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# MARCH 8TH



# JIMI HENDRIX

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## ANALYSIS TV AND RADIO AIRPLAY

Lily Allen's *The Fear* takes the 2009 radio airplay crown while we also run down the tracks of the decade



## DIGITAL ONLINE SPIN

Legendary DJ Carl Cox relaunches his Intec Records label for the digital era



## FEATURES MIDEM PREVIEW

A look ahead to the 44th music industry convention and the UK artists on show

Retailer reports third successive rise in Christmas trading and will keep six of its 'pop-up' stores

# HMV goes pop-up and away

## Retail

By Ben Cardew

**HMV IS TO TURN SIX OF ITS TEMPORARY "POP-UP" STORES** into permanent outlets, after a 20% rise in music turnover helped the retailer to its third straight Christmas of record sales.

HMV last week reported results for the five-week Christmas period, which included a 14.6% sales increase at its UK and Ireland stores, driven by the success of the 10 temporary outlets it opened in the run-up to Christmas.

2009 was the third year in a row that Christmas trading has increased at HMV, with like-for-like sales at its UK and Ireland stores up 2.2%.

HMV Group chief executive Simon Fox reveals to *Music Week* that six of those 10 temporary stores are to become permanent. The new additions comprise stores in Bedford, Bury, Burnley, Loughborough and Torquay, where there was previously no HMV outlet, as well as a second permanent store in the Bluewater shopping centre.

"We were very satisfied with the



performance of our 10 temporary stores," Fox adds.

In the first Christmas without Zavvi and Woolworths on the high street, HMV reported sales of 27m CDs, DVDs and games in its UK stores over the festive period, with music a highlight.

"We had a particularly strong performance for music, which was up almost 20% year-on-year and within that is a very strong market share

performance," Fox tells *Music Week*.

This performance, which came despite the "unhelpful" weather, was a result of additional stores, a strong release schedule and the influence of *The X Factor*, according to the HMV CEO.

"With the outstanding success of Susan Boyle and artists that appeared on *The X Factor* - Boyle and Michael Bublé especially - it turned out to be a good Christmas," Fox says.

What is more, Fox says that the price of physical product appears to have settled, with average prices roughly the same as last Christmas, despite "very competitive" pricing on certain music releases.

Christmas 2009 saw ongoing economic uncertainty in the UK plus adverse weather conditions. However, The British Retail Consortium said that total retail sales value increased by 6% year-on-year in December - more than it had expected - while a number of music retailers reported healthy sales.

Play.com senior music buyer Ben Bewick says that his company's Christmas music sales were late, but strong

"There were some really good

titles that kept on selling and exceeded our expectations," he adds. "Ones for us that kept going were the Foo Fighters' Greatest Hits, the Snow Patrol best of, Michael Bublé, Robbie Williams, Take That, Paolo Nutini, Muse and the Lady GaGa deluxe edition."

Meanwhile, Amazon.co.uk reveals that Susan Boyle's debut album *I Dreamed A Dream* and Rage Against The Machine's *Killing In The Name* were among its top 10 selling items this Christmas, alongside *Call Of Duty: Modern Warfare 2* and the Michael McIntyre Live DVD.

Amazon.co.uk managing director Brian McBride says that Boyle's debut album has broken records on Amazon and continues to grow in popularity.

Howard Smith, the owner of People (Independent Music) in Guildford, explains that Christmas was "really, really good", adding, "We were doing in a day what we would normally do in a week. That was fantastic."

"When the weather is bad we get people coming in because they can't get to work," Smith adds.

For HMV, attention now turns to

its proposed £46m buyout of Mama Group, with a formal offer document sent to Mama shareholders last week and a first closing date of February 5.

"The strategic logic for owning Mama Group outright is very compelling," says Fox. "The performance of the 11 venues [owned and operated by HMV/Mama joint venture company Mean Fiddler Group] has strengthened and the Apollo and HMV Forum [both in London] have enjoyed record trading. Mama also has festivals, which are not part of the joint venture, and we are excited about them."

HMV also confirmed last week that it is to carry out a "joint promotional trial" with nightclub operator Luminar, looking for potential crossover between the two companies' customers.

Such an approach is typical of HMV under Fox's stewardship, with the company increasingly looking to sign deals outside of traditional retail partners.

Fox says that HMV "has extended beyond retailing to live experiences", explaining that this is the right thing for the company and its customers.

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# Epic enjoys Glee chart week courtesy of US TV show

**HIT US TV SHOW GLEE** has had an immediate impact on the UK singles charts, providing five songs in the Top 75 this week.

The show, created by Nip/Tuck writer Ryan Murphy with input from Columbia/Epic Label Group chairman Rob Stringer, officially premiered on E4 last Monday (January 11) after a low-key screening on the channel in the run up to Christmas.

The premiere pulled in 1.3m viewers to E4, three times the average for the Monday night 9pm slot and the channel's highest rating for a US acquisition in four years.

Epic, which is handling Glee's recorded music in the UK, is following the US release strategy for music from the show, releasing the Glee cast's versions of featured songs immediately after the show airs.

In the US, this has resulted in a number four placing for the Glee cast's cover of Journey's *Don't Stop Believin'* and it is this song that makes the biggest impact in the UK charts this week, debuting at five. It is joined in the charts by the Glee cast's covers of *Take A Bow*, *Gold Digger*, *Rehab* and *On My Own*, while Journey's original *Don't Stop Believin'* is at six.

Epic managing director Nick

Raphael says that he has high hopes for the Glee cast's cover of *Don't Stop Believin'*. "It did exceptionally well in the US," he explains. "I believed in this programme unbelievably, right from the moment that Rob Stringer played it to me in the US."

Raphael adds that Channel 4 has been "a dream team" in the venture. "I felt that if we got it on the right station - and Channel 4 and E4 have been great partners - we would have the opportunity to do very, very well with this."

With Glee to continue its run on E4 on Monday nights - with a repeat on Channel 4 the following

Sunday - Raphael expects a string of further chart hits from the programme, with massive interest at retail for the accompanying album *Glee: The Music Volume 1*. It is currently scheduled for a March 1 release date but Raphael says this may be brought forward.

Epic creative director Tris Penna adds, "The zeitgeist of this is spot on. It is winter time, we are in the middle of a recession and we have this fantastic TV programme."

Channel 4 head of acquisitions Gill Hay calls Glee "a phenomenal show", explaining, "I am not surprised that it has struck a chord with the UK public."



# News

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

## The Playlist



**ELLIE GOULDING**  
**Starry Eyed**  
Polydor

Just six months after demoing this song, Goulding sits at the forefront for success in 2010. This first commercial single will galvanise that belief. (single, February 22)



**MIDNIGHT LION**  
**I Will Be King**  
unsigned

A recent addition to the September management stable, Glaswegian duo Midnight Lion pen radio-friendly rock songs with commercial promise. (demo)



**ALPHABEAT**  
**Hole In My Heart**  
Polydor

With Lady Gaga's vocal support and a tour with the lady herself to come, Alphabeat now look set to find the success they've long promised. (single, February 22)



**SIA**  
**You've Changed**  
Monkey Puzzle

Australian songwriter and acclaimed artist in her own right, Sia's pop charms with its lyrically-open and musically-carefree attack. (free download, available now)



**FIRST AID KIT**  
**I Met Up With The King**  
Wichita

Released midway through their forthcoming UK tour, this single owes its appeal to the captivating vocal interplay between this sibling duo. (single, March 1)



**UFFIE**  
**MCs Can Kiss**  
Ed Banger/Because

The 22-year-old Parisian's debut album has been a long time coming, but is worth the wait with its cool, vocal delivery and punchy production. (single, February 1)



**TINIE TEMPAH**  
**Pass Out**  
Parlophone

This is a snarling beast of a song – a grinding, bass- and beat-driven tune that is already creating a big impression at a club level. (single, March 1)



**KIDS IN GLASS HOUSES**  
**Matters At All**  
Roadrunner

The new single from the Dirt album, this packs a solid commercial punch and has already found support from Fearne Cotton on Radio 1. (single, March 29)



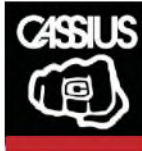
**CHAPEL CLUB**  
**O Maybe I**  
A&M

The first single proper from one of the year's hot tips, it wears its Smiths influence on its sleeve and has earned Radio 1's "hottest record in the world". (single, tbc)



**MATTHEW P**  
**Keep On Swimming**  
Fiction

The lead track from the bedroom-made debut EP, it is indicative of the folky, Mumford & Sons-esque pop around at the moment. (EP, January 25)



## SIGN HERE

Prolific Management, home to Maximo Park, Blood Red Shoes and Two Door Cinema Club, has taken on management for French production duo **Cassius**

Sony Classical has signed **Simone Dinnerstein** and will release a new album by the star this spring



## GIG OF THE WEEK

**Who:** Brand New  
**When:** Saturday, January 23  
**Where:** Wembley Arena, London  
**Why:** The Long Island band will perform their biggest UK headline show to date this weekend, in what is sure to be an epic set. For fans, this is not to be missed.

Rebranded Proms to be run and owned by Radio 2 as BBC

# Radio 2 takes ownership

## Media

By Paul Williams

**THE BBC ELECTRIC PROMS IS BEING REBRANDED** the Radio 2 Electric Proms, with the station taking sole ownership of the annual music festival.

The move will mark a significant shift in the way the Proms is organised and broadcast – until now it has been a BBC-wide event, involving the Corporation's popular music radio networks Radio 1, Radio 2, 6 Music and 1Xtra.

However, from this coming autumn's Electric Proms at the Roundhouse in Camden onwards the rebranded event will now only go out on Radio 2, while TV coverage will happen through BBC Two.

The change has been engineered by Radio 2 controller Bob Shennan in conjunction with BBC popular music controller Andy Parfitt in what will provide the BBC network with a central vehicle to its already-vast live music output annually.

"Radio 2 will run and own the responsibility for delivering those great performances with stunning artists and classic Radio 2 artists in collaboration with others and that will also be reflected on BBC televi-



The only Dame in town: Shirley Bassey performs at last October's Electric Proms

sion on BBC Two," says Shennan.

He describes the Electric Proms, whose fourth annual outing last October included performances from Dame Shirley Bassey, Dizzee Rascal, Smokey Robinson and Robbie Williams, as "one of the big music innovations of music radio from the BBC in recent years", but believes it has suffered from not being owned by one specific BBC network.

"I believe and [Radio 2 head of music] Jeff Smith believes and now thankfully [BBC audio and music director] Tim Davie believes that Radio 2 is the common denominator for the Proms and requires a major landmark moment in the calendar

where we curate a major set of performances. We will help develop the Electric Proms by giving it real ownership from Radio 2," says Shennan.

The rebranding to make it a Radio 2-only event comes as part of what Shennan notes has been a process within BBC popular music to bring "more clarity and differentiation in what we are offering across the music radio portfolio". That has meant, for example, that rather than the BBC's Glastonbury radio coverage being aired across several stations, 6 Music last year provided a continuous block of 42 hours' live output, with Radio 1 only taking highlights and Radio 2 not attending

# Midem rides the peaks and troughs



**MIDEM 2010 HAS ATTRACTED A THOUSAND FEWER DELEGATES** than in 2009 with only one week to go before the event gets under way, a 13% annual drop in numbers that the event's organisers are claiming is "completely normal" given the economic climate.

Having experienced a 12% annual decline in attendance at the 2009 event, with numbers falling to 8,003 delegates, the 2010 edition of the Cannes-based conference has attracted 7,000 music industry professionals to date this year, a slide of 1,003 on the prior year and 2,093 on 2008.

The fall in attendance comes despite the free inclusion of MidemNet in the registration fee for Midem 2010.

"We are expecting less people than last year, which is completely

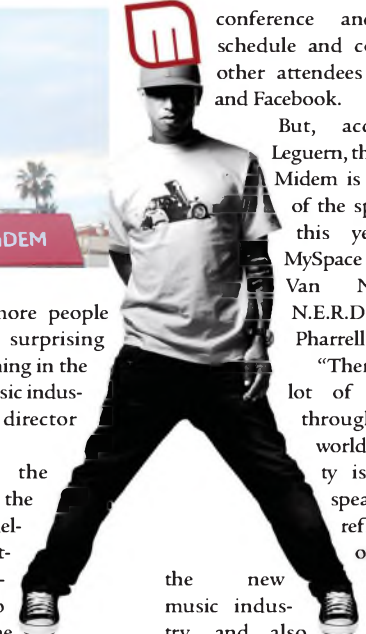
conference and concerts schedule and connect with other attendees via Twitter and Facebook.

But, according to Leguern, the big draw at Midem is the diversity of the speakers, who this year include MySpace CEO Owen Van Natta and N.E.R.D. frontman Pharrell Williams.

"There are a lot of conferences throughout the world, the difficulty is presenting speakers that reflect the mix of what I call

the new music industry, and also speakers that have not been seen or heard everywhere speaking about the same topics," says Leguern.

"For an amount of money that is quite reasonable [at Midem] you can access a huge amount of content from experts and get the answers you need to drive your business forward."



Left: speaker Pharrell Williams

... makes moves towards 'more clarity'

## of Electric Proms

at all. At the same time 6 Music has now become the home of the BBC's Mercurys radio coverage rather than it being broadcast elsewhere as well.

"When it comes to the Electric Proms, instead of us all turning up and getting a bit of it, it's going to be the Radio 2 event and everybody is cool and happy with that," says Shennan. "Radio 1 has its big event, One Big Weekend, the first of the big festivals. The Electric Proms will, I guess, kind of bookend that."

Electric Proms festival director Lorna Clarke will now work on the project alongside Smith and the station's live music executive producer Sarah Gaston within Radio 2's Western House offices in central London.

Smith says the Electric Proms will give his station "a great asset for what is already a considerable amount of live music Radio 2 covers".

"This is a real focus for that activity and it can build on what Lorna Clarke and the Electric Proms have built over the last few years to achieve some unique collaborations and unique, exclusive performances," he says.

Separately, Radio 2's live music output will be boosted by moves to

establish a regular place in the schedule to broadcast its exclusive concerts from the BBC Radio Theatre and other venues featuring heritage and other artists. Until now these have gone out at different times in the week, including on Wednesday and Saturday nights, but the plan is to have a specific time when these are broadcast.

The station will also stage events this year under its rebranded

Radio 2 Recommends banner, which under its previous name of Radio 2 Introduces featured then up-and-coming acts such as Adele, Duffy and The Script. Simon Mayo's (inset) arrival last week at

weekday drivetime, succeeding Chris Evans following his move to breakfast, has added another live music strand. Smith says drivetime will include what could be one or two live performances each week under the station's Great British Songbook brand in which artists cover classic songs by UK writers. It kicked off last Monday with Amy Macdonald performing Paul Weller's Jam hit Town Called Malice, while this week will include Paloma Faith playing live.

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## Dizzee + The Machine...



**DIZZEE RASCAL AND FLORENCE + THE MACHINE** are to maintain the Brits' record of intriguing collaborations, when they unite to perform a mash-up entitled You Got The Dirtee Love at the 2010 Brits Awards.

Other live performers at the BPI organised event include Lady GaGa, Kasabian, JLS and Robbie Williams, who will receive the outstanding contribution to music award at the February 16 ceremony.

The Brits Nominations Launch party takes place tonight (Monday) at the IndigO2 venue in south London, with performances from Ellie Goulding, La Roux and Pixie Lott. ITV2 is to screen a one-hour programme covering the event, the first of its six hours of Brits coverage this year.

The awards ceremony itself is being broadcast live on ITV1. Further programming includes The Brits Hits 30 on ITV1 on January 23, the Brits Red Carpet and The Brits

Encore, both on ITV2 on the day of the ceremony, and The Brits Backstage, on ITV1 on February 19.

Meanwhile, the digital version of the Brit Awards 2010 album will be made available to pre-order following tonight's launch and is to include a number of landmark performances taken from the Brit Awards' 30-year history.

Catalogue specialist Rhino will produce and market the official Brit Awards 2010 compilation. Along with the release of a 65 track, three disc CD version on February 8, Rhino will issue a digital edition containing five extra tracks and a digital booklet exclusively via iTunes.

Rhino has pledged that it will back the release with an "aggressive" TV and online advertising campaign and expects to receive a boost in interest and orders following the broadcast of the Brit Awards 30th anniversary TV special.

"It gives us a great chance to drive some digital sales upfront of the full release," says Rhino UK and international managing director Dan Chalmers, who believes that the BPI's decision to award Rhino the contract is a reflection of how the label has evolved in recent years.

Industry fears time is running out

## Lords lingers over Digital Bill

### Legislation

By Robert Ashton

**THE HOUSE OF LORDS IS KEEPING THE MUSIC INDUSTRY SWEATING** on the Digital Economy Bill, with one leading Liberal Democrat peer saying Government changes to answer criticism over powers given to the Secretary of State do not go far enough.

And with the Bill making tortuous progress through the committee stages in the Lords – after two sessions only four clauses of a Bill containing nearly 50 have been covered – some industry executives are worrying that time is running out for the Government to see the crucial legislation through before the election later this year.

Last week the Bill's sponsor, Business Secretary Lord Mandelson, responded to lobbying from technology companies and some peers fearful that his controversial Clause 17, which would allow a Secretary of State to intervene in the future to tighten up parts of copyright law to shut off piracy, gives him too much power.

Interested parties such as Google were worried that the fast-track measure to amend copyright provisions could unfairly penalise them without adequate checks and balances. Peers feared Clause 17 was riding roughshod over parliamentary protocol.

The result was a series of amendments tabled by Mandelson last Wednesday in a bid to calm these fears by offering greater scrutiny of the Secretary of State, who under the proposed changes would also be required to take soundings from interested parties.

The music industry had no complaints about the amendments to Clause 17. Indeed some, like BPI director of public affairs Richard Mollet, believes they may help get the Bill through.

Mollet says, "We were happy with Clause 17 as it was initially proposed by Government, because it is vital that the Bill can deal with non-peer-to-peer infringement and future threats. However, obviously the opposition didn't like it and ministers have had to propose

changes. We'll have to see if it addresses the opposition's concerns."

And that is the problem. Lord Clement Jones and some of his Lib Dem colleagues, who have been vociferous during the committee stages so far, are not certain the Business Secretary has gone far enough in his changes.

Clement Jones, who is a strong supporter of the music sector and heard the second reading of his live music Private Members Bill on Friday, says, "Of course the amendments put down by Mandelson are improvements, but they do not meet our objections. Our objections are the sheer width of Clause 17."

Clement Jones says he would like the Government to be more specific about what it plans to do with various other non-P2P methods to acquire music illegally such as cyberlockers and cloud storage.

"The amendments put down by Mandelson are improvements, but they do not meet our objections..."

**LORD CLEMENT-JONES**

However, the industry questions whether this is actually possible. UK Music chief executive Feargal Sharkey and PPL director of government relations Dominic McGonigal say it

is difficult – if not impossible – to know how technology and online piracy will change in the future, meaning the Bill needs to be "future-proofed".

Sharkey says, "From experience over the past 10 years, we all understand how quickly emerging forms of digital distribution can gain traction, and how these can offer both threat and opportunity for creative businesses. For that reason, it's absolutely vital the legislation is future-proofed, so a future Secretary of State can act accordingly".

McGonigal adds, "The whole point is no one knows how people will find new ways of stealing repertoire and what more ingenious ways of ripping off creators (they will use). This clause responds to that and does take account of industry input and parliamentary scrutiny."

The Lords will also have to consider Clause 15, which sets out how costs will be shared between ISPs and rights holders.

But, despite these problems, McGonigal and others are confident the Bill will eventually be passed.

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# MIDEM

# News

## Editorial Paul Williams



A spotlight on the indie charts would give the sector the audience it deserves

**THE INDIE COMMUNITY, THROUGH AIM AND IMPALA,** has been raising the issue for a number of years of the difficulties of market accessibility for its labels against the backdrop of increasing industry consolidation.

Wherever you stand on the matter of consolidation and its implications, what is indisputable is that the independents are finding it ever harder for their product to figure among the very biggest releases. Just five of the Top 100 biggest-selling albums of 2009 were on indie labels, while 94% of the equivalent singles chart came from the four majors.

It is within that context that AIM will sit down with Radio 1 executives at BBC Television Centre tonight (Monday) for a three-hour debate to push the case for more independent music on the BBC station. Primarily, the indie organisation wants the OCC indie charts, which were significantly overhauled last June, to have a regular place within Radio 1's programming schedule.

The independents have been down a similar path before. A few years ago they were calling for a quota of British music on the station, as happens for domestic artists on French radio, amid arguments that Radio 1 was giving too much airtime to acts from the US. It did not happen, with the network arguing it was already playing a high minimum quota of British music, notably more than other stations. Such a move in any case would have been very unwelcome as it would have sent out the message that the UK record industry was in such trouble that it needed this kind of prop for its artists to take on the Americans.

But there is a different debate to be had when it comes to exposure for indie releases and giving them a fair crack of the media whip beyond more specialist and niche outlets.

AIM's Alison Wenham is quick to point out that there is no criticism that the BBC does not play independent music and that is only fair - Radio 1 and the BBC's other popular music radio networks give exposure to indie artists in a way that simply does not happen elsewhere on the dial.

Despite that support, though, the reality is we have a market where too many indie releases are falling by the wayside and it is not because they are not any good. Compare 2009's list of the biggest-selling albums to, say, HMV's poll of critics' favourites of the year and the contrast is deafening. While so few indie albums appeared among the biggest sellers, eight of the Top 10 on the critics list were indie releases and that can not simply be explained by music critics' natural inclination towards less-mainstream output. Unless the wider public get to know and hear about these albums they will only ever remain niche releases. While clearly not providing all the answers, the overhauled indie charts can certainly help the independents' case for more exposure and it is sensible AIM is using these as its main weapon in its debate with Radio 1.

