very Best Of (Lawrence/Deep Purple/Glover/Various) / EMI 2131212 (E)
44	33	62	Take That Beautiful World 8● (Shanks) / Polydor 1715551 (U)
45	26	9	Eagles The Complete Greatest Hits (Szymczyk/Johns/Eagles) / Rhino 8122737312 (CIN)
46	38	86	Amy Winehouse Frank 2● (Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 5303428 (U)
47	31	51	Timbaland Shock Value ● (Timbaland/Walter/Milsap Iii/Danja/Various) / Interscope 1726605 (U)
48	New		Does It Offend You, Yeah? You Have No Idea... (Does It Offend You, Yeah?/James) / Virgin CDV3045 (E)
49	34	3	MGMT Oracular Spectacular (Fridmann/Mgmt) / Columbia 88697195121 (ARV)
50	New		The Mystery Jets 71 (Alkan/Street) / sixsevenine 82564696124 (CIN)
51	41	8	Jack Johnson Sleep Through The Static ● (Plunier) / Brushfire/Island 1756055 (U)
52	53	19	Britney Spears Blackout ● (Various) / Jive 88697190732 (ARV)
53	62	17	The Wombats A Guide To Love Loss & Desperation ● (Robertson/The Wombats/Southern/Lovelace/Harris/Alh) / 14th Floor 5144233372 (CIN)
54	36	3	Clannad Celtic Themes - The Very Best Of (Dodd/Various) / Sony BMG 88697281152 (ARV)
55	54	16	The Killers Sawdust ● (Flood/Moulder) / Vertigo 1749575 (U)
56	52	85	The Kooks Inside In/Inside Out 4● (Hoffer) / Virgin CDV3016 (E)
57	43	49	Muse Black Holes & Revelations 2● (Costey/Muse) / Helium 3/Warner Bros 2564635092 (CIN)
58	63	3	Nickelback Silver Side Up 3● (Parashar/Nickelback) / Roadrunner 12084852 (CIN)
59	40	18	Kylie Minogue X ● (Chambers/Dennis/Various) / Parlophone 5139522 (E)
60	49	60	The Fratellis Costello Music 3● (Hoffer) / Fallout 1707193 (U)
61	Re-entry		REM In Time - The Best Of - 1988-2003 (Rem/Litt/McCarthy) / Warner Brothers 9362493812 (CIN)
62	45	26	Katie Melua Pictures ● (Batt) / Dramatico DRAMCD0035 (P)
63	New		Joy Division The Best Of (Hannett) / Rhino 5144273022 (CIN)
64	37	6	The Feeling Join With Us ● (The Feeling) / Island 1761894 (U)
65	46	80	Take That Never Forget - The Ultimate Collection 3● (Various) / RCA 82976749522 (ARV)
66	44	7	One Night Only Started A Fire ● (Lilywhite) / Vertigo 1751839 (U)
67	56	23	The Hoosiers The Trick To Life ● (Grafty-Smith) / RCA 88697156912 (ARV)
68	58	43	Queen Greatest Hits II & III 3● (Baker/Queen/Mack) / Parlophone 5298932 (E)
69	50	20	Andrea Bocelli Vivere - Best Of ● (Coltrmano/Owngang) / Sugar/ 1746680 (U)
70	64	72	The Killers Sam's Town 4● (Flood/Moulder) / Vertigo 1706722 (U)
71	75	13	Radiohead In Rainbows (Godrich) / XL XLCD324 (PIAS)
72	61	27	Foo Fighters Echoes Silence Patience & Grace ● (Norton) / RCA 88697115161 (ARV)
73	60	29	Michael Buble It's Time ● (Foster/Gallica) / Reprise 9362499462 (CIN)
74	Re-entry		Kaiser Chiefs Yours Truly Angry Mob ● (Street) / B Unique/Polydor 1723584 (U)
75	New		The Whip X Marks Destination (Abbiss) / Southern Fried ECB143CD (PIAS)

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09. Guillemots
A week after introductory single Get Over It debuted at number 20 (it now slips to number 23), Guillemots' new album, Red, flies to a number nine debut on sales of 16,218. The London-based quartet's only previous album, Through The Windowpane, reached number 17 in 2006 but was one of the most highly-praised albums of the year by critics, and yielded the singles Made Up Love Song Number 43 (number 23), Trains To Brazil (number 36) and Annie, Let's Not Wait (number 27). It has sold 147,968 copies.



19. Supergrass
While Foals make their album chart debut in the Top 10, fellow Oxford band Supergrass' career-long streak of six straight Top 10 albums looks like it is over, with latest release, Diamond Hoo Ha debuting at number 19 on sales of 10,732. The album's first single Bad Blood barely charted last month, peaking at number 73. Of Supergrass' previous albums, their 1995 debut, I Should Coco, remains the biggest, peaking at number one and selling 378,818 copies. In total, Supergrass have sold 1,419,817 albums in the UK - all for EMI's Parlophone label.

Foals 3
Foo Fighters 72
Fratellis, The 60
Garrett, David 17
Girls Aloud 28
Goldfrapp 27
Guillemots 9
Hoosiers, The 67
Jackson, Michael 14
Johnson, Jack 51
Joy Division 63

Kaiser Chiefs 74
Keys, Alicia 42
Killers, The 55
Killers, The 70
Kooks, The 56
Lewis, Leona 4
Macdonald, Amy 32
Melua, Katie 62
Mgmt 49
Mika 15
Mike Batt 24

Minogue, Kylie 59
Morrison, Van 23
Muse 10
Muse 57
Mystery Jets, The 50
Nash, Kate 39
Nickelback 6
Nickelback 58
Oldfield, Mike 13
One Night Only 66
One Republic 5

Panic At The Disco 2
Plant, Robert & Alison Krauss 41
Queen 68
Raconteurs, The 8
Radiohead 71
REM 61
Rihanna 34
Ronson, Mark 33
Scouting For Girls 20
Spears, Britney 52
Sugababes 36

Supergrass 19
Take That 44
Take That 65
Temptations, The 30
Timbalanc 47
We Are Scientists 38
Whip, The 75
Winehouse, Amy 7
Winehouse, Amy 46
Wombats, The 53

Key
● Platinum (300,000)
● Gold (100,000)
● Silver (60,000)
● IFPI Platinum Europe Platinum (1m European sales)
■ Sales increase +50%
■ Highest new entry
■ Highest climber

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