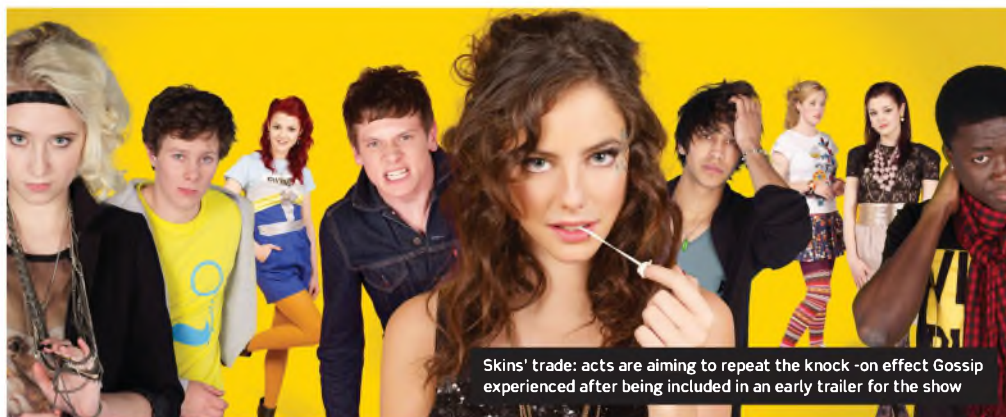
The OCC's previous independent charts were about as useful as Liverpool FC's back four this season, given that they were based on sales from just a few selected outlets and qualification was determined by the independent status not of the label but each release's distribution company. These replacement charts are a different matter altogether as their sales are all-encompassing and all indie labels' releases qualify, thus providing the indies with a portfolio of robust charts that do their sector justice and give a platform to many acts who will struggle to register in the main OCC Top 75s.

Radio 1 and the BBC already do a lot for independent music, but a slot for these charts would make compelling programming and for many artists and their labels could make a huge difference to their careers.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

E4 and AWAL partnership leads to online distribution

## Digital deals for new acts thanks to the Skins effect



Skins' trade: acts are aiming to repeat the knock-on effect Gossip experienced after being included in an early trailer for the show

### Television

By Jonny Garrett

**E4 IS WORKING WITH DIGITAL DISTRIBUTOR** Artists Without A Label to give new bands the opportunity to appear in the hit TV show *Skins* and subsequently sell their music online.

The news comes in the build-up to the show's fourth series, which is known for its support for new music, having helped to break Gossip's *Standing In The Way Of Control* via its appearance in an early trailer for the show.

For series three, *Skins* ran a similar competition for bands who wanted their music to appear on the show, with winners including recent Warner signing Desiree.

Now the campaign has been expanded in partnership with AWAL, which distributes digital music directly to the major download stores, bypassing the traditional label business model. Bands that appear on the show will be offered a

distribution deal with the company, involving a 30-day rolling contract where their music will be distributed globally.

AWAL CEO and founder Denzyl Feigelson says, "It's an amazing way to sign music from bands that otherwise wouldn't have had a voice. We're excited to see what comes out of it and the further possibilities."

All entrants will be judged by new *Skins* music supervisor Kyle Lynd, who took over the role for the current run. His favourite tracks will be added to a streaming site produced by AWAL, where fans of the show can listen to music that Lynd feels fits in with the programme's feel.

AWAL co-founder Kevin Bacon adds, "We've always been an admirer of the music in *Skins*. I spoke to some 14-year-olds about the show and they were nervous about any change of music supervision. I don't know any other show where that is the case. Kids may not be buying the music, but it doesn't mean they don't care about it."

Bands whose music does not make the show but is accepted for the *Skins* site will also be offered the chance of working with AWAL, and Lynd stresses that any genre of music will be considered.

He says, "We had some high-quality stuff through last year, but our selection depends on what's going on in the show's scenes. Our new platform means even if there's not a place in the show for a track, we can hopefully release things with Artists Without A Label."

E4 is also marking the new series by taking over the Old Fire House venue in Bristol and putting on 12 free gigs for *Skins* fans. The gigs, which include *Does It Offend You, Yeah?*, *Hadouken!* and *Daisy Dares You*, are intended to feature new acts with a Bristol connection.

Lynd adds, "They've sorted out a wicked line-up that really captures the idea of *Skins*' music. Some of these bands could well end up in the show."

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## Impala aims to befriend industry

**EUROPEAN INDIE GROUP IMPALA** is giving major corporate groups the opportunity to communicate and trade with its 4,000 members following the launch of a Friends of Impala scheme.

The new project will allow lawyers, accountants, manufacturers and other sectors that might be useful to music groups - or each other - to join a European-wide creative network that will meet regularly with the aim of facilitating trade between themselves and Impala members. Some companies may also want to sponsor events or parts of the sector.

The move comes a decade after Impala's UK sister organisation

AIM launched its similar Friends of AIM scheme and Impala executive chair Helen Smith concedes her move follows the success of that initiative.

"One of the reasons to develop this at a European level is because it has worked so well at a national level," says Smith. "It occurred to us that there is no network at the moment for companies which work with music. It adds another dimension to the organisation and another contact point for groups."

Smith expects the Friends of Impala group - or at least part of them - to meet after Impala board sessions and after major trade shows such as Midem. She hopes

Friends of Impala will facilitate the exchange of information, become a forum and allow companies to bring business into the network. "It will become a creative network of companies that work regularly with the music sector," she adds.

Smith will offer two types of packages for prospective Friends of Impala, with prices varying on the size of company and the country they operate in.

The basic Gold package will be available at between €1000 - €2,500 (£892 - £2,228), with the more comprehensive Platinum package available to companies willing to spend - or provide major sponsorship - upwards of the topline figure.

### MUSICWEEK.COM READERS' POLL

#### LAST WEEK WE ASKED:

Is Jonathan Ross right to leave the BBC?

YES 63% NO 36%

#### THIS WEEK WE ASK:

Can Glee have the same impact in the UK that it has had in the US?

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Big sales smashes largely ignored in Noughties rundown led by dance hits

# Rock DJs favour EMI as Robbie and Spiller top decade's airplay chart

## Airplay

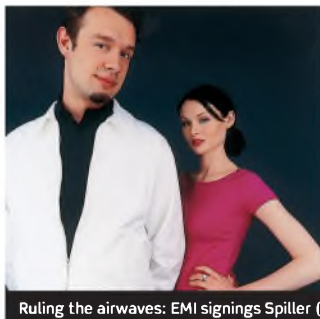
Paul Williams

**SPILLER'S GROOVEJET (IF THIS AIN'T LOVE) HAS EMERGED** as the UK's top radio hit of the Noughties, with more than 150,000 plays across the decade.

The Sophie Ellis-Bextor-fronted hit, which famously prevented Out Of Your Mind by Truethippers feat. Victoria Beckham topping the OCC singles chart in August 2000, beat Modjo's Lady (Hear Me Tonight) into second place on the Nielsen Music Control chart. It finishes top thanks to a superior audience, even though the French act registered more plays (152,434) overall.

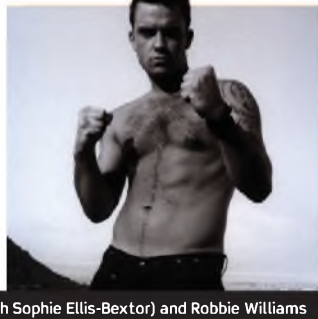
Groovejet is one of three EMI-released tracks to appear in the decade-end chart's top five, joined by Kylie Minogue's Can't Get You Out Of My Head at three and Robbie Williams' Rock DJ in fourth place. Crazy In Love by Beyoncé completes the top five.

Three of the top five songs were



Ruling the airwaves: EMI signings Spiller (with Sophie Ellis-Bextor) and Robbie Williams

released in 2000, with Groovejet, Lady (Hear Me Tonight) and Rock DJ all topping the OCC sales chart within five weeks of one other. Two other tracks in the Top 10 - Toploader's Dancing In The Moonlight at six and All Saints' Pure Shores at seven - were also hits in 2000, reflecting the advantage older hits have in this decade chart, as they have a longer timeframe to build up radio plays. By contrast the highest-ranked track of 2009, Lily Allen's The Fear, only appears at number 215 on the chart.



Rock DJ is one of five recordings by Williams to make the decade's Top 100 radio hits as he finishes as the most-played artist across the 10 years. He is the only artist to claim more than 1m plays, with his 1,024,255 tally more than 200,000 plays ahead of the second-placed Sugababes. Besides Rock DJ, he has Feel at 22, Something Beautiful at 43, Angels at 51 and She's The One at 83.

Four Sugababes hits turn up in the Top 100, although none in the top half of the chart. Round Round

leads the way at 54, followed by Push The Button at 68, Hole In The Head in 76th place and 92nd-ranked About You Now.

Minogue is the decade's third most-played artist with 661,121 plays, with Can't Get You Out Of My Head joined in the Top 100 by Love At First Sight (34), In Your Eyes (74) and Spinning Around (68).

Besides being her biggest radio hit of the last 10 years, Can't Get You Out Of My Head is also the only track to finish among the Top 10 airplay hits of the decade as well as among the Top 10 sellers, finishing in seventh place on OCC rankings. Illustrating that big sales do not necessarily guarantee significant radio support, only one other of the decade's Top 10 sellers - It Wasn't Me by Shaggy feat. RikRok - figures as one of the 100 biggest radio hits, ranking in 88th place.

There is no place, then, in the Top 100 for Will Young's Anything Is Possible/Evergreen, which sold 1.8m units to become the decade's biggest single, nor for the second top seller Unchained Melody by Gareth Gates.

Strong airplay is also no certainty of commercial sales, with Scissor Sisters' Laura only peaking at 12 in the weekly OCC singles chart but the 87th biggest radio hit across the entire decade. However, significant airplay support for Laura was an important factor in helping the track's parent album finish as the top seller of 2004.

● For 2009's end-of-year airplay charts, see p8  
paul@musicweek.com

## Radio airplay Top 10 tracks of the decade

Track	artist	label	aud (m)	plays
1 Groovejet (If This Ain't Love)	Spiller	Positiva	4,352.396	150,606
2 Lady (Hear Me Tonight)	Modjo	Barclay	4,146.251	152,434
3 Can't Get You Out Of My Head	Kylie Minogue	Parlophone	3,873.062	129,105
4 Rock DJ	Robbie Williams	Chrysalis	3,800.957	123,498
5 Crazy In Love	Beyoncé	Columbia	3,652.569	126,653
6 Dancing In The Moonlight	Toploader	Sony S2	3,562.592	140,146
7 Pure Shores	All Saints	London	3,424.306	114,210
8 Hey Ya!	OutKast	LaFace	3,322.882	123,498
9 This Love	Maroon 5	J	3,161.302	131,470
10 Have A Nice Day	Stereophonics	V2	3,136.162	105,080

source: Nielsen Music Control

## Top 10 artists of the decade

Artist	aud (m)	plays
1 Robbie Williams	27,531.253	1,024,255
2 Sugababes	20,519.869	812,794
3 Kylie Minogue	17,797.196	661,121
4 Madonna	17,234.379	616,520
5 Coldplay	17,038.769	540,710
6 Pink	16,679.568	683,471
7 U2	12,950.734	437,749
8 Stereophonics	12,874.159	429,245
9 Travis	12,102.952	360,760
10 Oasis	11,167.448	365,049

source: Nielsen Music Control

# Moshi Moshi crosses Atlantic with !K7 linkup

**LONDON INDIE MOSHI MOSHI RECORDS** has inked a deal to take its acts into the US market, with the release of albums by Slow Club and The Wave Pictures already agreed for this spring.

Moshi Moshi founders Stephen Bass and Michael McClatchey took both acts across the Atlantic for a North American tour late last year, and such was the response that the duo stepped up plans to find distribution in that market.

As a result, !K7 will provide Moshi Moshi with label services and release the UK label's records through its deal with Red/Sony.

Slow Club's debut album Yeah,



Yeah, So, big deal: Moshi Moshi signings Slow Club

So will get a March 30 US release date, while The Wave Pictures' two-CD set, including If You Leave It Alone and Instant Coffee Baby, will be available from April 27.

The respected UK indie has garnered an enviable reputation over the past decade, having played a significant role in launching, fostering and participating in the careers of artists and bands including Bloc Party, Hot Chip, Kate Nash, Lykke Li, Florence + The Machine, The Drums, Au Revoir Simone and Mates of State among others.

For Moshi Moshi, the move to release the albums in the US was a

logical next step for the label and bands. "We have a love of the American music scene and a history of releasing American bands in Europe [such as Au Revoir Simone, DNTEL, Tilly & the Wall, The Mae Shi, Mates of State and The Drums]," notes Bass.

"After years of great times visiting the US and bringing our bands over to play whenever possible it finally felt like the moment was right to start releasing records in our favorite territory. !K7 seems to be a good fit as a distribution partner and we are excited to see what people are going to make of our roster coming back the other way."

## News in brief

● **The O2** has retained its crown as the world's most popular music venue, with the Manchester Evening News Arena coming second in the 2009 rankings. *Pollstar* figures reveal that The O2 sold 2,349,252 tickets last year, more than 1m ahead of the MEN Arena and beating its own previous record by 30%.

● **Major record labels in the US** have had an antitrust lawsuit reinstated against them over allegations of price-fixing around music downloads. The Second Circuit Court of Appeals last week overturned a lower court's previous dismissal of the case in November 2008. The ruling means that a case that accuses labels of colluding on pricing can now proceed.

● **Veteran soul singer Teddy Pendergrass**, whose voice graced such classics as If You Don't Know Me By Now, has died aged 59. The one-time singer with Harold Melvin & The Blue Notes passed away in Philadelphia after what has been described as a "difficult recovery" from colon cancer surgery.

● **Cheryl Cole** was the real winner of The X Factor in 2009, according to new research from Nielsen into uplifts in sales, airplay and "online buzz" around the ITV1 programme.

● **Matador artist Jay Reatard** has died at the age of 29.

● **Cisac** has applauded **India's** proposals to change its **Copyright Act** to grant independent rights to authors of literary and musical works used in film. The proposed changes still need to be ratified by India's parliament, but if passed they would put an end to a long-standing tradition of film producers and record companies systematically denying rights to creators.

● **Tiësto** has signed a deal with independent publisher Kobalt.

● **London based indie label Weekender Records** has closed, after nearly four years in business.

● **Grammy award-winning Texan singer-songwriter Nanci Griffith** and celebrated Scottish guitarist Dick Gaughan will receive lifetime achievement awards at this year's BBC Radio 2 Folk Awards.

● **Global Radio** releases its first Big Top 40 compilation CD today (Monday), in partnership with Universal Music TV.

● The man who owned bit Torrent tracker site **Oink** has been found not guilty of conspiracy to defraud the music industry at Teesside Crown Court. Alan Ellis created and administered the site from 2004 until 2007, when it was closed after an investigation by Interpol and the BPI.

● Former Virgin Records UK co-managing director **Ashley Newton** has been named president of the Columbia Records Group.

# News media

## TV Airplay chart Top 40

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Alexandra  
Burke; favourite  
on music TV



This Wk	Last	Artist Title Label	Plays
1	1	ALEXANDRA BURKE Broken Heels / Syco	616
2	2	LADY GAGA Bad Romance / Interscope	573
3	4	BLACK EYED PEAS Meet Me Halfway / Interscope	535
4	3	CHERYL COLE FEAT. WILL I AM 3 Words / Fascination	535
5	14	IYAZ Replay / Reprise	482
6	5	THE SATURDAYS Ego / Fascination/Geffen	445
7	10	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data	443
8	15	JAY-Z FEAT. MR HUDSON Young Forever / Roc Nation	431
9	8	CHIPMUNK FEAT. TALAY RILEY Look For Me / Jive	421
10	6	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark / Interscope	418
11	13	3OH!3 FEAT. KATY PERRY Starstruck / Asylum/Photo Finish	413
12	11	KESHA Tik Tok / Columbia	363
13	9	N-DUBZ FT MR HUDSON Playing With Fire / A&W/UMTV	362
14	12	JASON DERULO Whatcha Say / Warner Brothers	308
15	20	WILEY FEAT. CHEW FU Take That / Island	304
16	23	EXAMPLE Won't Go Quietly / Data	302
17	7	JOE MCELDERRY The Climb / Syco	290
18	17	JAY SEAN FEAT. LIL WAYNE Down / Island	288
19	NEW	RIHANNA FEAT. YOUNG JEEZY Hard / Def Jam	277
20	30	FLORENCE + THE MACHINE You've Got The Love / Island	275
21	16	RIHANNA Russian Roulette / Def Jam	246
22	18	JLS Everybody In Love / Epic	237
23	31	JUSTIN BIEBER One Time / Def Jam	232
24	NEW	LEONA LEWIS I See You / Syco	231
25	NEW	OWL CITY Fireflies / Island	220
26	22	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc Nation	220
27	19	CHERYL COLE Fight For This Love / Fascination	212
28	NEW	PLAN B Stay Too Long / 679/Atlantic	210
29	24	PIXIE LOTT Cry Me Out / Mercury	205
30	38	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM Forever / Interscope	202
31	25	BEYONCE FEAT. LADY GAGA Video Phone / Columbia	196
32	40	30 SECONDS TO MARS Kings And Queens / Virgin	195
33	NEW	CAVIN HARRIS You Used To Hold Me / Columbia	192
34	NEW	LUPE FIASCO Solar Midnite / Atlantic	190
35	21	ROBBIE WILLIAMS You Know Me / Virgin	183
36	NEW	JLS One Shot / Epic	182
37	35	ALICIA KEYS Doesn't Mean Anything / J	181
38	28	BLACK EYED PEAS I Gotta Feeling / Interscope	175
39	NEW	VAMPIRE WEEKEND Cousins / XL	167
40	NEW	NE-YO & CASSANDRA STEEN Never Knew I Needed / Def Jam	164

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Bliss, Chart Show TV, Clubland TV, Fizz, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2

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Room for revamped indie chart sought in radio schedules

# AIM targets BBC to introduce its indies

## Radio

By Ben Cardew

AIM WILL APPEAL TO RADIO 1 to find room in its schedules for the revamped OCC independent charts when the two sides meet tonight (Monday) at BBC Television Centre.

AIM members will take part in a three-hour meeting from 6pm, including a Q&A with Radio 1 head of music George Ergatoudis, Radio 1 controller Andy Parfitt and BBC Introducing editor Jason Carter. Radio 1 will also give a presentation explaining how its playlists are put together.

The meeting came about following AIM's AGM in June, when attendees decided to lobby the BBC to persuade Radios 1 and 2 to play a wider range of independent music.

AIM chairman and CEO Alison Wenham subsequently met with Parfitt, leading to this meeting – the first of many planned joint AIM/BBC events in the future.

Wenham explains that the idea is to promote a "greater understanding" between the independent sector and the BBC.

"There is no criticism that the BBC doesn't play independent music," she adds. "We would like more cleverness about releases and more engagement. We would also like them to adopt the independent charts."

Wenham says that the indie charts – which were overhauled last June to better reflect the independent sector represent "fast-moving new music", which should have a place in the Radio 1 schedules.

"It is not for me to say what the best programme would be for them," she says. "There are programmes by Rob da Bank and Huw Stephens who



Introducing the band(s):  
BBC Introducing has a good relationship with the indies and is hoping to break artists such as Marina and the Diamonds

our members work closely with. I think it would be exciting."

Another key factor in the meeting will be a presentation from BBC Introducing on the opportunities it represents for getting new music onto BBC Radio.

As the BBC's new music initiative, Introducing includes everything from stages at festivals, to local Introducing radio shows, an Introducing blog and a dedicated website where bands can upload their music. It has helped support new acts such as Marina and the Diamonds.

"We are very content to put BBC Introducing in front of our members so they are very clear about the importance of it," says Wenham. "It is an important brand in development and key to the BBC strategy and a very good platform for emerging bands."

No tickets remain for tonight's event; however, Wenham says it will be the first of many similar initiatives. "It is the first of a planned series of events to bring AIM members together with key members of the BBC for networking. It will also build better understanding between the independent sector and the BBC," adds Wenham. "It is also an exercise in managing expectations – the BBC is a national broadcaster and companies

have to realise what that really means."

With Radio 1 executives preparing their presentations as *Music Week* went to press, a spokeswoman for the station says she is unable to give an idea of what they will include.

Meanwhile, the BBC has admitted that it made mistakes in its coverage of a Coldplay tour in 2009 and the launch of U2's last album *No Line On the Horizon*.

UK commercial radio body RadioCentre complained to the BBC at the time that its coverage of the Coldplay tour and the U2 album launch amounted to undue prominence for commercial products or organisations, and that several specific items (including the Radio 1 presents Coldplay website and the on-screen graphic "U2 - BBC") breached relevant BBC guidelines.

The Corporation's complaints department said last week that the Radio 1/Coldplay website included direct links to the websites of ticket agents and was, therefore, not in keeping with the BBC's guidelines.

In addition, it concluded that "the use of the mathematical symbol for identity in the graphic 'U2 = BBC' gave an inappropriate impression of endorsement".

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## Media news in brief

- Simon Cowell is to launch The X Factor in the US after leaving American Idol at the end of its current season. Cowell's contract will expire at the end of this, the ninth season of American Idol and he has decided not to renew it, opting instead to take X Factor to Rupert Murdoch's Fox TV, which also broadcasts American Idol. It will start on US TV in 2011. A spokesman for Cheryl Cole says reports linking her to a position as a judge on X Factor US are just speculation.
- Channel 4 is hosting an intimate indoor festival at the Sage



Gateshead on January 30. The **Outside-In Festival** will have a beach theme, with revellers encouraged to turn up wearing bikinis and Bermudas. Acts confirmed to appear include Lostprophets (pictured), Pixie Lott, N-Dubz and Sugababes.

- Ofcom has censured MTV for broadcasting offensive language during its Isle Of MTV programming

The programming included a 30-minute live performance from Lady Gaga, broadcast at 4pm on November 2 2009, in which she asked the audience to "put your hands up in the air and dance, you motherfuckers".

- Anorak London Press has expanded its team by recruiting a senior online PR. Lucius Yeo has moved from Freeman PR to take the role at the music PR firm which represents Paul Weller, Feeder and Fools among others. Senior press officer Daniel Miller has also been promoted to head of press.





# Media 2009 airplay

## Lily's Fear is justified

### Analysis

By Alan Jones

**FOLLOWING LADY GAGA AND SUSAN BOYLE'S RESPECTIVE SINGLES AND ALBUMS FEATS**, Lily Allen completes the female hat-trick of 2009 honours with The Fear declared the number one radio airplay hit of the year.

Female solo artists spent 34 weeks at number one on the radio airplay chart in the year - compared to 19 weeks on the sales chart - with the top individual contributions coming from Cheryl Cole's Fight For This Love (six weeks) and two Allen tracks, The Fear and Not Fair (five weeks each).

The former title was at number 20 on its fourth week on the chart at the start of 2009, and rapidly progressed to number one. It accumulated an audience of 1.278bn, from 62,196 plays, with its biggest support coming from The Hits Radio (996 plays), KISS 105/108 (961) and KISS 101 (949), though it was severely indebted to Radio 1, where it was aired 321 times, and Radio 2 (151). The Fear is the first EMI single to top the annual rankings since 2003, when Make Luv by Room 5 feat. Oliver Cheatham led the list.

Allen is only the second UK female to top the chart in its 17-year history, emulating Duffy, who did so last year. Duffy's margin of victory was the biggest to date (34.26%) but Allen's margin was much smaller, with James Morrison just 1.92% behind with his Broken Strings duet with Nelly Furtado. The Morrison/Furtado song was way ahead on plays



(14,767 more than The Fear) but a comparative lack of support from Radio 1 (106 plays) and Radio 2 (52) cost it dearly. It, too, was a 2008 hangover, which ranked number four in the first chart of 2009 but it never climbed higher than number two.

Easily the year's top newcomer, Lady GaGa made a huge impact, particularly with her first two singles, Just Dance and Poker Face, which finish in fourth and third place for the year, respectively. GaGa grabbed a gargantuan audience of 3.731bn in the year but that made her only the third most-heard artist, behind Beyoncé

(3.740bn) and Take That (3.746bn).

Take That have emerged as the year's top act on previous occasions but their triumph in 2009 was due more to strength in depth than to any one title - their highest placing in the annual chart is 17th with Up All Night but with Greatest Day at number 20, Said It All at number 40, and seven other songs in the Top 1000, they are good value for their victory.

Radio 1's favourite song of 2009 was Calvin Harris's I'm Not Alone, with 396 plays. The only other song it played an average of more than once a day was Dizzee Rascal feat. Armand Van Helden's Bonkers

### TV airplay Top 30 of 2009

This	Artist Title / Label	plays
1	TINCHY STRYDER/N DUBZ Number One 4th & Broadway	10,929
2	LADY GAGA Poker Face Interscope	10,375
3	THE BLACK EYED PEAS I Gotta Feeling Interscope	10,071
4	ALESHA DIXON Breathe Slow Asylum	9,084
5	THE BLACK EYED PEAS Boom Boom Pow Interscope	9,023
6	KINGS OF LEON Use Somebody Hand Me Down	8,918
7	LADY GAGA Just Dance Interscope	8,764
8	DIZZEE RASCAL/A VAN HELDEN Bonkers Dirtee Stank	8,587
9	JLS Beat Again Epic	8,442
10	KID CUDI VS. CROOKERS Day 'N' Nite Data	8,198
11	BEYONCE Sweet Dreams Columbia	7,819
12	BEYONCE Halo Columbia	7,803
13	FLO-RIDA FEAT. KESHA Right Round Atlantic	7,694
14	BEYONCE Single Ladies (Put A Ring On It) Columbia	7,674
15	TINCHY STRYDER Take Me Back 4th & Broadway	7,574
16	AGNES Release Me AATVUMTV	7,161
17	KINGS OF LEON Sex On Fire Hand Me Down	7,085
18	EMINEM We Made You Interscope	7,042
19	LIYY ALLEN The Fear Regal	7,041
20	CHERYL COLE Fight For This Love fascination	6,907
21	DIZZEE RASCAL Holiday Dirtee Stank	6,776
22	TAIO CRUZ Break Your Heart 4th & Broadway	6,639
23	AR RAHMAN/P DOLLS/N SCHERZINGER Jai Ho! Interscope	6,599
24	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	6,575
25	JLS Everybody In Love Epic	6,354
26	DAVID GUETTA FEAT. AKON Sexy Chick Virgin	6,251
27	CASCADA Evacuate The Dancefloor AATVUMTV	6,110
28	TINCHY STRYDER/AMELLE Never Leave You 4th & Broadway	5,981
29	CIARA/J TIMBERLAKE Love Sex Magic LaFace	5,933
30	D GUETTIA/K ROWLAND When Love Takes Over Postiva/Virgin	5,907

Source: Nielsen Music Control



Tinchy Stryder's Number One was TV's biggest hit, while Beyoncé and Take That were the most-heard acts of 2009 overall

(389 plays). I'm Not Alone was less favoured elsewhere - Radio 1 provided 47.47% of the 632.06m audience that earned it 38th place in the rankings.

Radio 2's song of the year was Australian duo Empire Of The Sun's We Are The People, which it aired 155 times, generating an audience of more than 189m. The track was also 30th top track on Radio 1, with 231 plays and an audience of nearly 175m.

The record which got the most generous reception from radio compared to retail was another Australian track, Shake It by Metro Station. Finishing a highly

respectable number 37 on the annual radio list, the track ranks only 303rd on sales.

Never placed higher than number eight on the weekly radio airplay chart, Tinchy Stryder and N-Dubz' Number One finished the year in 28th place but its title proved prophetic on the TV airplay chart, where its promo was the most popular, with 10,929 airings. The track spent 14 weeks in the Top 10, five of them at number one, and is one of three songs to log upwards of 10,000 plays on TV, the others being Lady GaGa's Poker face (10,375) and I Gotta Feeling by Black Eyed Peas (10,071).

### Radio airplay Top 75 of 2009



Headline acts: Lady GaGa was 2009's most successful radio newcomer; James Morrison and Nelly Furtado's Broken Wings took airplay's runner-up slot

This	Artist Title / Label	plays	aud (m)
1	LIYY ALLEN The Fear Regal	62,196	1,278,802
2	J MORRISON/N FURTADO Broken Strings Polydor	76,963	1,254,675
3	LADY GAGA Poker Face Interscope	67,796	1,213,018
4	LADY GAGA Just Dance Interscope	55,744	1,112,771
5	JLS Beat Again Epic	56,163	1,057,381
6	BEYONCE Halo Columbia	60,236	1,033,333
7	THE BLACK EYED PEAS I Gotta Feeling Interscope	51,122	1,000,054
8	KINGS OF LEON Use Somebody Hand Me Down	49,121	930,054
9	DANIEL MERRIWEATHER Red J	57,486	892,308
10	D GUETTIA/K ROWLAND When Love... Postiva/Virgin	41,083	889,862
11	PINK Please Don't Leave Me RCA	54,646	888,578
12	PIXIE LOTT Mama Do Mercury	51,626	888,106
13	BEYONCE Sweet Dreams Columbia	49,968	860,783
14	LIYY ALLEN Not Fair Regal	39,074	842,175
15	CHERYL COLE Fight For This Love fascination	37,434	827,454
16	AGNES Release Me AATVUMTV	35,930	805,185
17	TAKE THAT Up All Night Polydor	38,183	805,043
18	ALEXANDRA BURKE/FLO-RIDA Bad Boys Syco	41,464	803,19
19	ALESHA DIXON Breathe Slow Asylum	48,738	798,805
20	TAKE THAT Greatest Day Polydor	50,044	789,695
21	BEYONCE Single Ladies (Put A Ring On It) Columbia	41,411	787,966
22	LADY GAGA Paparazzi Polydor	46,477	786,106
23	JASON MRAZ I'm Yours Atlantic	49,910	781,038
24	PIXIE LOTT Boys And Girls Mercury	29,062	754,717
25	THE KILLERS Human Mercury	34,510	745,492

26	A R RAHMAN/P DOLLS/N SCHERZINGER Jai Ho! Interscope	23,248	742,948
27	KELLY CLARKSON My Life Would Suck... RCA	34,329	729,096
28	TINCHY STRYDER/N DUBZ Number One 4th & Broadway	24,555	726,878
29	LA ROUX Bulletproof Polydor	30,948	726,024
30	KINGS OF LEON Sex On Fire Hand Me Down	44,599	721,382
31	GIRLS ALOUD The Promise fascination	43,220	685,721
32	PINK Sober RCA	42,629	676,384
33	KATY PERRY Hot N Cold Virgin	33,531	673,493
34	TAIO CRUZ Break Your Heart 4th & Broadway	33,117	670,686
35	THE BLACK EYED PEAS Boom Boom Pow Interscope	22,328	665,968
36	TAYLOR SWIFT Love Story Mercury	33,020	654,772
37	METRO STATION Shake It Columbia	26,029	651,864
38	CALVIN HARRIS I'm Not Alone Columbia	22,309	632,061
39	AKON/C O'DONIS/K OFFSHALL Beautiful Universal	28,693	629,798
40	TAKE THAT Said It All Polydor	36,106	629,101
41	JLS Everybody In Love Epic	32,887	628,275
42	E IGLESIAS/CIARA Takin' Back My Love Interscope	46,308	626,729
43	THE SCRIPT Breakeven RCA	44,433	615,243
44	WHITNEY HOUSTON Million Dollar Bill RCA	33,047	601,727
45	JENNIFER HUDSON Spotlight RCA	44,115	596,123
46	CIARA FEAT. J TIMBERLAKE Love Sex Magic Jive	27,445	590,422
47	COLDPLAY Viva La Vida Parlophone	36,159	586,622
48	S ANGELO/L LUKE/ROBIN S Show Me Love Mute	24,364	581,593
49	KID CUDI VS CROOKERS Day 'N' Nite Data	19,709	572,881
50	NOISETTES Don't Upset The Rhythm Mercury	24,423	572,467

51	DIZZEE RASCAL Holiday Dirtee Stank	19,019	563,013
52	TAKE THAT Rule The World Polydor	32,281	546,797
53	LEONA LEWIS Run Syco	36,520	538,545
54	THE SATURDAYS Up fascination	34,637	529,324
55	MICHAEL BUBLE Haven't Met You Yet Reprise	24,271	528,534
56	TI FEAT. J TIMBERLAKE Dead And Gone Atlantic	19,623	526,947
57	CASCADA Evacuate The Dancefloor AATVUMTV	21,909	524,5
58	BEYONCE If I Were A Boy Columbia	38,607	521,069
59	MR HUDSON/KANYE WEST Supernova Mercury	21,435	520,206
60	SHONTELLE T-Shirt Universal	30,077	516,311
61	K HILSON/K WEST/NE-YO Knock You Down Interscope	22,107	515,773
62	TINCHY STRYDER Take Me Back 4th & Broadway	16,764	515,379
63	LEONA LEWIS Happy Syco	26,393	514,763
64	MADCON Begg'n' RCA	31,686	508,753
65	DAVID GUETTIA/AKON Sexy Chick Postiva/Virgin	19,022	504,236
66	THE SATURDAYS Issues fascination	33,081	494,6
67	CALVIN HARRIS Ready For The Weekend Columbia	21,264	489,814
68	DUFFY Mercy A&M	27,132	487,351
69	JAY SEAN FEAT. LIL WAYNE Down Jaded/Island	18,236	479,496
70	JAMES MORRISON Please Don't Stop The Rain Polydor	27,092	466,353
71	PITBULL I Know You Want Me... Virgin	16,964	466,211
72	T STRYDER/AMELLE Never Leave You 4th & Broadway	19,005	465,748
73	GIRLS ALOUD The Loving Kind fascination	27,107	465,676
74	FLO-RIDA FEAT. KESHA Right Round Atlantic	15,914	464,122
75	THE BLACK EYED PEAS Meet Me Halfway Interscope	21,054	459,852

Source: Nielsen Music Control

# News digital

DJ's Intec brand back in operation after four years with digital-only releases

## Carl Cox revives record label for digital

### Labels

By Eamonn Forde

**LEGENDARY CLUB DJ CARL COX** has revived his Intec Records company as a digital-only label. Intec Digital will launch at the end of this month and will seek to sign DJs, producers and artists from around the world.

The Intec label, specialising in techno releases, closed in 2006 after eight years and Cox believes that focusing exclusively on digital releases was the only way to bring the brand back today.

"For me to launch a label in 2010," he says, "it has to be about putting out music digitally. That's how people are accessing it. None of the music will be coming out on vinyl – which is a bit of a shame as I miss the sexiness of vinyl, doing test pressings, creating the original artwork and so on. That was all incredibly creative. We are still creative now, but we just have to be creative in a different way – digitally."

The first release on Intec Digital will be by Jon Rundell, who previously worked as an A&R and a label manager at Intec Records. The long-term strategy is to sign up new talent from



Cox: "None of the music will be coming out on vinyl – which is a bit of a shame"

around the world, particularly in emerging markets such as South America and Eastern Europe, where dance music has a growing following.

Cox says he will take the lessons he learned from both his time signed to a label as well as his time running Intec Records and apply them to this new digital venture.

"I've been signed as an artist," he says. "I was put through the corporate mangle – having to have hit singles and an album that had to go Top 10. Now, as a record label owner, I am on the other side of the fence. I didn't want to treat my acts like that."

The A&R policy of Intec Digital will be to sign acts for at least a four-track EP or an album, signifying a move away from single-only deals of the past.

Cox suggests that digital is allowing smaller companies to enter the market and operate on lower overheads because the costs of physical production and distribution are removed. This is leading to acts being signed on very different terms.

"There really isn't the same money tied up in digital downloads compared to the days when you put music out on a tangible format like

vinyl," argues Cox. "There were studio costs and then lacquer costs, cutting costs, test pressings, artwork costs, packaging costs, distribution costs. The artists might get £1.50 and the rest of it went back to the label. All of that has gone today."

Cox admits, however, that this liberating effect of digital for both the industry and the fans comes at a cost. "You can't give an artist 50% upfront from what you think you might earn as there are so many people sharing music online," he says.

For that reason, Cox believes that recorded music these days is more important for profile-building rather than as a source of income. This is something he says he will instil in his signings, seeing releases as a way to build a following and then, from that, find new ways to make money.

"Today, making records has become a labour of love more than anything else," he says. "You can make money from publishing, merchandise or live shows. But to make any money from recorded music you'd have to sell 2m downloads to even buy yourself a cup of tea these days."

eamonn.forde@me.com

## Apps to crack music recommendation nut

**MUSIC RECOMMENDATION AND DISCOVERY** is held up by many as the Holy Grail for digital music. With more than 13m licensed tracks available online, consumers need expert help guiding them through these wide and deep catalogues.

While online services such as Last.fm, SongKick and Pandora have all made music discovery and recommendation their core appeal, there is a steady move towards mobile apps shouldering some of the weight.

Different services use different approaches and algorithms to deliver recommendations. These include Last.fm's AudioScrobbler, iTunes' Genius, Pandora's Music Genome and Amazon's "people who have bought X also bought Y" purchase-matching approach.

Dave Dederer, VP of business development at mobile music company Melodeo, explains that each approach has its advantages as well as its setbacks.

"The problem with attribute-based recommendation engines, like the one Pandora uses, is that they are reductive," he says. "You end up being delivered a stream of songs that all sound the same."

Melodeo has just launched its Effin Genius app (see right) for the iPhone in response to what it

sees as immense drawbacks in Apple's Genius engine. Running on its own proprietary recommendation engine and drawing on data from more than 150,000 iTunes libraries, Dederer says Effin does "all the things we think that Apple's Genius recom-

mendation engine should be doing – which is a full-track discovery experience".

While so many companies are adopting different strategies to crack the recommendation nut, is this area something that will only ever appeal to heavy music buyers?

"That's a good question, for all these apps and speciality products that will grow up around music in the coming years," admits Dederer. "Accessing music has changed so much, even in the last two years, that it's really hard to say. No one knows."

### Music-centred recommendation apps

Three new music-centric recommendation apps in profile.



#### Effin Genius (iPhone – £1.19)

When downloaded, this app scans the tracks stored on the user's phone and creates recommendations based around music in playlists. Rather than just recom-

mending songs, it creates streaming playlists of suggested tracks. Users can click through to iTunes to purchase any recommendations or watch related videos on YouTube.

#### Gig Finder (Nokia – free)

This app is designed to help users to locate concerts in their local area using GPS. It fits into the broader Nokia ecosystem by linking through to Ovi Maps and offering related track downloads from the Nokia Music Store. It is only available in North America, the UK and Ireland.

#### Chomp (iPhone – free)

As the apps market grows, consumers are faced with exhaustive choices. So it is only natural that an app that recommends apps would follow. Of course, Apple carried its Genius recommendation tool over from iTunes to the App Store, but



the Chomp app offers an alternative perspective. Where it gets interesting for record companies and artists is the category search that allows users to isolate music-based apps. The more users review apps, the better the search results returned.

### Digital news in brief

● **Warner** has added 10,000 albums from its catalogue to subscription download service eMusic in the US. This follows Sony Licensing catalogue over two years old to the service last year.

● **Universal Music and EMI** have both licensed content to US-based ad-funded MP3 download service FreeAllMusic. Currently in private beta the service allows users to download up to 20 DRM-free tracks a month in exchange for listening to ads.

● **Universal** has filed a copyright violation suit against streaming service Grooveshark. EMI filed a similar suit last year before eventually working with the service.

● Financial website 24/7 Wall St estimates that **iPhone app piracy** has cost Apple and third-party developers \$450m (£276m) in lost sales.

● **BlueBeat** has re-launched as an internet radio station. The site got into legal trouble last year for selling Beatles downloads by claiming the "psycho-acoustic simulations" were new copyrights which it owned.

● Some 137.4m people in the US watched **online video** in December, an increase of 10.3% from December 2008. Nielsen Online reports that more than 10.7bn videos were streamed in the period, up 11.8% from a year earlier.

● **Vevo** was the most visited music web service in the US in December, according to comScore numbers. It drew 35.4m unique visitors in the month compared to MySpace Music's 33.1m and AOL Music's 29m.

● A new study by eMarketer projects that **digital music sales** will finally overtake physical sales in the US this year, accounting for 52.2% of recording revenues of \$6.5bn (£3.9bn).

● **Scars On 45** are the first act to pass through the fan-funded Slicethepie system and sign a multi-album deal with a major – Atlantic Records/Cross Shop Records. Fans who bought shares in the act received an 800% return on their investment.

### New services

● **AudioTag.info** a rival to Shazam and Sony Ericsson's TrackID, but one that sits online rather than on mobile. Users upload unidentified tracks to the site's server and it identifies them.

● **Spotiseek** latest service aiming to bring discovery to Spotify. Users put in an artist and the search results delivered in a playlist that can be dragged into their Spotify play queue. It also lists the five most popular Spotify acts in Sweden, Norway and the UK.

### Apps round-up

#### Planet Rock (iPhone – free)

The latest in a growing market for radio stations launching an app. It allows streaming of the digital station, access to artist information, interaction with presenters and the option to buy playlisted tracks from iTunes or tickets to see bands.

# News live

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,554,630	FLEETWOOD MAC Wembley Arena, London	22,209	Live Nation
1,010,940	FLEETWOOD MAC Manchester Evening News Arena	14,442	Live Nation
363,360	ZZ TOP Wembley Arena, London	9,084	Live Nation
112,500	ZZ TOP Civic Hall, Wolverhampton	3,000	Live Nation
	MICHAEL BOLTON International Centre, Harrogate	1,604	3A Entertainment
	GILBERT O'SULLIVAN Royal Albert Hall, London	2,204	3A Entertainment
46,508	MICHAEL BOLTON Music Hall, Aberdeen	1,258	3A Entertainment
42,126	CAVIN HARRIS Academy, Birmingham	3,009	Live Nation
40,898	BOWLING FOR SOUP Roundhouse, London	2,337	Live Nation
39,485	BOWLING FOR SOUP Academy, Manchester	2,393	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period October 25-31, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Tixdaq Ticket resale price chart

pos	prev	artist	ave. price (£)	dates
1		LADY GAGA	285	13
2	1	MICHAEL BUBLE	254	7
3	5	BON JOVI	154	10
4	3	ROD STEWART	145	14
5	NEW	WHITNEY HOUSTON	131	7
6	NEW	JOHN MAYER	105	4
7	NEW	PAUL WELLER	100	5
8	NEW	NICKELBACK	96	2
9	8	WESTLIFE	95	20
10	7	BLACK EYED PEAS	95	6
11	13	PETER GABRIEL	94	2
12	NEW	NE-YO	92	2
13	6	ALICIA KEYS	90	4
14	16	JLS	86	24
15	12	MUSE	84	3
16	10	PINK	83	8
17	9	LEONA LEWIS	82	16
18	15	RIHANNA	77	11
19	14	X FACTOR FINALISTS	76	30
20	19	STEREOPHONICS	72	7

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)

## Hitwise Secondary ticketing chart

pos	prev	artist
1	1	LADY GAGA
2	2	JLS
3	3	MICHAEL BUBLE
4	5	PAOLO NUTINI
5	4	ROBBIE WILLIAMS
6	8	MUSE
7	6	ROD STEWART
8	9	LEONA LEWIS
9	7	STEREOPHONICS
10	14	BLACK EYED PEAS
11	17	THE PRODIGY
12	NEW	FLORENCE + THE MACHINE
13	10	WESTLIFE
14	NEW	KASABIAN
15	NEW	LATITUDE FESTIVAL
16	NEW	VAMPIRE WEEKEND
17	16	MUMFORD & SONS
18	12	BON JOVI
19	NEW	CHIPMUNK
20	NEW	GREEN DAY

Experian Hitwise

Theft, merch and ticket crime to be tackled at event

## Second Crime conference aims for summer of love

### Conferences

By Gordon Masson

THE FESTIVAL SECTOR'S EFFORTS to wipe out crime at their summer events is stepping up a gear with a second conference later this month, focusing on ticket scams, bootlegging and theft.

Reading's Madejski Stadium will host the second Crime At Major UK Festivals gathering on January 25 with the organisers predicting twice the number of attendees than at the inaugural meeting in May last year.

Festival Republic managing director and crime conference organiser Melvin Benn is expecting more than 100 people this year, with promoters, security companies and police well represented.

Benn adds that there has also been interest from Trading Standards officers around the country. "They are particularly relevant as they have the authority to confiscate fake merchandise and press for prosecution where people have infringed copyright, so it's pleasing that we have engaged with them," he adds.

The issue of fake merch will be high on the agenda, as will the enduring problem of ticket touts. Benn reports that the industry



recognises that the problem of touts is now split into two camps: one with touts selling real tickets for huge profits and the other with those selling non-existent tickets. "Both those scams are a big concern," he adds.

Benn points to an ongoing court case involving his Leeds Festival. Here an unauthorised person printed up an offer for tickets, which sold for more than £200, including a line – buried in the small print – that the tickets were 'novelty tickets'. The fake tickets were delivered to unsuspecting punters, leaving the lawyers to sort out whether people were illegally duped or not.

Benn adds that Crime At Major UK Festivals will also hear from the

Metropolitan Police about theft of mobile phones at festivals and the ways promoters can help to combat that. The event will also talk about the benefits – or otherwise – of using CCTV at festival campsites.

He adds, "Those systems cost organisers a lot of money, but to my knowledge they have never resulted in a single prosecution. The whole point of the conference is to try to improve our festivals for the consumers who pay to come and see their favourite bands. It's very encouraging to know that so many people involved in the business are signing up to attend and that our festivals should be safer as a result this summer."

[gordon@musicweek.com](mailto:gordon@musicweek.com)

## Get Signed gets started The Halfmoon continues to shine



AN EVENT AIMED AT ENCOURAGING emerging talent to pursue alternative routes into the music industry is being launched in London this spring.

Get Signed LIVE! will take place on May 22-23 at the Old Truman Brewery in the city's Brick Lane.

Organiser Swink Productions is already eyeing a follow-up event for later in the year thanks to positive initial feedback. Get Signed Live director Toby Duckworth says the idea is to have an event before the festival season gets under way and then another – probably in Manchester – when the festival season ends.

Duckworth adds, "The concept came about because going to a major record label to get a deal is no longer the only way to become involved in the business and we

want to help artists and musicians who have the passion to make a career in music."

In addition to seminars involving industry professionals such as SellaBand global head of A&R Adam Sieff, Mumbo Jumbo Management MD Ian Clifford and lawyer and founder of the Musicians Clinic Leonard Lowy, Get Signed Live will feature exhibition stands and a live stage.

The event's format is simple: Expo, workshops and a live stage with Duckworth adding that artists and their managers can learn ways to go about handling every aspect of a career, from finding rehearsal space and recording facilities to having a record mastered and pressed, tackling the artwork, packaging and distribution.

"It will cover even what they should look for when getting a tour van," Duckworth says, adding that as well as having experienced managers and music lawyers on hand to provide advice there will be "all kinds of service providers".

LEGENDARY LONDON VENUE THE HALFMOON IN PUTNEY has been saved from closure after a committed campaign forced a u-turn by the pub's brewery owners.

Thousands of fans of the Putney venue, which has been hosting live music for five decades, added their names to Facebook sites and bombarded owner Young's and the local authority with clemency pleas after the brewery told landlord James Harris in November that his time was up.



had revealed plans for a gastro pub on the site of the 200-capacity venue, which has been hosting live music since 1963, including early appearances from The Rolling Stones and The Who.

Ocean Colour Scene's Simon Fowler, Eddi Reader, The X Factor's Jamie Archer and Howard Marks were some of those behind the Save the Halfmoon campaign, which was supported by the Musician's Union and Wandsworth Council.

"I can't tell you what a relief it is," says Harris. "Initially Young's didn't see how important it is that the Halfmoon remains a venue, but the sheer volume of support we received quickly changed their point of view."

Harris admits that having saved the pub from the developers a deal still had to be reached with the brewery. "Things had become a mess over the past year: there was a debt, but we've now sorted that out, we have a plan and the future is looking bright," he says, adding that an extended five-year tenancy

contract is now on the table. Harris promises the Halfmoon will remain a music venue "as long as I am landlord".

A bonus that followed on from the campaign was the return of former bookings manager Carrie Davies. "Carrie has decided to stay and will be our in-house promoter," says Harris. "We'll also be changing our booking policy because I think we were guilty of putting on too many tribute bands. But the industry has been very supportive of us, so I think one of the ways we can help repay that is by committing to putting on more new music now that we're well and truly back on the venue map."

The Halfmoon is one of London's longest-running venues having started with folk and blues – Folksville – sessions in 1963. John Mayall's Bluesbreakers, Alexis Korner and The Yardbirds all made appearances at the pub in the Sixties with acts such as Dr Feelgood and Elvis Costello playing the venue during the Seventies.

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# News publishing



## DANIEL AND THE RED LION

PRS for Music Top 10 Most-played songs in pubs: Q4

PRS  
for Music

Pos. SONG / Artist / Writer / Publisher

- 1 RED Daniel Merriweather Ghost, Dench, McFarnon EMI, Kobalt, Red Ink
- 2 SAID IT ALL Take That Robson, Barlow, Owen, Donald, Orange EMI, Sony/ATV, Stage Three, Universal
- 3 NOTHING EVER HURTS LIKE YOU James Morrison Barry, Taylor, Catchpole Sony/ATV, Universal
- 4 MAMA DO (UH OH UH OH) Pixie Lott Hague, Thornalley Universal
- 5 NEVER FORGET YOU The Noisettes Shoniwa, Smith, Morrison, Astasio, Pebworth Universal, Warner/Chappell
- 6 I'M YOURS Jason Mraz Mraz Fintage
- 7 22 Lily Allen Allen, Kurstin EMI, Universal
- 8 BROKEN STRINGS James Morrison Woodford, Thornecroft, Catchpole Sony/ATV
- 9 RELEASE ME Agnès Hansson, Vaughn, Carlsson EMI, Kobalt
- 10 BEAT AGAIN JLS Mac, Hector Peermusic, Sony/ATV

One might have expected that the nation's pub jukeboxes and sound systems would be ringing out with festive bells in the months running up to Christmas. Instead it was a sense of sadness which infused the quarter's two top performers, Daniel Merriweather's heart-rending Red, by EMI, Red Ink and Kobalt, and Take That's bittersweet ballad Said It All (Stage Three, Universal, Sony/ATV and EMI).

The Sixties soul rhythms of Nothing Ever Hurt Like You (Sony/ATV and Universal) in third place lifts the mood, marking the first of two James Morrison tracks – the other being the ubiquitous Broken Strings at number eight – which made him the most successful artist here.

Meanwhile it was the high-concept, retro R&B chic of Pixie Lott's summer number one Mama Do (Uh Oh Uh Oh) – penned by the Universal-signed partnership of Mads Hague and Phil Thornalley – followed by The Noisettes' Never Forget You (a joint Universal and Warner/Chappell copyright) which took up the middle rankings of this chart at numbers four and five, clearly satisfying the cravings of those drinkers who prefer pop to pack a little more punch.

Consolidation and reshuffle a 'tremendous opportunity'

## Beggars reveals unified future

### Indies

By Chas de Whalley

**BEGGARS GROUP IS BEEFING UP ITS PUBLISHING** activity following changes in its management structure, which sees the group consolidate its disparate publishing interests under one roof.

As part of the re-jig, Beggars' chairman Martin Mills and 4AD managing director Andy Heath will be joined by XL Recordings' founder Richard Russell on the board of the new single entity, called Beggars Music.

Included in the new set-up will be the 4AD Music, XL Music, Too Pure Music and Heathwave Music catalogues. Meanwhile Beggars' existing partnership arrangement with Mattitude – the publishing wing of US independent label Matador – will remain unchanged.

"This is a tremendous opportunity for Andy and I to bring together our various publishing interests and, with the addition of Richard's unique skills, shape a great new creative and proactive publishing business," says Mills.

Additionally, former 4AD Music general manager Jen Wills will take up the same position at Beggars Music while Amy Morgan joins as creative manager from V2 Music.

According to Heath, the new company will effectively replicate Momentum Music, which he and Mills formed in 1987, signing acts including Gary Numan, The Cocteau Twins, Republica and Bauhaus. The pair sold the entire catalogue to Universal Music Publishing in 2001.



On the roster: Dizze Rascal

"Since then we've run 4AD Music successfully enough, but the group as such hasn't focused hugely on publishing or shown any real drive in that sector," adds Heath, who is also UK Music's chairman, a member (and former president) of the MPA Council and one of the architects of PRS for Music. "The intention is to step up our act and be seen as more of a force in the A&R market from now on."

Heath explains that the move has been in the planning stage for quite a while – "ever since Richard expressed a desire to get into the heart of our publishing activities".

"This will engender a higher awareness of publishing right across the group," he adds. "Given the state of today's music industry I don't think we can afford to think in terms of records and

publishing as being separate activities any more. We're all music professionals now."

For XL's Russell, who first entered a partnership with Martin Mills in 1989 – and has subsequently delivered hit acts including The White Stripes, The Prodigy, Adele and Dizze Rascal – the most exciting aspects of the new venture are "the opportunities it provides for cross-pollination and being able to pull all the Beggars' Group resources and strengths together to do the traditional job of publishing to an extremely high standard for all our writers".

Russell says the move also means that the full range of XL's resources, including studios, will be available to all Beggars Music writers.

Beggars Music's current roster includes work by Yo La Tengo, Dizze Rascal, Cat Power, Holy Fuck, Los Campesinos!, Air France, The Ponys, Dark Horses and Scout Niblett.

The new publishing venture can be expected to favour the same kind of acts signed to Beggars' labels, such as Adele, Vampire Weekend, The xx, The Big Pink and Bon Iver. Br, but Heath insists that Beggars Music will not be limiting its offers to sister company acquisitions.

"We're more likely to be waving petty cash slips than chequebooks," he jokes. "But if a significant deal comes up and the money seems right then we would expect to be in there chasing it. Otherwise our core strategy will be getting in on the ground floor and developing talent for the long-term."

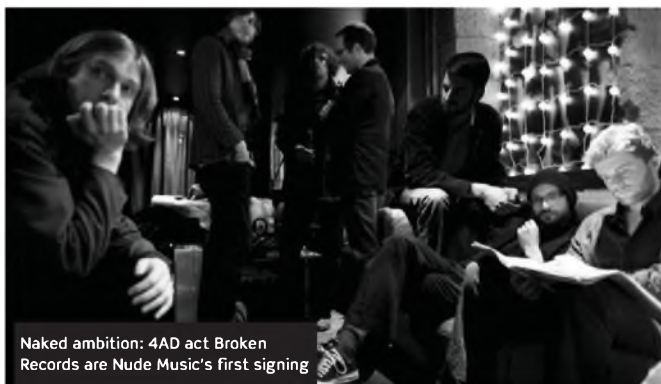
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## Nude publishing kicks off with sound of Broken Records

**NUDE RECORDS MANAGING DIRECTOR** Saul Galpern is back in the business of building his roster after forming a new publishing company through Bucks Music Group.

Galpern says his record company has been "essentially dormant" since Pinnacle distribution folded at the end of 2008 and the new agreement to create Nude Music with Bucks gives him the opportunity to compete for quality acts and writers. He hopes it will also give him a credible route into management in the future.

Nude Music's first signing is the Edinburgh's cinematic seven-piece Broken Records, whose debut album *Until The Earth Begins To Part* was released by 4AD last year



Naked ambition: 4AD act Broken Records are Nude Music's first signing

and are due to appear at South By South West in March.

"The move allows me to rebuild my business and roster in a way which fits in better with the way the market is going," adds Galpern,

whose Nude Records sold more than 5m records with Suede in the Nineties. "I've already got offers out there with a couple more bands and I'm very interested in acquiring catalogues too."

Under the terms of the new agreement, Bucks Music will administer the new Nude Music venture on a global basis and will also fund all acquisitions for a share of the profits. However, at the end of the deal the copyrights will remain with Nude Music.

Bucks Music managing director Simon Platz refers to this model as a "sponsorship deal" and expects to close more deals involving former major-label A&R executives over the next few weeks.

"This is nothing particularly new for us. Bucks has a history of doing a variety of partnership deals going back to the Seventies with producers like Gus Dudgeon, John Kongos and Johnny Dankworth," he says, adding that his group

currently has joint ventures with media and TV music companies.

"As far as signing new talent is concerned, it makes sense to have experienced industry experts acting independently as your eyes and ears," continues Platz, who recently hired former Parlophone Records executive Jimmy Smith as Bucks Music A&R manager.

"Rather than give each of them a signing budget which they might feel obliged to spend, we come to joint decisions on who we want to sign and how much we're prepared to pay for them and then proceed from there," Platz explains. "Ultimately they own the copyrights but, if they're successful, we will reap the benefits, too."

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# News diary

## ON THE WEB THIS WEEK

### FREE ALL MUSIC SAYS UNIVERSAL

**John:** "Thank God for a rational inspiring approach rather than knee-jerk reaction, criminalisation and attempt to control the uncontrollable aspects of human nature and cultural shifts. When you criminalise a huge portion of the population because of an ideal, then it must be the ideal that has passed its sell-by date. You can't inspire someone to do the right thing with a threat."

**Adara:** "What is the point of having a website which is not accessible to all? Until such times, the consumer generation will continue to download/pirate music for free."

**Luca Gatti:** "Another brilliant service based on revenue from ads. It won't work for artists, it will only work for labels (major labels)."

### SINGER PENDERGRASS DIES

**Rick Styles:** "This is a very sad loss. For me, he was the ultimate soul singer. Modern R&B/soul lacks the passion of earlier soul music, and hip hop has gone perhaps too far from the genres that inspired it in the first place. Can any new artist begin to fill the place he has vacated?"

# Dramatico unveils Blasko

## UNEARTHED

**THREE ALBUMS INTO HER CAREER,** Australia's Sarah Blasko will this year enjoy a long overdue introduction to the European market courtesy of a new deal with Mike Batt's Dramatico label, which will release her third album *As Day Follows Night* on April 5.

Blasko concluded a deal with the leading independent before Christmas, joining a roster that includes Katie Melua, Marianne Faithfull and Carla Bruni. She will be in the UK to get promotional efforts rolling next month, when she will perform a handful of media showcases across the capital, including a date at Madame JoJo's on February 22.

Dramatico managing director Andrew Bowles believes that in Blasko's new album the label has a record that will strike a note with European audiences.

"I listened to the album once and I was sold," he says. "We have already had a lot of interest across Europe and been offered some pretty big TV slots in some of the bigger markets so it feels good."



SARAH BLASKO

### Cast list

#### Management

Bill Cullen, Edrei Cullen, One Louder Entertainment

#### Label

Andrew Bowles,

Jody Hardy, Dramatico Entertainment.  
**Distribution**  
Emma Camfield, ADA UK.  
**Press**  
Sue Harris, Ben

Duncan, Republic Media.  
**TV**  
Karen Williams, Rachel Dicks, Big Sister.  
**National radio**  
Chris Hession,

Hesso Media.  
**Regional Radio**  
James Pegrum, Viaduct Promotions.  
**Online**  
Charlotte Davies, Hyperlaunch.

*As Day Follows Night* is the follow-up to Blasko's second album, *What The Sea Wants, The Sea Will Have*, which was released in 2006 and won the ARIA for best pop release in 2007.

The new set, produced by Björn Yttling of Peter, Björn & John and recorded in Sweden, is already her best-seller in her native market, where Blasko is a huge star. The new album won Blasko the ARIA Award for best female artist last year and was named album of the year by national radio network Triple J.

"She is an intriguing character and an intriguing musician, too," affirms Bowles, who says Blasko will be based out of Europe from February until September this year to capitalise on opportunities.

The lead single from the album, titled *We Won't Run*, will precede the album's release on March 22.

This will be followed by two singles over the summer, *All I Want* and *Bird On A Wire*. The vinyl and digital versions of the album will come with five bonus tracks, sporting covers of her favourite film tunes such as *Xanadu*, *The Sound Of Music* and *Cabaret*.

stuart@musicweek.com

## Dooley's Diary



## From Punch Bowl to Parliament

**THE INTERNET, AS WE ALL KNOW, IS A POWERFUL THING.** It can make one man laugh and another man sing. It can also propel a near 20-year-old rock song to the top of the Christmas charts. So little surprise then that following **Rage Against The Machine's** Christmas chart topper, a load more people are getting on the **bandwagon**, launching online campaigns to get worthy/naughty/ relevant/**downright odd** songs into the charts. This week alone has seen campaigns pushing **Simon & Garfunkel's** Mrs Robinson (for obvious political reasons), **The Smiths' How Soon Is Now** (25th anniversary of Meat Is Murder) and **Girls Aloud's** Untouchable (to maintain their otherwise unblemished run of top 10 singles). It's still reasonably novel. But can it please stop now? Thank you very much... Tuesday saw the first official showcase of **Guy Ritchie's** pub house band, **The Punch Bowl**



PHOTO: JONNY GARRETT

**Band** (pictured), who have signed to the director's new label along with **Decca**. The Irish folk group, who feature in Ritchie's latest film *Sherlock Holmes*, played to a group of executives and friends at the Punch Bowl

pub in Mayfair, last Tuesday. **Kelly Jones** of the **Stereophonics** put in a brief appearance. Guinness flowed freely, mostly put away by the band themselves. Whether the band's **traditional folk renderings** of well-known favourites is sufficient to set them apart from previous recordings of the old classics remains to be seen, but having jammed with **Justin Timberlake** and, more importantly, been complimented by **Paris Hilton**, the future looks bright... Talking of **parties**, we're still feeling **queasy** following **Beggars' masked Christmas party** in December. But it was not all about booze.

Oh no, **Beggars** reports that donations at the party and last year's Great River Race together raised

£10,716.38 for **The Blue Dragon Children's Foundation**, a volunteer organisation that helps Vietnam's poorest children to escape poverty. They will be donating half the money to Stay in School, which is making sure children don't get trafficked, and the other half to the legal side of the **charity** to help children who have already been trafficked. Never has boozing felt so worthwhile... While we were



delighted to hear that **Whitesnake** frontman **David Coverdale** is currently discussing the possibility of an album release later this year, we were somewhat bemused to learn that, despite him choosing to become a US citizen a couple of years ago having lived near Lake Tahoe for more than 20 years, the **Yorkshire-born** singer misses **Blighty** to such an extent that he has recordings of **English bird song** piped into his not insubstantial garden... Last Wednesday saw the launch of the **Sound Stage** music project at the **British Music Experience**, allow-

ing 50 local young people to get involved in music and boost their skills. The **Sound Stage** students witnessed a performance by **The Stow** (pic-

tured) a new London band who recently supported **VV Brown** on tour and heard a speech from Youth Music chairman **Richard Stilgoe**. Considerable thanks should go to **Metallica**, who donated £75,000 – or the entire proceeds of their O2 gig in September 2008 – to the project... **Biffy Clyro** added another feather to their bow last Thursday, when they apparently became the first rock



PHOTO: JONNY GARRETT

band to play in the **Houses of Parliament**. The band gainfully resisted the desire to wield the mace **Heseltine** style, instead playing an acoustic set (pictured) to a selection of MPs, industry professionals and competition winners to celebrate **Absolute Radio** attracting 50% of its audience online. Speaker of the Commons **John Bercow** gave a speech before the set, professing that he had **no idea** who **Biffy Clyro** were, but that he was "looking forward to it". A likely story... For those of you attending **Midem**, make sure you check out the **Music Week** stand, number 19:11, and in particular make sure you come along at 5.30pm on Sunday for a drink to **celebrate** our French CD and at 5pm on Monday when **Go North** will be helping us to mark the arrival of the new issue... Finally, **Dooley** wishes PPL chairman and CEO **Fran Nevrrkla** a speedy return to PPL towers following his hospitalisation due to a lung infection...



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# midem MusicWeek

Come and see the **Music Week** team  
STAND 19:11 at Midem





# Welcome to MIDEM



The world's music community

## PLUS AND MINUS

Such are the challenges facing the global economy and the music industry that Midem organisers are not unduly concerned by the likelihood of lower delegate numbers. Instead they are pouring their energies into new initiatives including Midem+, which makes its debut at Cannes this year

### Midem 2010

By Christopher Barrett

“Midem has always reflected the state of the music industry...”

**DOMINIQUE LEGUERN**

**SINCE ITS DEBUT IN 1967** Midem has long reflected the health and diversity of the international music industry.

It is little surprise then that delegate numbers are down considerably once again this year and that Midem personnel are battling to ensure the conference programme meets the ever-changing needs of its audience.

Despite the allure of Core d'Azur at a time when much of Europe is battling with near-arctic conditions and the fact that this year's event will see MidemNet rolled into Midem for the first time, at no additional cost to delegates, Midem director Dominique Leguern tells *Music Week* that she expects to see a year-on-year fall of 13% in delegate numbers.

This drop in attendance means that 7,000 executives will descend on Cannes for the January 23-27 event. The

decline comes on the back of a not inconsiderable fall in numbers at Midem 2009 when tough economic conditions were blamed for a 12% annual decline in attendance to 8,003 delegates, compared to the previous year's 9,093.

Despite the continual slide in numbers Leguern remains pragmatic, preferring to focus on adapting the event to deliver the most informative and valuable experience for attendees. “Midem is not a bubble protected from the rest of the world; it has always reflected the state of the music industry. We are expecting less people than last year which is completely normal given what is happening in the economy and the music industry,” says Leguern.

Perhaps unsurprisingly given the fiscal misfortune affecting many in the market, an ongoing theme of the conference panels, discussions and speeches will be: “How to monetise the music experience?”

“The fragmentation of the value chain means that there are lots of potential revenue streams but they are difficult to identify. You really have to be innovative,” insists

Leguern. “What we have achieved this year is to really bring together the elements that make up this new music industry. We are focusing heavily on learning, education and networking because we have to help our participants to identify those elusive revenue streams.”

With that in mind, a key new initiative making its debut this year will be Midem+. Available to delegates for an additional fee of €300 (£267), the new service includes personal networking recommendations from Midem+ “connectors” and customised business advice from experts. Those who register for the service will be given access to approximately 50 experts in fields including digital marketing and synchronisation.

Elsewhere there will also be a new educational element, the MidemNet Academy, offering lectures and courses on subjects ranging from digital marketing to Twitter. Meanwhile, listening sessions hosted by MTV will involve music supervisors looking for music for a wide range of projects including advertising, TV series, films, trailers

### Midem showcase British artists prepare to open the French windows of opportunity

#### BRITISH AT MIDEM ACOUSTIC

Monday January 25, Martinez Hotel Ballroom



#### BOBBY LONG

unsigned / Midem show time: 18.00-20.00

Despite having co-written a US number one single with the track Let Me Sign, which featured in the film *Twilight*, this talented London-based songwriter remains unsigned.

Managed by Up All Night's Phil Taylor with publishing handled

by Bug Music, Bobby Long is making a bid for fame via the traditional

method of building a live following and word-of-mouth buzz. This strategy saw him play no fewer than 80 dates in the US last year, and with his Midem performance coming amid a hectic European tour schedule, Long is clearly not lacking commitment.

Citing Tom Waits and Elliot Smith among his influences, Long is currently putting the finishing touches to his debut album, which promises to be packed with raw and emotive acoustic delights.

[www.myspace.com/musicbobbylong](http://www.myspace.com/musicbobbylong)

#### KATY SHOTTER

unsigned / Midem show time: 18.35-19.00



Fresh from a support slot with Beyoncé, which saw her play Madison Square Garden, this Croydon-based soul singer is looking to forge alliances at Midem.

Classically trained on the piano at the tender age of four, Katy Shotter has

since developed more mainstream tastes and now counts Amy Winehouse and Erykha Bado among her varied influences.

In 2006 Shotter won British TV talent show *Chancers* – she remains unsigned for recording and publishing.

[www.myspace.com/katysbotter](http://www.myspace.com/katysbotter)

#### ROBINSON

Palawan / Midem show time: 19.05-19.30

Influenced by raw and beguiling talents including Tom Waits and

writer Charles Bukowski,

multi-instrumentalist Robinson uses the guitar, piano, clarinet and sax to create an earthy, impassioned sound.

Robinson is currently signed to Palawan Productions

for recording and publishing, with his debut album *England's Bleeding* slated for a spring release in the UK.

The singer-songwriter will be particularly intent on charming the ears of the US contingent at Midem as plans are afoot to mount a college tour in the territory later this year.

[www.myspace.com/andyrobinsons](http://www.myspace.com/andyrobinsons)

#### THE YEAH YOU'S

Island / Midem show time: 19.35-20.00



Consisting of guitarist Nick Ingram and keyboard player Mike Kintish, both of whom share vocal duties, The Yeah You's have attracted rave reviews since the outset. An A&R scramble resulted in Island eagerly embracing the duo and shipping them off to LA to record their debut. The result, *Looking Through You*, was released in the UK last September.

Signed to Sony/ATV for publishing and with Empire's Adrian Jolly at the management helm, The Yeah You's will be hoping that this Midem performance helps oil the wheels for international licensing.

[www.myspace.com/theyeahyous](http://www.myspace.com/theyeahyous)

and video games, while experts from Artists Without A Label (AWAL), which uploads tracks to major online stores for indie labels and bands, will provide one-to-one consulting sessions throughout the five day event.

All this new activity emphasises Midem's continued move toward interactivity and a more hands on approach as Midem conference director Virginie Sautter explains. "We wanted to develop new formats that better responded to the new needs of the audience such as personalised networking and customised responses to business needs," says Sautter.

This move into offering one to one advice and networking support reflects the changing nature of Midem's clientele which Leguenn says is now largely made up of small operations, consisting of no more than five personnel, that do not have the reach or the finance resource to gain access to experts or specific studies in new markets.

But alongside the more personal advice there will also be no shortage of heavy hitters delivering keynote speeches. Representing an array of sectors, the speakers include MySpace (USA) CEO Owen Van Natta, Eastman Kodak chief marketing officer Jeffrey Hayzlett, Universal Music Publishing Group chairman and CEO David Renzer, Havas Worldwide global CEO and global CEO Euro RSCG Worldwide David Jones and Mushroom Group founder and chairman Michael Gudinski. Joining them will be N.E.R.D. frontman Pharrell Williams, with his January 23 address marking the artist and producer's first visit to the event. Williams' speech will find him sharing his vision of the future of the music business.

There will also be a diverse array of music with the event providing a platform for artists from across the globe. For many the musical highlight will be Monday night's Brits At Midem showcase (see box), but South Africa looks set to warm proceedings up from the off. The Midem Country Of Honour, South Africa will host Midem's Opening Night Party, held at the Martinez Hotel on January 24, which will see acts including The Parlotones and Themba Mkhize take to the stage.

Helping attendees navigate this array of activity will be Mobile Roadie, the free Midem iPhone application. This newly launched app will enable participants to access features including the conference and concert schedules as well as connect with other attendees via Twitter/Facebook.

So while footfall will certainly be lighter on the Croisette this year and the bustle at its cafés and bars a little more subdued, it appears that there will be no shortage of opportunities to learn, network and be entertained.

# MIDEM SPEAK WHY ARE YOU ATTENDING THIS YEAR'S MIDEM?



**JULIAN WALL** Director independent member services & international events, BPI

"For the BPI, as partners in the British @ Midem stand, attending Midem is a core activity in the international agenda serving the BPI membership. Lots of important business is done at Midem by UK independent labels, whether it's at the introductory stage of getting together, or the actual signing of a deal. The BPI is there to assist its members in whatever way is required. The British @ Midem showcase concert is a highlight event which the BPI help stage. It's also very encouraging that for 2010, despite all the cautious business chatter, UK registrations for the British @ Midem group are up, some 10% or more."



**ADRIAN POPE** Director of digital & business development, PIAS

"Midem tends to be the same but different every year! This year's event promises to be busy in respect to the myriad of offerings relating to digital activity, developing D2C services and also mobile-related business. We use Midem as an opportunity to meet with our existing global partners as well as sourcing new opportunities and routes to market, not least in territories that PIAS does not have a local office. Midem seems to be less about licensing these days than in the past, but from a business development perspective it's still important and it's a good opportunity to get a feel for the

key issues that are likely to dominate the trading year ahead."



**HARVEY GOLDSMITH** CBE

"I am on the MidemNet committee and will be attending for that reason. On Sunday afternoon I will give a short appraisal at the conference as to how to monetise in 2010. Midem is still the only melting pot for the industry, where attendees from all facets of the industry meet to do business and talk. We still have not achieved a meeting of the minds of senior execs to discuss common issues that will affect us all in 2010. There is still an air of arrogance in the record and publishing part of the business who do not view the live business as important. It's a shame but that's where it is. MIDEM at least offers some chance of dialogue."



**PETER STACK** Managing director, Union Square Music

"Union Square Music will be at Midem looking to acquire established catalogue for both its record company and publishing division. We will be meeting with international distributors, licensees and sub-publishers, discussing opportunities for our product range (specialist to mass market), our extensive master licensing catalogue (including Madness, Frankie Goes To Hollywood, M, Nazareth), and our growing publishing catalogue (including Nazareth, Bob James, Vibrators)."



**CHARLES CALDAS**, CEO, Merlin

"Midem remains the key opportunity for us to meet with our members from around the globe, to learn about new services, discuss existing business with our partners and to keep up with the ever-changing market."



**HENRY SEMENCE**, Managing director, Absolute Marketing & Distribution

"We've attended Midem every year since 1998 and once again we'll be looking to meet current and potential new clients and business partners under one roof."

"I expect to finalise several new label management deals that have been under discussion for the past few months. We put a heavy emphasis on helping our label clients to exploit significant income-generating opportunities outside traditional retail sales."

"So, with new routes to market and new music-delivery platforms developing at a rapid pace, we'll also be using Midem to discover more about the new opportunities and new technologies for getting copyrights to market."

"Despite the high cost of registration, the cost of travel and the exchange rate, Midem is still the most efficient way of meeting a wide range of current and potential new clients."



**RUSSEL COUITART**, CEO, Digital Stores

"As always, the key reason to visit Midem is to meet people. Midem is still the key global trade show for the music industry and a great networking opportunity. My priorities are to understand what's going on in terms of direct-to-consumer in territories outside the UK, meet potential clients, keep an eye on potential competitors and catch up with old friends."



**KEITH HARRIS**, Director of performer affairs, PPL; chairman, MusicTank

"Midem is still an important place for me to gauge the mood of what is going on in the industry, as well as to meet up with my international colleagues. I already have a pretty full diary of meetings and showcases. I think that [midem] is still the most international of all the industry conventions."



**JANE DYBALL** Senior vice president, international legal and business

affairs, Warner/Chappell Music  
"Midem is a useful place to network with a wide variety of people in a short space of time. I usually fit in meetings with publishing bodies, collection societies, digital services and a range of industry partners, both existing and prospective. I also look forward to hearing some new music and attending a few panels."

## BRITISH AT MIDEM

Monday January 25, Martinez Hotel, Salon Acajou

### DAVY KNOWLES AND BACK DOOR SLAM

Blix Street Records / Midem show time: 21.00-23.30



Having already caused a stir across the Atlantic, this 21-year-old roots and blues exponent will be hoping to wow Midem's truly international audience.

While renowned artists including Jeff Beck and Lynyrd Skynyrd have teamed up with the British guitarist on tour in the US, his influen-

tial fans also include Grammy Award-winning guitarist Peter Frampton who has produced Knowles's new album Coming Up For Air.

Without a publishing deal but managed by Bob Miller, Knowles has already forged a considerable following from a demographic defying fanbase which only looks set to expand.

[www.myspace.com/davyknowlesbackdoorslam](http://www.myspace.com/davyknowlesbackdoorslam)

### CHIPMUNK

Columbia / Midem show time: 21.50-22.20

Aged 15, Tottenham's Chipmunk took his first steps in the music business while still at school, where he sold self-produced mixtapes and CDs to his eager classmates. Four years on and the grime artist has both

acclaim and considerable sales success under his belt.

Voted best newcomer at both the MOBO and Urban Music Awards, Chipmunk enjoyed a number one single in October 2009 with the hit Oopsy Daisy, the same month his album I Am Chipmunk narrowly missed the albums chart's peak.

Real name Jamaal Fyffe, Chipmunk is signed to Universal Music Publishing and managed by Baff at Always Recordings.  
[www.myspace.com/chipmunkartist](http://www.myspace.com/chipmunkartist)

### NEWTON FAULKNER

Ugly Truth/RCA / Midem show time: 22.40-23.30

Having emerged from Guildford's Academy Of Contemporary Music, Faulkner enjoyed a rapid rise to the peak of the albums chart in 2007 with the release of his million-selling debut LP Hand Built By Robots.

But his attempts to complete a second album were hindered when the guitarist broke his wrist and dislocated his right hand. After surgery and a delay



in the recording process of some months, Faulkner unleashed his second set Rebuilt By Humans in October 2009. The album peaked at number three.

Managed by James Barnes, published by Peermusic and with Mike Greek at CAA acting as agent, Faulkner and his strong team will be looking to use this bill-topping Midem performance to build his profile throughout Europe and beyond.

[www.myspace.com/newtonfaulkner](http://www.myspace.com/newtonfaulkner)



# MONETISATION: THE RECKONING

This year will be a period in which digital will stand or fall on its ability to make money and achieve market penetration from the myriad innovative products in a sector that must pay its own way if it is to fulfil its undoubted potential

“2010 will be about getting mobile to work and monetising places like Facebook. The artists that understand it’s about being everywhere are the ones who are going to succeed...”

**RUSSEL COULTART,  
DIGITAL STORES**

## Digital

By Eamonn Forde

**AFTER A DECADE WHERE DIGITAL THREATENED TO PULL THE RUG** from under the music industry’s feet, labels and other rights holders are now hoping 2010 will be the year when their efforts to monetise digital delivery pay off.

But where is the money going to come from? We examine some of the areas offering the most opportunity for market penetration and the greatest hope of remuneration.

### MOBILE APPS

Mobile content has come a long way from monophonic ringtones and the boom area today is primarily being driven by apps. Yet while the runaway success of T-Pain’s auto-tune app shows what can be done, development costs remain high and so, too, do the associated risks.

“If a company has attached a price point to an app then generally they should be viewing it as a revenue generator in its own right,” says Richard Skaife of mobile app company YuzaMobile which has developed apps for acts including Paul Van Dyke and the official Now That’s What I Call Music quiz app.

“All the apps we have released with price points attached have been profitable,” he argues. For him, the future lies less in “freemium” apps that hope to upsell the user to a paid tier and more in what he calls “premium premium apps”. These may have a low sales point but they contain a variety of upgrade tiers.

For example, when Tapulous made its Tap Tap Revenge app free in December, it was downloaded more than 2m times within a week. It did this with a view to pushing ads to its 20m users via a deal with AdMob as well as pushing in-app purchase of featured tracks. If done well, this can reap high rewards as the game found last year when the paid version of the Katy Perry Hot N Cold app was bought 250,000 times and, within a matter of weeks, 56,000 users went on to buy the full track from iTunes.

While Apple may dominate here, having delivered 3bn apps since its App Store opened in 2008, the costs of building apps for other platforms including Symbian, BlackBerry and Android is prohibitively expensive for many. Two new premium music-streaming services in recent weeks have taken the iPhone’s monopoly as a marketing opportunity, however. Thumbplay Music has launched an app for the BlackBerry only while Play.me’s app is only available on Android, with both suggesting these boom mobile operating systems do not have the same level of competition that characterises the iPhone platform.

The fact that apps have to be reformatted to comply with each platform obviously presents a challenge to growth but Skaife believes that inflexible licensing is the real hurdle that has to be overcome. “In the European market, the biggest challenge is licensing. We don’t have a robust standpoint on this yet from the music publishers,” he insists.



### AD-FUNDING AND STREAMING

The industry’s enthusiasm for ad-supported services can only last so long before the services deliver financial results. Daniel Ek of Spotify has repeatedly said that ad revenue alone will not work and this is partly behind not just Spotify’s move to push premium subscriptions via apps but also its bundling deals with Swedish teleco TeliaSonera and UK mobile operator 3.

The collapse, however, last year of SpiralFrog and the continued rescheduling of Qtrax’s international expansion – not to mention Spotify’s own delayed US debut – stand as proof that this is a business model that is still struggling to prove its worth.

We7 CEO Steve Purdham argues that consumers are increasingly accepting of streaming music, but this is not enough. “Working out the economics of how that is going to happen is the biggest challenge,” he says.

While services such as We7 and Spotify are licensed on on-demand rates, others such as Pandora work on much lower licensing terms as they have no on-demand element. Even so, argues Pandora founder Tim Westergren, it is incredibly difficult to make the numbers add up.

“For us, the principle challenge in 2010 will remain the economics,” he explains. “We just had a profitable quarter but the licensing fees place an enormous financial burden on us. We are still pushing up the hill. Until the licensing structure changes in some meaningful way, that will remain the principal challenge for us and others either trying to get into this space or trying to mature their businesses.”

As this model beds in, however, services are able to better understand the metrics of what it costs to run and where ad revenue comes from. This means, as Purdham explains, “[it is now] a logic exercise rather than guesswork”.

Whether or not copyright holders will allow them the time and space to put these new understandings into action remains to be seen. In the meantime, some may follow Warner Music’s lead in its renegotiation with YouTube last year to control its own ad sales.

### JVs AND EQUITY STAKES

All four majors and the independents, via Merlin, have an equity interest in both Spotify and MySpace Music and this could provide a new template for digital music deals.

Universal has been the most proactive of all the majors here, launching its mobile music service Monkey in partnership with F4 and Orange as well as setting up Vevo with Google. Sony Music was to license to Vevo, still restricted to the US, on an equity basis. EMI chose not to, however, suggesting there is still uncertainty in parts of the industry about the workability and the viability of this approach.

“This seems to be emerging as a trend,” suggests Westergren. “Standalone services often cannot get the economics they need and one way to do this is to give away part of the company. Ever since CBS bought Last.fm, there has been a lot of hand-wringing in the music business about a handful of entrepreneurs getting very wealthy and rights holders missing out.”

Of label moves here, EMI Music’s EVP of sales and commercial development (Europe) Matt Crosswaite says, “All commercial negotiations with partners are unique so it is impossible to provide a simple blueprint for new deals. EMI will, however, continue to be platform-agnostic, seeking out the best opportunities for our artists that offer the best experiences for consumers to interact with music in the ways they choose to do so.”

Purdham believes, however, that the risks involved may make content owners think twice about this strategy. “In the US last year,” he says, “some labels started to unwind their interest in services as they started to go bad. Equity stakes are just another tool out there to make the economics work in an area of uncertainty.”

### D2C

Having been building steadily for a number of years, 2010 is expected to be the year direct-to-consumer (D2C) really makes an impact.



**ABOVE** Shiny ‘appy people: T-Pain’s auto-tune and Tapulous’ Tap Tap Revenge apps have successfully bridged the money gap on the iPhone (top). But in a packed Apple app market, Play.me has chosen to go Android-only viewing less competition as a means to create a bigger stir for its product

While this move towards D2C appears to be brimming with potential, the collapse of Trinity Street provided a stark warning that D2C is something that is easy to get wrong.

Russel Coultrart, CEO and founder of Digital Stores, which runs online stores for acts including The Beatles, Queen and The Prodigy warns, "It's very hard to make this work. You have to be prepared to go the extra mile. You always have to put yourself in the position of the fan and understand what it is they want."

"It is not about 'pile 'em high, sell 'em cheap'; it's about engaging properly with the fan. And a lot of people just don't understand that," says Coultrart.

It is nonetheless a considerable area of growth with labels increasingly looking to move into D2C with a number of product and merchandise areas. "In the past year," says EMI's Crosswaite, "we've launched Abbey Road Live [for live music fulfillment and downloads] and acquired Europe's largest independent music merchandise distributor Loudclothing.com. We will continue to develop and further enhance all the services we offer our artists and partners."

Coultrart believes this part of the business is already changing and new entrants need to be fully aware of and prepared for this. "We should not be talking about D2C today," he suggests. "It should be D2F - direct to fans. 2010 will be about getting mobile to work and monetising places like Facebook. The artists that understand it's about being everywhere are the ones who are going to succeed."

More acts are starting to take more of this on themselves with notable examples being Prince's Lotusflow3r.com fan subscription service as well as DJ Shadow's relaunched official store. Last year Smashing Pumpkins debuted a 12-week D2C



subscription service that bundled in exclusive content around the band recording their new album.

"The big trend for physical product retail online will be unique, limited-edition products that will be sold only to fans through the artists' own stores," suggests Coultrart. "It is ferociously hard to get it right when you have competition from the likes of Amazon and Play. You have to have something unique and very special, otherwise you're going to waste a lot of your or your investors' money."

#### CONCLUSION

While good progress is being made online, CD sales continue to struggle, forcing more pressure on digital not just to pay its way but to bail out the physical market.

Product innovations from market leader Apple such as iTunes LP and Season Pass can help drive volume sales among fans, but their niche appeal means they will not alter the landscape of the mainstream any time soon.

Fan funded services like BandStocks, Slicethepie and SellaBand will also tick over at the margins, but they will not shift the dynamic of the centre for the foreseeable future. Indeed, despite Chuck D being US ambassador for SellaBand in the US, Public Enemy only managed to raise \$70,000 (£43,263) of a required \$250,000 (£154,523) within two months of launching on the platform last October.

Interesting new models continue to come to the market such as mFlow and People's Music Store (both of which position and reward the user as a sub-retailer). On top of this, concert streaming - such as U2's show on YouTube last year and Foo Fighters' similar move with Facebook - will become more frequent; but all the challenges facing the likes of Spotify, We7 and Pandora will also apply here. Mariah Carey was able to charge fans \$9.99 (£6.17) to stream her show from Las Vegas last year, but only acts of her stature stand to really benefit.

So what has the most chance of really unlocking digital's potential here?

As smartphones become more commonplace, geotagging is being earmarked as the technological layer that can help ad-funded and mobile services reach their goals.

"Some of the most popular apps are reporting six-figure sums on a monthly basis just from advertising," says Skaife. "We are now working on apps that feature geotagging and augmented reality and they should be a boom area this year."

"The ability to location-target advertising is a cornerstone of our existing advertising model," concludes Westergren. "We do lots of campaigns that are location specific. The next step, moving to GPS location rather than IP location, is not here yet. This is all, however, part of the long-term promise."

[eamonn.forde@me.com](mailto:eamonn.forde@me.com)

**LEFT**  
D2C DJ: the direct-to-consumer model is set to take off further in 2010, with the like of DJ Shadow's official store being one of many trailblazers in the market

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# PUBLISHING NOUS

Ahead of chairing Midem's Publishing Summit next week, Susan Butler embraces the event's theme of 'inspiring initiatives' to examine how a growing number of operators are stretching the boundaries of the traditional publishing business

**PICTURE RIGHT**  
New streams: publishers are offsetting falling mechanical publishing royalties with increased mobile and film revenues

## Publishing

By Susan Butler

**THE MUSIC PUBLISHING SECTOR** is going through an unprecedented period of change across the industry. New business models are springing up as publishers seek to gain advantage in the increasingly competitive market.

Three innovative organisations in particular demonstrate how the label "music publisher" is becoming an increasingly less definitive term for businesses operating in that sector. At Chrysalis Group, Primary Wave Music Publishing and Cutting Edge Group, traditional publishing is only one part of the mix.

For decades publishing had been a business-to-business industry focused almost entirely on licensing, royalty administration and acquiring rights in songs. As such, few people outside the creative and licensing divisions of entertainment companies and advertising agencies knew that publishers existed, and publishers had grown accustomed to their anonymity and privacy.

All that has changed. Digital and mobile music services are increasingly learning how to license directly from both major and indie publishers. These same publishers are now more proactive in government affairs to protect their rights and restructure the licensing and royalty collection processes. As mechanical royalties that once made up the lion's share of publishing revenues keep sliding downward, a number of indie publishers are taking on additional roles.

Chrysalis is not alone in expanding the role it serves for songwriters/artists. The publisher has for some time recorded masters rather than demos for its songwriter/artists to help them land a record deal.

"I had a model that worked very well for two or three years, particularly in the UK," says Chrysalis Group chief executive Jeremy Lascelles. "I made records, put them out as a first stage of release in the UK on our Echo label."



*"It's more challenging year by year... the landscape will be so different in even 12 months' time"*

**JEREMY LASCELLES, CHRYSALIS**

After Chrysalis helped build a buzz by word-of-mouth and some good press coverage, Echo would sell about 10,000 to 15,000 units, he says. Then Chrysalis would make a deal with a major label.

"We would get a lot of money into the pot to cover our investment and provide money for the band and for us," he says. "It was a good model that we hit on for a while, but the deals are much harder now because record labels are not spending that sort of money to sign acts."

Although publishers have in the past focused primarily on their business-to-business relationships and had very little, if any, contact with consumers, Chrysalis is focusing on the fan as Lascelles rethinks his strategy to break new acts.

"You have to think on your feet and find different ways forward," he says. "It's more challenging year by year, but what you have is the means of accessing and communicating with fans. The landscape will be so different in even 12 months' time. You're going to look at radically different ways artists are going to want to



launch and develop their careers. Publishers are a much better partner doing that, arguably, than a record company because a record company has to do things in certain rigid ways. I'm a great believer in creating a broader partnership, as it makes sense [with a particular] artist, which you can do when you have your basic publishing arrangement as a base for a more far-reaching partnership."

One example was the US-based company A Fine Martini that Chrysalis acquired about five years ago. It evolved into personal management company Flatiron Management, run by Mike Martinovich, which represents My Morning Jacket and Flight of the Conchords among others.

"[Personal management] is something I'd like to keep tabs on, [it's] an interesting business to be part of," says Lascelles. "Everything is cyclical, but it's not a bad place to be since you access all the different revenue streams."

Primary Wave was formed in the US when it acquired some music publishing catalogues and set up a deal to have them administered by Wixen Music Publishing. The former record label executives then set out to market those assets very much like they would at a label.

As the company then acquired from well-known songwriters/artists a share of their revenue streams, Primary Wave set out to expand the artists' brands and generate more revenues. By forming such close relationships with these artists to build the brands, the company hopes that any future rights in songs that become available will end up with them.

The focus at Primary Wave is undoubtedly on building artists and songs as brands and creating new intellectual property for artists to generate more revenue streams.

"We're a music publisher at the core in that we own a substantial amount of great copyrights, but we recognise that the lane for music publishers is crowded," says Primary Wave general manager Justin Shukat, who co-founded the company.

"Everybody is trying to get their songs on TV shows, movie trailers and video games. We've got great stuff that will get there because they're great quality, but

that's not where the world ends."

Primary Wave is about to release an iPhone game app it created for John Oates. Other projects include a US state lottery game called Dream On branded for Aerosmith - the company has a deal with Steven Tyler - and a promotion at the US hotel chain Motel 6 called Rock Yourself to Sleep which provides motel rooms for up-and-coming bands to help defray their costs of hitting the road.

"We're a publisher, but we're also trying to create additional opportunities for our artists and catalogues," says Shukat.

Cutting Edge began as a music publishing and music supervision company in the UK about 10 years ago. Over the last four years it acquired a number of other companies to bring together a "best of breed" from different parts of the business, says managing director Phil Hope.

The company acquired Air Edel, a leading personal management company that now represents about 40 composers. Then Cutting Edge bought Liz Gallacher Music Supervision, which worked on top British films such as *The Full Monty* and *Bend It Like Beckham*. It also put an investment fund in place to finance motion pictures.

"Over the last four years, we've very much gone up a gear acquiring other businesses and putting this investment fund in place," says Hope.

Now, Cutting Edge includes publishing, music production, music supervision, feature film financing and personal management.

"We're a one-stop shop for music for picture," says Hope.

Cutting Edge is expanding its US presence and engaging in potential acquisition discussions with a number of US companies.

These indie publishers may be onto something. As consumer demand for music as part of a broader experience rather than as an audio-only album continues to grow, publishers such as Chrysalis, Primary Wave and Cutting Edge may indeed be developing business models that will be ready for the change.

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# Key releases

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key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

## Out this week

### Singles

- **Biffy Clyro** Many Of Horror (When We Collide) (with Finn)

Previous single (chart peak): The Captain (17)

- **Ben Dalby** Doctor Can (Madrigal)

Debut single

- **Jason Derulo** In My Head (Warner Brothers)

Previous single: Whatcha Say (3)

- **Example** Won't Go Quietly (Data)

Previous single: Watch the Sun Come Up (19)

- **Fan Death** A Coin For The Well (Mercury)

Previous single: Veronica's Veil (did not chart)

- **Fugative** Supafly (Hardbeat)

Previous single: Jimmy Shoe (did not chart)

- **Girls Can't Catch** Echo (Fascination)

Previous single: Keep Your Head Up (26)

- **Gucci Mane feat. Usher** Spotlight (Asylum)

Previous single: Wasted (did not chart)

- **Hurts** Wonderful Life (Mer)

Debut single

- **Florence Rawlings** Love Can Be A Battlefield (Dramatic)

Previous single: Hard To Get (did not chart)

### Albums

- **Justin Bieber** My World (Mercury)

Debut album

- **Blockhead** The Music Scene (Ninja Tune)

Previous album (first-week sales/total sales):

Downtown Science (2371,470)

- **Fyfe Dangerfield** Fly Yellow Moon (Geffen)

Debut album



- **Gucci Mane** The State Vs Radric Davis (Asylum)

Previous album: Back to the Trap House (n/a)

- **One Republic** Waking Up (Interscope)

Previous album: Dreaming Out Loud (341/284,504)

- **Florence Rawlings** A Fool In Love (Dramatic)

Debut album

- **Royal Scots Dragoon Guards** The Ultimate Collection (UCI)

Previous album: Spirit Of The Glen (29,649/260,391)

- **Timothy B Schmit** Expando (Mercury)

Previous album: Feed the Fire (345/3,396)

- **These New Puritans** Hidden (Angular)

Previous album: Beat Pyramid (984/4,725)

- **Barry White** Unlimited (Mercury)

Previous album: The Ultimate Collection (202/1,381)

## Out next week

### Singles

- **Aggro** Rhythm N Flow (Mercury)
- **Kenneth Bager** I Can't Wait (A&M)
- **Bon Jovi** Superman (Mercury)
- **Nell Bryden** Not Like Loving You (Cooking Vinyl)
- **Jamie Cullum** Don't Stop The Music (Decca)
- **Deadmau5** Strobe (Maustrap/Virgin)

- **Editors** You Don't Know Love (Kitchenware)
- **Four Tet** There Is Love In You (Domino)
- **Matthew P** Swimming (Polydor)
- **Miike Snow** Silvia (Columbia)
- **The Seventeenth Century** Notes (to Five)
- **Danielle Spencer** On Your Side (Danielle Spencer Music)
- **Tribal Magz** Tribal Man Skank (Eden)

### Albums

- **Animal Collective** Campfire Songs (Paw Tracks)
- **Beach House** Teen Dream (Bella Union)



- **First Aid Kit** The Big Black & The Blue (Wichita)
- **Good Shoes** No Hope, No Future (Brille)
- **Hadouken!** For The Masses (Surface Noise)
- **The Magnetic Fields** Realism (Nonesuch)
- **The Mary Onettes** Islands (Labrador)
- **Dolly Parton** Live From London (Sony)
- **White Rabbits** It's Frightening (Mute)

## February 1

### Singles

- **Corinne Bailey Rae** I'd Do It All Again (Virgin)
- **Empire Of The Sun** Without You (Virgin)
- **Egyptian Hip Hop** Groove (Hit Club)
- **Lisa Hannigan** Ocean And A Rock (Absolute)
- **Hot Chip** One Life Stand (Parlophone)
- **I Blame Coco** Caesar (Island)
- **Marina And The Diamonds** Hollywood (579)
- **Mica Paris** Born Again (Rhythm Riders)
- **Scarlette Fever** What Would You Do (Starfish)
- **Uffie** Mcs Can Kiss (Because/D Banger)
- **Wolfmother** White Feather (Modular)

### Albums

- **Corinne Bailey Rae** The Sea (Virgin)
- **Mary J Blige** Stronger (Geffen)
- **Nick Jonas And The Administration** Who I Am (Polydor)
- **kd Lang** Recollection (Nonesuch)
- **Lightspeed Champion** Life Is Sweet! Nice To Meet You (Domino)
- **Los Campesinos!** Romance Is Boring (Wichita)
- **Tom McRae** Alphabet Of Hurricanes (Cooking Vinyl)
- **Midlake** The Courage Of Others (Bella Union)
- **Parachute** Losing Sleep (Mercury)
- **The Postmarks** Memoirs At The End Of The World (Unfiltered)
- **Scarlette Fever** tbc (Starfish)
- **The Soft Pack** The Soft Pack (Heavenly)
- **Ringo Starr** Y Not (Polydor)

## February 8

### Singles

- **Arno Carstens** Dreamer (Sony)
- **Fe-Nix** Swagga (Genetic)
- **Calvin Harris** You Used To Hold Me (Columbia)
- **Honorebel** Now You See It (Positiva)
- **Kakuzi Sun** Kissed Planet (Major 6 Records)
- **The Soft Pack** C'mon (Heavenly)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **The Maccabees** feat. Roots Manuva Empty Vessels (Fiction)

### Albums

- **Fionn Regan** The Shadow Of An Empire (Heavenly/Cooperative)
- **Him** Screameworks: Love In Theory & Practice (Warner Music)
- **Immodesty Blaize** Burlesque (Parlophone)



- **Massive Attack** Heligoland (Virgin)

“It is a mark of Massive Attack's enduring innovative brilliance that 20 years into their recording career the listener is still left wondering what exactly their new album will sound like. We've had hip hop soul (groundbreaking debut Blue Lines), production collective as band (Protection), dark rock overlords (Mezzanine) and ornate cinematic music (the poorly-received 10th Window), so what can Heligoland, their first album in seven years, bring? Well rock, in a way. But while Massive may have explored this territory before, the album is far from a water-treading replay of Mezzanine. Instead, Heligoland is a far warmer, opener and more organic proposition, which sounds unlikely

for an album this long in the making but may result from warmer relations within the group: 10th Window was practically a 3D solo effort”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Sade** Soldier Of Love (Sony)
- **Seasick Steve** Songs For Elisabeth (Atlantic)
- **Krystle Warren** Circles (Because)



- **Yeasayer** Odd Blood (Mute)

## February 15

### Singles

- **The Big Pink** Velvet (4AD)
- **Cobra Starship** Hot Mess (Decaydance/Fueled By Ramen)
- **The Courteeners** You Overdid It Doll (Polydor)
- **Errors** A Rumour In Africa (Rock Action)
- **Norah Jones** Stuck (Blue Note)
- **Kasabian** Vlad The Impaler (Columbia)
- **Demi Lovato** Remember December (Hollywood)
- **Muse** Resistance (Helium 3/Warner Bros)
- **Snoop Dogg** I Wanna Rock (Parlophone)
- **Stereophonics** Could You Be The One (V2)
- **Timbaland** feat. **Katy Perry** If We Ever Meet Again (Interscope)
- **Charlie Winston** I Love Your Smile (Real World)
- **You Me At Six** Underdog (Virgin)

### Albums

- **Mike Batt** The Mike Batt Music Cube (Dramatic)

- **Cobra Starship** Hot Mess (Decaydance/Fueled By Ramen)
- **Eight Legs** The Electric Kool-Aid Cuckoo Nest (Weekender)
- **Peter Gabriel** Scratch My Back (Virgin)
- **Marina And The Diamonds** Family Jewels (679)
- **Danielle Spencer** Calling All Magicians (Danielle Spencer Music)
- **Thao with the Get Down Stay Down**



Know Better, Learn Faster (Kill Rock Stars) Thao with the Get Down Stay Down's album We Brave Bee Stings And All supplied Kill Rock Stars its biggest release of 2008 and this follow-up is already shaping up as a worthy competitor. Featuring guests including Andrew Bird, Know Better, Learn Faster, has won high praise from the likes of *The Independent*, *Dazed And Confused*, *Uncut* and *Pitchfork*. This is a breakup album, but one steeped in bright melody, upbeat rhythms and a hopeful lyrical message.

- **Tinashe** Mayday (Island)

## February 22

### Singles

- **30 Seconds To Mars** Happier (Virgin)
- **Alphabet** Hole In My Heart (Fascination)
- **Blood Red Shoes** Light It Up (V2/Co-Op)
- **Brandi Carlile** Dreams (RCA)
- **The Cheek** Biggest Mistake (Polydor)
- **Chiddy Bang** The Opposite Of Adults (Parlophone)
- **Daisy Dares You** Number One Enemy (Jive)
- **Eliza Doolittle** Skinny Genes (EMI)

## THE PANEL

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



**MISCHA PEARLMAN (KERRANG!)**  
**Far: Pony (Bright Antenna)**  
 Proving that Luddites can still give the MP3 a run for its money, old school emo legends Far release a sexually searching version of Ginuwine's already horny hit single. Issued on a limited-edition picture disc, this is exactly the form that music (and sex) should take.



**LISA VERRICO (THE TIMES)**  
**Owl City: Fireflies (Island)**  
 The new single from Owl City, aka Minnesota-born boffin Adam Young, is charming, child-like bedroom electronica with stadium-sized pop hooks. The production is as pure and dreamy as the innocent lyrics, but what sounds at first like a slight, saccharine song turns out to pack a huge singalong punch.



**ANDY WELCH (PRESS ASSOCIATION)**  
**Liam Frost: Your Hand In Mine (Emperor Records)**  
 Liam's second album *We Ain't Got No Money, Honey*, *But We Got Rain* seemed to pass people by last year. But this joyous duet with Martha Wainwright, with its driving piano and punchy chorus, will hopefully ensure this wonderful record gets a second chance.

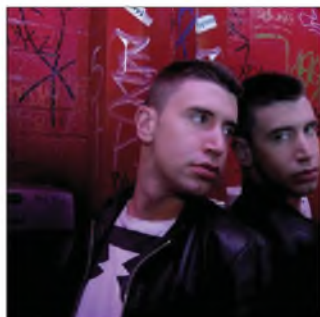


**CHARLOTTE RICHARDSON ANDREWS (LONDON TOUR DATES)**  
**Let's Go To War: Life We Live (Last Gang Records)**  
 Merging the styles and influences of disparate cultural backgrounds is a feat that few manage, but LGTW do it with gusto. Peter-John and DJ Kirkut have spiced beats with electro rhythms and hedonistic lyrics, creating something original.



Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

- **First Aid Kit** I Met Up With The King (Wichita)
  - **Girls** Morning Light (Fantasy/Trashcan)
  - **Ellie Goulding** Starry Eyed (Polydor)
  - **Gramophonedzie** Why Don't You (Positiva/Virgin)
  - **Groove Armada** Paper Romance (GA Recordings)
  - **Jesca Hoop** Feast Of The Heart (Last Laugh)
  - **JLS** One Shot (Epic)
  - **Alicia Keys** Empire State Of Mind (Part II) Broken Down (I)
- The new single from the 12-time Grammy winner is Keys' own version of her huge collaboration with Jay-Z. Her current album *The Element Of Freedom* is Keys' fastest selling album to date in the UK and remains in the Top 10 after a month-long spell. This single will receive an additional boost this coming Friday when Keys performs on *Friday Night with Jonathan Ross*, while iXtra will broadcast *Keys Live At Maida Vale* the following night.
- **Little Comets** Joanna (Columbia)
  - **Pixie Lott** Gravity (Mercury)
  - **Ludacris** How Low (Def Jam)



- **Alexander Price** In The City (Toy Boy Records)
- **Rihanna** Rude Boy (Def Jam)
- **Jay Sean feat. Sean Paul And Lil Jon** Do You Remember (2Point1/Layded)
- **Senadee** My Fault (Prosumer)
- **Jack Splash** I Could Have Loved You (Columbia)
- **Turin Brakes** Sea Change (Cooking Vinyl)

#### Albums

- **Johnny Cash** American VI (Mercury)

- **Cold Wave Comp** Compilation (Angular)



- **The Courteeners** Falcon (A&M)
- **David Byrne** Here Lies Love (Nonesuch)
- **Jason Derulo** tbc (Warner Brothers)
- **Efterklang** Magic Chairs (4AD)
- **Erik Hassle** Pieces (Island)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **Paolo Nutini** Live From New Orleans (Atlantic)
- **Alan Pownall** tbc (Mercury)

#### March 1

##### Singles

- **Black Eyed Peas** Rock That Body (Interscope)
- **Cymbals Eat Guitars** Wind Phoenix (Memphis Industries)
- **Detroit Social Club** Kiss The Sun (Fiction/Stranded Soldiers)
- **Livvi Franc** Automatik (live)
- **Jonsi** EP (Parlophone)
- **LMFAO** Lalala (Interscope)
- **Amy Macdonald** Don't Tell Me That It's Over (Vertigo)
- **Wiley feat. Emeli Sande** Never Be Your Woman (Relentless/Virgin)
- **Charlie Winston** I Love Your Smile (Real World)

*I Love Your Smile* is released as Winston prepares for a run of dates in the UK and France with fellow Brit Newton Faulkner. Winston's current album *Hobo* topped the charts across the Channel and propelled him to stardom, so he will be justly rewarded with headline status there. On their return to the UK Winston will

become Faulkner's support slot for seven dates, culminating at the HMV Apollo on March 17.

##### Albums

- **A Fine Frenzy** Bomb In A Birdcage (Virgin)
- **Alphabet** The Spell (Polydor)
- **Blood Red Shoes** Fire Like This (V2/Co-Op)
- **Errors** Come Down With Me (Rock Action)
- **Fun Lovin' Criminals** Classic Fantastic (Kilohertz)
- **Ellie Goulding** Lights (Polydor)
- **Groove Armada** Black Light (GA Recordings)
- **Natalie Imbruglia** Come To Life (Island)



- **The Kissaway Trail** Sleep Mountain (Bella Union)

The Kissaway Trail have announced a number of UK headline dates to back up *Sleep Mountain's* release, commencing at *King Tut's* in Glasgow on March 7. Ahead of that, the band will support Midlake at *The Tabernacle* on January 28. This album was produced by Peter Katis (Interpol, The National, The Twilight Sad).

- **Ludacris** Battle Of The Sexes (Def Jam)
  - **Laura Marling** I Speak Because I Can (Virgin)
  - **New Young Pony Club** The Optimist (The Numbers)
  - **Owl City** Ocean Eyes (Island)
  - **The Roots** How I Got Over (Def Jam)
  - **Sharleen Spiteri** The Great Movie Songbook (Mercury)
  - **Turin Brakes** Outbursts (Cooking Vinyl)
- Outbursts* heralds a return to the understated, melancholic acoustic pop of Turin Brake's Mercury Prize-nominated debut *The Optimist LP*. The

follow up to the duo's Ethan Johns-produced *Dark On Fire*, *Outbursts* will be preceded by lead single *Sea Change* and a UK tour commencing at Birmingham's Glee Club on March 9.

- **Two Door Cinema Club** Tourist History (Kitsuné)

#### March 8

##### Singles

- **Boys Like Girls** Love Drunk (Columbia)
- **Cheryl Cole** Parachute (Fascination)
- **Goldfrapp** Rocket (Mute)
- **Goldhawks** Where In The World (Mercury)
- **Beverly Knight** Soul Survivor EP (Hurricane)
- **McLean** My Name (Asylum)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)

##### Albums

- **Andrew Lloyd Webber** Love Never Dies (Polydor)
- **The Mission District** Heartbreaker (Virgin)
- **Usher** Raymond Vs Raymond (LaFace)



- **We The Kings** Smile Kid (Virgin)

#### March 15 and beyond

##### Singles

- **Amerie** Heard 'Em All (Mercury) (5/4)
- **Biffy Clyro** Bubbles (14th Floor) (26/4)
- **Chase & Status** tbc (Mercury) (29/3)
- **Miley Cyrus** When I Look At You (Hollywood) (29/3)

- **Craig David** Standing In The Shadows (iMTV) (15/3)
- **Mr Hudson** Anyone But Him (Good Music) (15/3)
- **Music Go Music** Light Of Love (Mercury) (15/3)
- **Plan B** She Said (679) (22/3)
- **Alan Pownall** Chasing Time (Mercury) (22/3)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island) (5/4)

##### Albums



- **Diana Birch** Bible Belt (Virgin) (15/3)
- **Boys Like Girls** Love Drunk (Columbia) (15/3)
- **Chase & Status** tbc (Mercury) (5/4)
- **Clipse** Til The Casket Drops (RCA) (29/3)
- **Craig David** Signed Sealed Delivered (iMTV) (22/3)
- **Goldfrapp** Head First (Mute) (22/3)
- **James** The Night Before (Mercury) (5/4)
- **Jonsi** Go (Parlophone) (22/3)
- **Kesha** Animal (Columbia) (12/4)
- **Kid Sister** Ultraviolet (Asylum) (29/3)
- **Adam Lambert** For Your Entertainment (19/RCA) (12/4)
- **The Mission District** Youth Games (Virgin) (15/3)
- **Music Go Music** Expressions (Mercury) (22/3)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic) (5/4)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone) (5/4)
- **To Rococo Rot** Speculation (Domino) (15/3)
- **Uffie** Sex, Dreams & Denim Jeans (Because) (22/3)
- **Diana Vickers** Diana Vickers (RCA) (26/4)

## SINGLE OF THE WEEK

**Hurts** Wonderful Life (Vier)



UK duo Hurts were among the artists named in the BBC's Sound of 2010 poll alongside the likes of Ellie Goulding and Marina And The Diamonds, and have long been one of *Music Week's* favourites for success in 2010. Their debut single *Wonderful Life* is a dark, rich pop song underpinned by a wonderfully clean and clinical remix from Arthur Baker. The first signing to acclaimed producer Biff Stannard's new venture with Sony-called Major Label - this will actually be released on independent German label Vier Music, ahead of their first single for Sony later this year. Radio 1, 6 Music and XFM are also giving *Wonderful Life* daytime radio exposure. A strong start.

## ALBUM OF THE WEEK

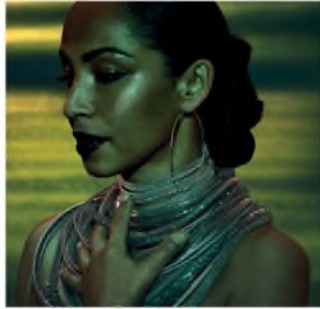
**Justin Bieber** My World (Mercury)



It has been a whirlwind few months for US sensation Justin Bieber. At just 16 years of age, his blend of urban pop has won him huge local audiences: this popularity has led to him performing for President Obama this Christmas. Online, Bieber boasts 100m YouTube views and 28m streams of lead single *One Time*. The UK is currently midway through its first taste of Bieber, with the singer currently here for a his first promotional visit, which took in a signing event at HMV in Westfield and a performance at the Science Museum. GMTV, Blue Peter and T4 appearances are also in the bag. *My World* is preceded by lead single *One Time*, which has hit the iTunes top 10 ahead of physical release this month.

# Key releases

## Operation Sade takes the Amazon



### WITH LOSTPROPHETS' NEW

**ALBUM BETRAYED** now sitting in the top tier of the sales chart it disappears from predictive lists this week. In its stead, HMV and Play's customers are showing a preference for Lil Wayne's *Rebirth*, while Amazon's elect Sade's *Soldier Of Love* as their favourite.

*Soldier Of Love* also appears at number six at HMV and number 13 at Play, but *Rebirth* is

surprisingly absent from the Amazon list. None of Lil Wayne's first five albums made the UK chart but he broke his duck last time out, with *Tha Carter III* reaching number 23 and selling nearly 150,000 copies.

Midlake's last album *The Trials Of Van Occupanther* was one of the best albums of 2006, with the terrific *Roscoe* driving more than 36,000 people to buy the album,

even though it never climbed higher than number 162 on the chart. New album *The Courage Of Others* is expected to easily eclipse that and debuts at number two at Amazon and number 18 at Play.

With its last two number ones – *Sidney Samson* and *Owl City* – safely delivered to the top five of the singles chart, Shazam's list of pre-release songs most tagged for

identification by a curious public is topped by *Won't Go Quietly*, the title track from rapper Example's new album. Meanwhile, a bizarre hype chart from Last FM remains stuffed to the hilt with Christmas and *Pet Shop Boys* tracks, though pole position goes to *Rage Against The Machine's* recent *X Factor* spoiler *Killing In The Name*.

Alan Jones

### Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	LIL' WAYNE	Rebirth	Island
2	ROB ZOMBIE	Hellbilly Deluxe 2	Roadrunner
3	HIM	Screamworks	Warner Music
4	DIANA VICKERS	Diana Vickers	RCA
5	MASSIVE ATTACK	Heligoland	Virgin
6	PETER GABRIEL	Scratch My Back	Virgin
7	SUGABABES	Sweet 7	Island
8	DAVID BOWIE	Reality Tour: Live	Sony Music
9	FEAR FACTORY	Mechanize	AFM
10	MARINA & THE DIAMONDS	Family Jewels	679
11	NATALIE IMBRUGLIA	Come To Life	Island
12	JOE MCELDERY	Joe Mcelderry	Syco
13	SADE	Soldier Of Love	Sony
14	OCEAN COLOUR SCENE	Saturday	Cooking Vinyl
15	DAVID BOWIE	David Bowie	Decca
16	ELLIE GOULDING	Lights	Polydor
17	CORINNE BAILEY RAE	The Sea	Virgin
18	MIDLAKE	The Courage Of Others	Bella Union
19	OWL CITY	Ocean Eyes	Island
20	KESHA	Animal	RCA

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	SADE	Soldier Of Love	Sony
2	MIDLAKE	Courage Of Others	Bella Union
3	CORINNE BAILEY RAE	The Sea	Virgin
4	LAURA VEIRS	July Flame	Bella Union
5	PETER GABRIEL	Scratch My Back	Virgin
6	ANDREW LLOYD WEBBER	Love...	Polydor
7	SUGABABES	Sweet 7	Island
8	NATALIE IMBRUGLIA	Come To Life	Island
9	DAVID BOWIE	Reality Tour: Live	Sony Music
10	ELLIE GOULDING	Lights	Polydor
11	CHARLOTTE GAINSBURG	Irm	Because
12	DAVID BOWIE	David Bowie	Decca
13	JACK SAVORETTI	Harder Than Easy	De Angelis
14	HOT CHIP	One Life Stand	Parlophone
15	VIA K Darge/P	Weller: Lost & Found	BBE
16	BETH NIELSEN CHAPMAN	Back To Love	BNC
17	MASSIVE ATTACK	Heligoland	Virgin
18	DEUS	Worst Case Scenario	Universal
19	FOUR TET	There Is Love In You	Domino
20	N JONAS/ADMINISTRATION	Who I Am	Polydor

### Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	EXAMPLE	Won't Go Quietly	Data
2	BIFFY CIYRO	Many Of Horror	14th Floor
3	SUB FOCUS	Could This Be Real	Ram
4	JLS	One Shot	Epic
5	TINIE TEMPAH	Pass Out	Parlophone
6	JAY SEAN	Do You Remember	2Point9/Jayded
7	GUCC MANE FEAT. USHER	Spotlight	Asylum
8	HOT CHIP	One Life Stand	Parlophone
9	GIRLS CAN'T CATCH	Echo	Fascination
10	RIHANNA FEAT. YOUNG JEEZY	Hard	Def Jam
11	LEONA LEWIS	I See You	Syco
12	GRAMOPHONEDZIE	Why...	Positiva/Virgin
13	MIKE SNOW	Silvia	Columbia
14	RIHANNA	Rude Boy	Def Jam
15	CHIDDY BANG	Opposite Of Adults	Parlophone
16	EDITORS	You Don't Know Love	Kitchenware
17	HONOREBEL	Now You See It	Positiva/Virgin
18	YOUNG MONEY	Bedrock	Cash Money
19	EDWARD MAYA	Stereo Love	Do It Yourself
20	LEMAR	The Way Love Goes	Epic

### Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	RATM	Killing In The Name	Epic
2	GEORGE MICHAEL	December Song	Island
3	X FACTOR FINALISTS	You Are Not Alone	Syco
4	PET SHOP BOYS	It Doesn't Often...	Parlophone
5	PET SHOP BOYS	My Girl (remix)	Parlophone
6	PET SHOP BOYS	My Girl	Parlophone
7	PET SHOP BOYS	All Over The World	Parlophone
8	JULIANNA BARWICK	Bode	Florida Recordings
9	PET SHOP BOYS	Viva.../Domino...	Parlophone
10	RATM	Killing In The Name - Live	Epic
11	GREG LAKE	I Believe In...	Atlantic
12	SEBASTIEN TELIER	Fingers Of Steel	Lucky Number
13	MARK RICHARDSON	Hypnotize	Self-Release
14	DOLY ROCKERS	North Vs South	Parlophone
15	MR HUDSON	Supernova	Good Music
16	CHRISTMAS	Jingle Bell Rock	Big Eye Music
17	UFFIE	MCs Can Kiss Because/Ed Banger	
18	LIL' WAYNE	Da Da Da	Island
19	LAURA MARLING	Goodbye England	Virgin
20	JUDY GARLAND	Have Yourself...	Acrobat

### Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	LIL' WAYNE	Rebirth	Island
2	MARY J BLIGE	Stronger With...	Geffen
3	SUGABABES	Sweet 7	Island
4	EMINEM	Relapse 2	Interscope
5	N JONAS/ADMINISTRATION	Who I Am	Polydor
6	SADE	Soldier Of Love	Sony
7	MASSIVE ATTACK	Heligoland	Virgin
8	MY BLOODY VALENTINE	Loveless	Sony
9	DAVID BOWIE	Reality Tour: Live	Sony Music
10	DAVID BOWIE	David Bowie	Decca
11	KESHA	Animal	RCA
12	MARINA & THE DIAMONDS	Family Jewels	679
13	NATALIE IMBRUGLIA	Come To Life	Island
14	BEASTIE BOYS	Hot Sauce Committee	EMI
15	OCEAN COLOUR SCENE	Saturday	Cooking Vinyl
16	HADOUKEN!	For The Masses	Surface Noise
17	HOT CHIP	One Life Stand	Parlophone
18	PETER GABRIEL	Scratch My Back	Virgin
19	MY BLOODY VALENTINE	Isn't Anything	Sony
20	CORINNE BAILEY RAE	The Sea	Virgin

PLAY.COM

amazon.co.uk

shazam

last.fm

hmv.com

## CATALOGUE REVIEWS

### EIGHTH WONDER

*Fearless* (Cherry Pop CRPOP 35)



This expanded version of Eighth Wonder's

second album, dating from 1988, was the perfect vehicle for Patsy Kensit. Songs from top-notch writers such as Kelly and Steinberg, Tennant and Lowe and Franne Golde make the album stronger than might be expected, though the bristling synth-pop arrangements are a little dated. The album's two major hits and best tracks are Michael Jay's Madonna-esque *Cross My Heart* and the aforementioned *Tennant & Lowe's I'm Not Scared*, an insidious *Pet Shop Boys* melody performed at a tempo that sounds like hi-NRG on mogadon. Bonus tracks include the disco mix and French version of *I'm Not Scared*, and the album comes with full lyrics, liner notes and a discography.

### ORIGINAL SOUNDTRACK

*Oil City Confidential* (EMI 6094632)



The last in Julien Temple's trilogy of films about

British music in the 1970s, *Oil City Confidential* concentrates its attention on Canvey Island's finest, Dr. Feelgood. Marginal figures in the punk movement, Dr Feelgood's own music was a more traditional and rather raw British R&B/blues hybrid dubbed pub rock. The soundtrack album features only two of the band's six Top 75 entries – the introductory *Sneakin' Suspicion* and their best-known song, *Milk And Alcohol* – but is none the worse for it. In fact, the 20 songs performed by the band here – half live, half studio, and mostly written by the band's guitarist Wilko Johnson – provide an exciting, energetic and primal experience, with late lead singer Lee Brilleaux's style a perfect fit for the prolific Wilko's songs.

### JACKIE DESHANNON

*You Won't Forget Me – The Complete Liberty Singles Volume 1* (Ace CDCHD 1243)



Jackie DeShannon is perhaps better known as a

songwriter, with classics such as *Bette Davis Eyes* (Kim Carnes), *Breakaway* (Tracy Ullman) and *Put A Little Love In Your Heart* (Al Green & Annie Lennox) among her creations. But she pursued a parallel career as a recording artist, even touring with The Beatles and having some chart success in the US. This is the first of three Ace compilations to anthologise her Liberty singles, and includes the A- and B-sides of her first dozen releases. In addition to her own songs, De Shannon tackles tunes from contemporaries Carole King, Barry Mann, Sonny Bono and Sharon Sheeley. With many tracks new to CD and all digitally remastered, it is a superb collection.

### THE GUESS WHO

*Wheatfield Soul/Share The Land/Canned Wheat* (Iron Bird IBIRD 30008 CD)



Canadian rockers who were successful domestically

from 1965 onwards, The Guess Who eventually went on to have major hits in the US. This three-CD set includes their 1968 release *Wheatfield Soul*, 1969's *Share The Land* and 1970's *Canned Wheat*. *Wheatfield Soul* is a slightly schizophrenic but enjoyable album including the very odd *Friends Of Mine* and the hit single *These Eyes*. *Share The Land* and *Canned Wheat* are predominantly rock albums, too, though laced with hook-laden songs that became US hits, among them *Share The Land*, *Hand Me Down World* and *Laughing*. This album deserves to do well, but without their only bona fide UK hit *American Woman* it could struggle.

Alan Jones

## CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	2	WHITNEY HOUSTON	The Ultimate Collection	Arista (ARV)
2	1	FLEETWOOD MAC	The Very Best Of	WSM (ARV)
3	3	MICHAEL JACKSON	The Essential	Epic (ARV)
4	4	ROBBIE WILLIAMS	Greatest Hits	Chrysalis (E)
5	7	BON JOVI	Cross Road – The Best Of	Mercury (ARV)
6	6	TAKE THAT	Never Forget – The Ultimate Collection	RCA (ARV)
7	5	BETTE MIDLER	The Best Of Bette	Rhino (CIN)
8	8	ABBA	Gold – Greatest Hits	Polydor (ARV)
9	9	GEORGE MICHAEL	Twenty Five	Aegean (ARV)
10	11	BOB MARLEY & THE WAILERS	Legend	Tuff Gong (ARV)
11	13	EURHYTHMICS	Ultimate Collection	RCA (ARV)
12	10	GUNS N' ROSES	Greatest Hits	Geffen (ARV)
13	12	PRINCE	Ultimate	Warner Brothers (CIN)
14	16	U2	U218 Singles	Mercury (ARV)
15	15	WESTLIFE	Unbreakable – The Greatest Hits Vol 1	S (ARV)
16	14	DAVID GRAY	Greatest Hits	Atlantic (CIN)
17	NEW	JOURNEY	Greatest Hits	Columbia (ARV)
18	RE	EIVIS PRESLEY	Elvis – 30 Number 1 Hits	RCA (ARV)
19	17	EMINEM	Curtain Call – The Hits	Interscope (ARV)
20	RE	PAUL MCCARTNEY	All The Best	Parlophone (E)

Official Charts Company 2010

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	1	3	MILK & SUGAR FEAT. AYAK	You Got Me Burnin'	Milk & Sugar
2	7	2	REMADY	No Superstar	Maelstrom
3	6	2	PAUL HARRIS V EURYTHMICS	I Want You	CR2/Sony
4	10	4	SHARAM JEY FT. CORNELIA	Army Of Men	King Kong
5	14	2	CHEW LIPS	Play Together	Family
6	18	2	MEKKI MARTIN	This Feeling	Vibrate
7	1	3	SEAMUS HAJI V MARK KNIGHT & FUNKAGENDA	Good Times	Misspell
8	21	4	FUGATIVE	Supafly	Hardbeat
9	12	2	THE TEMPER TRAP	Fader	Infectious Music
10	11	5	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic
11	20	2	TJR FEAT. XAVIER	Just Gets Better	Absolute
12	17	4	CLEARCUT FEAT. TRIX	Fireworks	Typecast
13	2	3	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
14	16	4	STEFANO NOFERINI	Burundi	Deeperfect
15	23	2	ALPHABEAT	Hole In My Heart	Polydor
16	9	4	MADONNA VS. DAVID GUETTA FEAT. LIL WAYNE	Revolver	Warner Brothers
17	NEW		DANDY ANDY FEAT. CARMEN CASTRO	My Lonely Valentine	Poplife/Island
18	28	4	LOLENE	Sexy People	EMI/Capitol
19	NEW		NIGHTSTYLERS FEAT. MAJURI	No More Lies	white label
20	25	2	HONOREBEL FEAT. PITBULL & JUMP SMOKERS	Now You See It	Positiva/Virgin
21	15	2	NOVENA	When I'm With You	Alive Productions Limited
22	3	4	PARTY DARK	Is That You	Champion
23	27	2	LOVERUSH UK FEAT. CARLA WERNER	Give Me Your Love	Loverush Digital
24	NEW		STEVE AOKI FEAT. ZUPER BLAHQ	I'm In The House	Defq
25	13	9	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Defq
26	34	2	VISAGE	Fade To Grey	Big Life
27	24	7	EXAMPLE	Won't Go Quietly	Defq
28	32	2	JUS JACK & PHIL GARRANT FEAT. MATINI PARISI	Smoke	Mo'z
29	5	4	NOFERINI & MARINI VS SYLVIA TOSUN	Push N Pull	Loverush Digital
30	19	5	PLAN B	Stay Too Long	679
31	37	3	ASH	Space Shot	Atomic Heart
32	39	3	PTP	Jump	white label
33	26	6	BASSMONKEYS & SOULSHAKER FEAT. JD ROX	Bad 4 My Health	Audiobreaks
34	NEW		CLAIRE TCHAIKOWSKI	Undone	Lancer PR Music
35	NEW		FREEDOM WILLIAMS	Pary Time (Get Up, Get Down)	S2S-IRD
36	NEW		EDITORS	You Don't Know Love	Kitchenware
37	29	8	KASKADE VS DEADMAU5	Move For Me	3 Beat Blue
38	Re	2	HOLMES IVES FEAT. LANE MCRAY	Boom	Ovum/Blush-Tonic
39	40	2	GRAMOPHONEDZIE	Why Don't You	Positiva/Virgin
40	22	5	RITON VS PRIMARY 1	Radiate	679

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	6	2	ALEXANDRA BURKE	Broken Heels	Syco
2	10	2	PLATNUM	Emotionally Tired	white label
3	7	4	EXAMPLE	Won't Go Quietly	Defq
4	5	4	GIRLS CAN'T CATCH	Echo	Fascination
5	17	2	HONOREBEL FEAT. PITBULL & JUMP SMOKERS	Now You See It	Positiva/Virgin
6	23	2	DANDY ANDY FEAT. CARMEN CASTRO	My Lonely Valentine	Poplife/Island
7	1	3	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
8	14	3	CHERI MOON	Ships In The Night	Neverdie
9	11	4	KATHERINE JENKINS	Who Wants To Live Forever	Warner Brothers
10	12	3	SHONTELLE	Superwoman	Island
11	20	2	LUVVI FRANC	Automatik	Jive
12	NEW		LADY GAGA FEAT. BEYONCE	Telephone	Interscope
13	21	2	ALPHABEAT	Hole In My Heart	Polydor
14	2	4	THE SATURDAYS	Ego	Fascination/Geffen
15	30	2	RODRIGO MORATTO	Whatever, Whatever	MPA
16	22	2	FUGATIVE	Supafly	Hardbeat
17	16	3	LOLENE	Sexy People	EMI/Capitol
18	29	2	TJR FT XAVIER	Just Gets Better	Absolute
19	27	2	FE-NIX	Swagga	Genetic
20	3	4	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive
21	NEW		2PLAY FEAT. MAXI PRIEST	That's What The Girls Like	Mojo
22	24	2	MICHAELA WRIGHT	Never Gonna Give In	Cubit Recordings
23	NEW		THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA & SEAN KINGSTON	Feel It	RCA
24	NEW		CRAIG DAVID	One More Lie (Standing In The Shadows)	AATW/UMTV
25	18	8	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Defq
26	13	5	CHERYL COLE FEAT. WILL.I.AM	3 Words	Fascination
27	NEW		NORTHERN ALLSTARS	Don't Stop Believing	All Around The World
28	NEW		RAPHAEL SOLOMON	Beautiful Dancer	white label
29	4	3	CASCADA	Fever	AATW/UMTV
30	15	4	MADONNA VS. DAVID GUETTA FEAT. LIL WAYNE	Revolver	Warner Brothers

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, Know How, Phonix, Pure Groove, Trix (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cash (Leeds), Global Groove (Stoke), Cata pull (Carrif), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cardiff), The Disc (Bradford) K&Kuz (Middlesbrough) Bassvision (Belfast), XPressbeats/CO Pool, Beatport, Juno, Unique & Dynamic.

# It's a hot and sweet victory for Milk & Sugar



**IN THE TIGHTEST BATTLE FOR CHART HONOURS** for some time at the top of the Upfront club chart, You Got Me Burnin' by German duo Milk & Sugar edges it over No Superstar by Swiss act Remady.

Top by a margin of less than 1%, You Got Me Burnin' is a solid but basic house groove with a vocal from Sudanese siren Ayak, and is the latest in a long line of floorfillers from Michael "Milk" Kronenberger and Steffen "Sugar" Harning, who have spent more than 12 years as a top-notch mixing and production team. They are the first act to land number ones on the Upfront club chart in 2010, 2009 and 2008 - their 2009 chart-topper was a remix of their 2003 monster Let The Sun Shine, and their 2008 summit snatcher was Stay Around.

Alan Jones

There is a more emphatic victory on the Commercial Pop chart this week, where Alexandra Burke's Broken Heels dashes 6-1, securing a 19% victory margin over Platnum, whose Emotionally Tired races 10-2. Burke's debut single Hallelujah was not issued to clubs but the reigning X Factor champion completes her second Commercial Pop club chart number one in three months with Broken Heels, which follows in the footsteps of Bad Boys, her anthemic collaboration with Flo-Rida that led the list last October.

No change on the Urban chart, where Beyoncé and Lady GaGa's Video Phone is top for the fourth week in a row, though Iyaz's Replay is gaining fast.



Swiss cheesed off: Remady is kept from Upfront's summit by a tiny margin



High heels: Alexandra Burke tops the Commercial Pop chart

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	label
1	1	5	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
2	2	7	IYAZ	Replay	Reprise
3	3	6	50 CENT FEAT. NE-YO	Baby By Me	Interscope
4	5	5	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive
5	4	7	WILEY FEAT. CHEW FU	Take That	Island
6	27	2	LADY GAGA FEAT. BEYONCE	Telephone	Interscope
7	24	2	HONOREBEL FEAT. PITBULL & JUMP SMOKERS	Now You See It	Positiva/Virgin
8	8	9	KARDINAL OFFISHALL	Clear	Kon Live
9	9	9	CHRIS BROWN FEAT. LIL' WAYNE	I Can Transform Ya	J
10	26	2	PITBULL FEAT. AKON	Shut It Down	J
11	7	7	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope
12	10	14	JAY SEAN FEAT. LIL WAYNE	Down	Island
13	6	12	JASON DERULO	Whatcha Say	Warner Brothers
14	11	4	GUCCI MANE FEAT. USHER	Spotlight	Asylum
15	14	8	SEAN KINGSTON	Face Drop	Beluga Heights/Epic
16	13	8	KESHA	Tik Tok	Columbia
17	19	3	KC JOCKEY	Rub Your Body	Sweet Sadies/Wobejon Ents.
18	15	9	LADY GAGA	Bad Romance	Interscope
19	30	2	FE-NIX	Swagga	Genetic
20	12	16	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation
21	28	2	LEMAR	The Way Love Goes	Epic
22	NEW		ALEXANDRA BURKE	Broken Heels	Syco
23	NEW		JASON DERULO	In My Head	Warner Brothers
24	NEW		SHONTELLE	Superwoman	Island
25	NEW		WILEY FEAT. EMELI SANDE	Never Be Your Woman	Relentless/Virgin
26	NEW		JLS	One Shot	Epic
27	29	3	KAZZ KUMAR	Dirty Word	Sona Family
28	20	7	TAIO CRUZ	No Other One	4th & Broadway
29	17	2	JAMMER	Party Animal	Big Dada
30	NEW		THREE 6 MAFIA VS. TIESTO FEAT. FLO-RIDA & SEAN KINGSTON	Feel It	RCA

## Cool Cuts Top 20

Pos	ARTIST	Title
1	CALVIN HARRIS	You Used To Hold Me
2	CHELLEY	Took The Night
3	PAUL HARRIS V EURYTHMICS	I Want You
4	WILEY	Never Be Your Woman
5	SHARAM FEAT. ANOUSHEH KHALILI	Don't Say A Word
6	STEVE AOKI	I'm In The House
7	FREESTYLERS	Past Present & Future
8	TIESTO FEAT. NELLY FURTADO	Who Wants To Be Alone
9	CROOKERS FEAT. MIKE SNOW	Remedy
10	X-PRESS 2 FT JAMES YUILL	Time
11	THE PARTYSQUAD	Murderer
12	EDITORS	You Don't Know Love
13	MANDY VS BOOKA SHADE	Donut
14	HOT CHIP	One Life Stand
15	OWL CITY	Fireflies
16	DEADMAU5 & CHRIS LAKE	I Said
17	STONEBRIDGE	The Morning After
18	BODYROX FEAT. LUCIANA	Shut Your Mouth
19	ZINC	Wile Out
20	SCOTT HARDKISS	C'mon C'mon



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

# Charts analysis

## Analysis Alan Jones



Florence + The Machine

### Sales statistics

Last week	Singles	Artist albums
Sales	3,143,555	1,664,057
prev week	3,286,034	1,674,228
% change	-4.3%	-0.6%

Last week	Compilations	Total albums
Sales	310,076	1,974,133
prev week	325,356	1,999,584
% change	-4.7%	-1.3%

Year to date	Singles	Artist albums
Sales	6,429,589	3,338,285
vs prev year	6,188,919	4,508,673
% change	+3.9%	-25.9%

Year to date	Compilations	Total albums
Sales	635,432	3,973,717
vs prev year	997,967	5,506,640
% change	-36.2%	-27.8%

Compiled from sales data by Music Week

# Florence finally hits number one

AS THE SNOW RETREATS AND BRITAIN STARTS MOVING AGAIN, the charts also snap into action with a mass invasion of the singles chart by tracks from the TV series *Glee*. There are also three new entries in the albums Top 10 – although it is an album released more than six months ago that moves to the summit.

The album in question is *Lungs*, the debut collection from **Florence + The Machine**, which tops the chart for the first time on its 28th appearance on the list. The album opened its account last July, spending its first five weeks at number two behind The Essential Michael Jackson before retreating. It fell as low as number 39, but returned to number two last week, buoyed by the success of *You've Got The Love and Dog Days Are Over*. The album – which sold 51,005 copies last week to lift its career sales to 611,470 – spent longer at number two before getting to number one than any other album so far this century.

To reach number one, *Lungs* had to survive a vampire attack – in initial mid-week sales flashes it

was trailing behind *Contra*, the second album by New York's indie rockers **Vampire Weekend**. *Contra* weakened throughout the week and debuts at number three on sales of 42,806 copies. Also falling behind is Paolo Nutini's *Sunny Side Up*, which dips 1-2 (49,557 sales). *Vampire Weekend*'s self-titled debut entered the chart at number 22 (7,246 sales) in February 2008, and peaked at number 15 some 16 weeks later. It has sold 289,279 copies to date.

Also new to the Top 10 are *Hold Me Down* by You Me At Six (number five, 20,193 sales) and *Acolyte*, the debut album by Manchester's *Delphic* (number eight, 18,097 sales). Weybridge band *You Me At Six*'s only previous album, *Take Off Your Colours*, reached number 25 on indie label *Slam Dunk* in 2008, selling 33,640 copies, and was reissued by their current label *Virgin* in a deluxe edition last autumn, charting at number 61 and selling a further 15,527 copies.

Dutch violinist, conductor and orchestra leader **Andre Rieu**'s only previous chart album in the UK,

*Celebration*, reached number 51 in 2000, but he has had enormous success worldwide. The TV advert for his current album *Forever Vienna* informs us his worldwide sales exceed 30m. The combination of that TV advert and Rieu's appearance on *The Royal Variety Show* in December have made *Forever Vienna* a UK hit. The album has moved 22-20-6 since its debut, racking up sales of 45,941, including 18,543 last week. A collection of Strauss waltzes, the album tops the classical chart for the third week in a row.

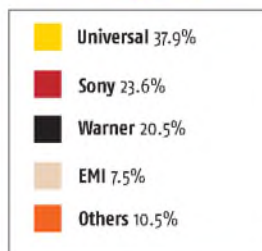
**Alicia Keys** is in the albums Top 10 for the first time since debut disc *Songs In A Minor* exited the top tier eight years ago. That album peaked at number six and sold 1,071,226 copies. Keys' fourth studio album, *The Element Of Freedom* – home to singles *Doesn't Mean Anything* and *Empire State Of Mind (Part II)* – has moved 17-17-23-11-7 since release, selling 171,801 copies, including 18,327 last week.

Although latest single *Ego* slips 9-14 (23,648 sales), ending five straight weeks of growth, **The Saturdays**' second album, *Wordshaker* returns to the Top 75 after an 11-week hiatus, climbing 122-58. The album debuted in October, but was only in the Top 75 for three weeks, moving 9-40-57-63. It has sold 53,398 copies thus far (3,662 last week) – well short of their 2008 debut *Chasing Lights*, which also reached number nine, and has thus far sold 317,696 copies.

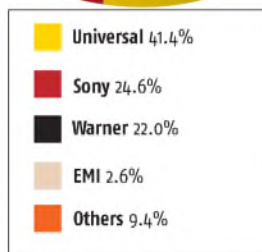
Album sales decline for the third week in a row, falling 1.3% week-on-week to 1,974,133. That's 7.65% below same-week 2009 sales of 1,833,840.

**Iyaz**'s *Replay* continues atop the singles chart for a second week. Although its sales fall 18.3% to 86,814, it easily beats **Owl City**'s *Fireflies*. The latter track, a recent US number one, debuted last week at number 50 after its release was brought forward a couple of days to

### ARTIST ALBUMS



### SINGLES



the Top 10 is at least partly due to *The X Factor*. **Journey**'s original version of the song, a minor 1982 hit, was catapulted into the Top 10 after being covered by **Joe McElderry** on *The X Factor* a few weeks ago. It has now been joined in the top tier by the **Glee Cast** recording of the song – one of seven new entries into the Top 200 of tracks from the new E4 musical and drama series *Glee*.

*Journey*'s recording holds at number six on its sixth week in the Top 10 (38,979 sales), while the *Glee Cast* version jumps 99-5 (39,174 sales). *Journey*'s track has now sold 396,794 downloads since OCC started tracking digital sales in 2004, and moves to the top of the list of biggest-selling downloads of songs released before 2000. It passes *The Pogues and Kirsty MacColl*'s 1987 recording, *The Fairytale Of New York*, which has just finished its latest chart run, and has now sold 364,438 copies digitally.

*Glee* has been a huge success wherever shown, and its E4 screenings here will be followed by Channel 4 Sunday repeats, so most tracks will receive a second boost. We are likely to see the songs make the same mass invasion of the UK charts as they have elsewhere – in 2009, 20 songs credited to the *Glee Cast* charted in Australia, 23 made the Canadian chart and 25 made it into the US Hot 100.

Apart from *Don't Stop Believin'*, *Glee Cast* chart entries in the UK this week are: *Take A Bow* (number 43, 7,350 sales), *Gold Digger* (number 49, 6,286 sales), *Rehab* (number 62, 4,684 sales), *On My Own* (number 73, 4,090 sales), *Push It* (number 115, 2,603 sales) and *Can't Fight This Feeling* (number 117, 2,529 sales) – covers of hits originally performed by *Rihanna*, *Kanye West & Jamie Foxx*, *Amy Winehouse*, *The Les Miserables Cast*, *Salt 'N' Pepa* and *REO Speedwagon*, respectively.

Singles sales slipped 4.34% last week to 3,143,555 – 17.40% above same week 2009 sales of 2,677,572.

Alan Jones

## International charts coverage Alan Jones

### The XX: bubbling under in international markets

**SEVEN WEEKS IN, AND SUSAN BOYLE'S DEBUT ALBUM** remains the world's biggest seller. Although slipping to number two behind *Ke\$ha*'s new album *Animal* in both the US and Canada, *I Dreamed A Dream* remains at number one in Australia (where it has now sold more than 500,000 units), New Zealand and The Netherlands. It adds a new crown this week, moving to the top of the South

African chart for the first time. The album also climbs 4-2 in Flanders, 7-4 in Denmark, 6-5 in Mexico, 14-10 in Wallonia, and 35-11 in The Czech Republic, while holding at number seven in Austria. Meanwhile, it falls in Ireland (2-4), Switzerland (4-6), Sweden (9-14), Finland (10-15), Norway (12-19), Russia (17-19), Spain (18-19), Italy (20-27), Germany (28-30) and Poland (34-40).

Critical acclaim for *The XX*

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 FLORENCE + THE MACHINE <i>Lungs</i>	£11.98	£8.99	£7.99	£5.98
2 PAOLO NUTINI <i>Sunny Side Up</i>	£4.68	£4.99	£6.49	£4.98
3 VAMPIRE WEEKEND <i>Contra</i>	£7.98	£8.99	£10.49	£7.98
4 LADY GAGA <i>The Fame</i>	£8.39	£8.99	£15.49	£5.99
5 YOU AND ME SIX <i>Hold Me Down</i>	£7.98	£7.99	£10.49	£7.98

# Charts sales

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charts company

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Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) / Data (ARV)
2	2	<b>CHUCKIE &amp; LMFAO</b> Let The Bass Kick In Miami Girl / CR2 (AM)
3	NEW	<b>VAMPIRE WEEKEND</b> Cousins / XL (PIAS)
4	3	<b>LOSTPROPHETS</b> Where We Belong / Visible Noise (ADA CIN)
5	4	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious Music (PIAS)
6	7	<b>JAY SEAN FEAT. SEAN PAUL AND LIL JON</b> Do You Remember / 2Point1/layded (AbsoluteAvrta)
7	14	<b>MIA</b> Paper Planes / XL (PIAS)
8	6	<b>THE TEMPER TRAP</b> Fader / Infectious Music (PIAS)
9	5	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
10	13	<b>EXAMPLE</b> Watch The Sun Come Up / Data (ARV)
11	15	<b>DUCK SAUCE</b> Anyway / Data (ARV)
12	8	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
13	9	<b>BASSHUNTER</b> All I Ever Wanted / Hard2beat (ARV)
14	10	<b>THE BIG PINK</b> Dominos / uAD (PIAS)
15	11	<b>BASSHUNTER FEAT. DJ MENTAL THEOS</b> Now You're Gone / Hard2beat (ARV)
16	12	<b>DIZZEE RASCAL</b> Dirtee Cash / Dirtee Stank (PIAS)
17	RE	<b>VAMPIRE WEEKEND</b> A-Punk / XL (PIAS)
18	RE	<b>THE PRODIGY</b> Warrior's Dance / Take Me To The Hospital (ADA CIN)
19	17	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Dirtee Stank (PIAS)
20	14	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA CIN)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
2	1	<b>THE TEMPER TRAP</b> Conditions / Infectious Music (PIAS)
3	2	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
4	NEW	<b>IAN DURY &amp; THE BLOCKHEADS</b> Sex & Drugs & Rock & Roll / DMG TV (SDU)
5	3	<b>ARCTIC MONKEYS</b> Humbug / Domino (PIAS)
6	9	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
7	4	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA CIN)
8	NEW	<b>IMAGINED VILLAGE</b> Empire And Love / Emmerson Corneioke (TRC)
9	5	<b>THE XX XX</b> / Young Turks (PIAS)
10	6	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ARV)
11	8	<b>BASSHUNTER</b> Bass Generation / Hard2beat (ARV)
12	11	<b>ARCTIC MONKEYS</b> Whatever People Say I Am That's What I'm Not / Domino (PIAS)
13	10	<b>RODRIGO Y GABRIELA</b> 11:11 / Ruby Works (PIAS)
14	7	<b>ANIMAL COLLECTIVE</b> Merriweather Post Pavilion / Domino (PIAS)
15	NEW	<b>THE STROKES</b> Is This It / Rough Trade (PIAS)
16	20	<b>CHASE &amp; STATUS</b> More Than Alot / Ram (SRD)
17	13	<b>JAY SEAN</b> All Or Nothing / 2Point1/layded (AbsoluteAvrta)
18	17	<b>DRUMS</b> Summertime / Moshi Moshi (ARV)
19	12	<b>BASSHUNTER</b> Now You're Gone / Hard2beat (ARV)
20	14	<b>SEASICK STEVE</b> Dog House Music / Bronzerat (PIAS)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>IMAGINED VILLAGE</b> Empire And Love / Emmerson Corneioke (Proper Music)
2	1	<b>THE XX XX</b> / Young Turks (PIAS)
3	5	<b>RODRIGO Y GABRIELA</b> 11:11 / Ruby Works (PIAS)
4	2	<b>ANIMAL COLLECTIVE</b> Merriweather Post Pavilion / Domino (PIAS)
5	6	<b>DRUMS</b> Summertime / Moshi Moshi (ROM/ARV)
6	7	<b>BON IVER</b> For Emma, Forever Ago / uAD (PIAS)
7	4	<b>GRIZZLY BEAR</b> Veckatimest / Wato (PIAS)
8	5	<b>WILD BEASTS</b> Two Dancers / Domino (PIAS)
9	8	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
10	11	<b>SUB FOCUS</b> Sub Focus / Ram (Southern)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>VARIOUS</b> Running Trax / Ministry (ARV)
2	1	<b>VARIOUS</b> Anthems - Electronic 80s / EMI TWIMOS (E)
3	3	<b>VARIOUS</b> Now That's What I Call Music! 74 / EMI Virgin/UMTV (F)
4	NEW	<b>VARIOUS</b> Pure Urban Essentials 2010 / Rhino/Sony (ARV)
5	4	<b>VARIOUS</b> Clubbers Guide - Electro / Ministry (ARV)
6	6	<b>VARIOUS</b> 100 Garage Classics / Rhino (CIN)
7	5	<b>VARIOUS</b> Ultimate NRG Megamix / AATWUMTV (ARV)
8	7	<b>VARIOUS</b> Ministry Of Sound - One / EMI TWIMOS (E)
9	8	<b>VARIOUS</b> Clubland 16 / AATWUMTV (ARV)
10	10	<b>VARIOUS</b> R&B Collection / Universal TV (ARV)
11	12	<b>VARIOUS</b> Pop Party 7 / UMTV (ARV)
12	11	<b>VARIOUS</b> The Annual 2010 / EMI TWIMOS (E)
13	13	<b>VARIOUS</b> 101 Running Songs / EMI Virgin/RCA (ARV)
14	15	<b>VARIOUS</b> Floorfillers 2010 / AATWUMTV (ARV)
15	14	<b>VARIOUS</b> Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV)
16	9	<b>VARIOUS</b> Radio 1's Live Lounge - Vol 4 / Sony Mus c/UMTV (ARV)
17	19	<b>VARIOUS</b> The Best Sixties Album In The World / EMI TV/UMTV (ARV)
18	18	<b>VARIOUS</b> Jackie - The Annual 2010 / EMI TV/UMTV (ARV)
19	16	<b>OST</b> Twilight / Atlantic (CIN)
20	RE	<b>VARIOUS</b> Forever Friends - Just For You / Sony Music (ARV)

## Rock albums Top 10

This	Last	Artist Title / Label
1	1	<b>MUSE</b> The Resistance / Helium 3/Warner Bros (CIN)
2	2	<b>PARAMORE</b> Brand New Eyes / Fueled By Ramen (CIN)
3	3	<b>FOO FIGHTERS</b> Greatest Hits / RCA (ARV)
4	4	<b>THEM CROOKED VULTURES</b> Them Crooked Vultures / RCA (ARV)
5	7	<b>MUSE</b> Black Holes & Revelations / Helium 3/Warner Bros (CIN)
6	10	<b>JOURNEY</b> Don't Stop Believin' - The Best Of / Sony Music (ARV)
7	5	<b>PARAMORE</b> All We Know Is Falling / Fueled By Ramen (CIN)
8	6	<b>RAGE AGAINST THE MACHINE</b> Rage Against The Machine / Epic (ARV)
9	RE	<b>PARAMORE</b> Riot / Fueled By Ramen (CIN)
10	9	<b>GUNS N' ROSES</b> Greatest Hits / Geffen (ARV)

## Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>VARIOUS</b> Running Trax / Ministry
2	NEW	<b>VARIOUS</b> Clubbers Guide - Electro / Ministry
3	2	<b>CALVIN HARRIS</b> Ready For The Weekend / Columbia
4	1	<b>3OH!3</b> Want / Asylum/Photo Finish
5	4	<b>VARIOUS</b> Ministry Of Sound - One / EMI TWIMOS
6	NEW	<b>VARIOUS</b> Ultimate Nrg Megamix / AATWUMTV
7	NEW	<b>OWL CITY</b> Maybe I'm Dreaming / Universal Republic
8	8	<b>MIIKE SNOW</b> Miike Snow / Columbia
9	6	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital
10	9	<b>EMPIRE OF THE SUN</b> Walking On A Dream / Virgin

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## h Jones



(pictured) has never been lacking, but the London band's ubiquity in "best albums of 2009" lists has helped to create additional buzz around them. Their self-titled debut album is certainly responding. In the US, it jumps from its re-entry position of number 131 to number 98, eclipsing the number 125 peak it scaled last year. Meanwhile, it climbs 33-22 in Norway, 41-40 in Flanders, 96-64 in The Netherlands, and 105-96 in Canada, while re-entering the charts in Ireland (number 96) and Switzerland (number 99).  
Another promising London act, Mumfords & Sons, are also beginning to

garner attention for their debut album, *Sigh No More*. The album made the Top 10 in the UK for the first time last week, 11 weeks after it did so in Australia. It subsequently dipped out of the Top 20 Down Under, but has revived again, climbing 22-19-13-7 in the last three weeks. Its original appearance in the chart there was due to Little Lion Man becoming a number 16 hit on the singles chart, and its resurgence is due not only to the continuing popularity of that song (number 20 on its 14th week on the list) but also *The Cave*, which is getting radio exposure in Australia, and will be the second single there,

rather than *Winter Wards*. The album also got as high as number 45 in Ireland last year, but now eclipses that peak in fine style, sprinting 61-19, while introductory single *Little Lion Man* secures the highest position of its 12-week career, climbing 40-24. *Sigh No More* also enters the Dutch chart at number 70 this week.  
Finally, after making the Top 40 in half a dozen territories before Christmas, Paul McCartney's latest live set, *Good Evening New York City*, belatedly debuts in Denmark (number 20) and The Czech Republic (number 38), while climbing 20-8 in Norway and 42-29 in Sweden.

# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Producer) Publisher (Writer)	
1	1	2	<b>IYAZ</b> Replay	Reprise CATCO152507377 (CIN)		
2	50	2	<b>OWL CITY</b> Fireflies	Island CATCO157642536 (ARV)		<b>HIGHEST NUMBER</b>
3	2	2	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go)	Data DATA2570X (ARV)		
4	3	5	<b>3OH!3 FEAT. KATY PERRY</b> Starstruck	Asylum/Photo Finish CATCO153477583 (CIN)		<b>SALES INCREASE</b>
5			<b>GLEE CAST</b> Don't Stop Believin'	Columbia CATCO156352813 (ARV)		
6	6	22	<b>JOURNEY</b> Don't Stop Believin'	Columbia US5M1810016 (ARV)		<b>SALES INCREASE</b>
7	4	12	<b>LADY GAGA</b> Bad Romance	Interscope 2726732 (ARV)		
8	5	20	<b>FLORENCE + THE MACHINE</b> You've Got The Love	Island 2726059 (ARV)		
9			<b>PLAN B</b> Stay Too Long	Atlantic 6791371CD (CIN)		<b>HIGHEST NEW ENTRY</b>
10	12	5	<b>ALEXANDRA BURKE</b> Broken Heels	Syco 88697632832 (ARV)		<b>SALES INCREASE</b>
11	14	2	<b>JUSTIN BIEBER</b> One Time	Def Jam CATCO156365591 (ARV)		<b>SALES INCREASE</b>
12	8	11	<b>KESHA</b> Tik Tok	Columbia 88697619042 (ARV)		
13	19	12	<b>JAY-Z FEAT. MR HUDSON</b> Young Forever	Roc Nation CATCO157489498 (CIN)		<b>SALES INCREASE</b>
14	9	7	<b>THE SATURDAYS</b> Ego	Fascination CATCO157367613 (ARV)		
15	16	9	<b>N-DUBZ</b> FEAT. MR HUDSON Playing With Fire	AATWIUMTV GBCF70900637 (ARV)		<b>SALES INCREASE</b>
16	7	9	<b>CHIPMUNK</b> FEAT. TALAY RILEY look For Me	Jive 88697632322 (ARV)		
17	10	15	<b>BLACK EYED PEAS</b> Meet Me Halfway	Interscope 2724544 (ARV)		
18	11	12	<b>CHERYL COLE</b> FEAT. WILL I AM 3 Words	Fascination 2729724 (ARV)		
19	13	8	<b>RIHANNA</b> Russian Roulette	Def Jam CATCO155429408 (ARV)		
20	18	18	<b>JAY-Z</b> FEAT. ALICIA KEYS Empire State Of Mind	Roc Nation ATO350CD (CIN)		
21	17	7	<b>TIMBALAND</b> FEAT. SOSHY & NELLY FURTADO Morning After Dark	Interscope 2728036 (ARV)		
22	21	9	<b>JASON DERULO</b> Whatcha Say	Warner Brothers CATCO149227243 (CIN)		
23	35	4	<b>ALICIA KEYS</b> Empire State Of Mind Part II	JUSIAV9902991 (ARV)		<b>+50% SALES INCREASE</b>
24	23	2	<b>FLORENCE + THE MACHINE</b> Dog Days Are Over	Island MOSH171 (ARV)		
25	15	5	<b>JOE MCCLDERRY</b> The Climb	Syco 88697632942 (ARV)		
26	20	3	<b>WILEY</b> FEAT. CHEW FU Take That	Island 2728893 (ARV)		
27	24	7	<b>ALICIA KEYS</b> Doesn't Mean Anything	1 88697621202 (ARV)		
28	22	31	<b>BLACK EYED PEAS</b> I Gotta Feeling	Interscope CATCO151960369 (ARV)		
29	29	11	<b>PIXIE LOTT</b> Cry Me Out	Mercury CATCO156430169 (ARV)		
30	68	2	<b>ONE REPUBLIC</b> All The Right Moves	Island USUM70984099 (ARV)		<b>+50% SALES INCREASE</b>
31	25	10	<b>ROBBIE WILLIAMS</b> You Know Me	Virgin VUSCD2002 (F)		
32			<b>JLS</b> One Shot	Epic GBAR10901331 (ARV)		
33	26	13	<b>CHERYL COLE</b> Fight For This Love	Fascination 2721778 (ARV)		
34	27	14	<b>ALEXANDRA BURKE</b> FEAT. FLO-RIDA Bad Boys	Syco 88697599032 (ARV)		
35	31	6	<b>CHUCKIE &amp; LMFAO</b> Let The Bass Kick In Miami Girl	reDCDC171 (AM)		
36	40	7	<b>30 SECONDS TO MARS</b> Kings And Queens	Virgin VUSCD346 (F)		<b>SALES INCREASE</b>
37	34	12	<b>JAY SEAN</b> FEAT. LIL WAYNE Down	Island 2724316 (ARV)		
38			<b>BIFFY CIVRO</b> Many Of Horror	(When We Collide)	14th Floor G37C0900062 (CIN)	

39	New		<b>VAMPIRE WEEKEND</b> Cousins XL	XLS473 (PIAS)		
40	33	14	<b>MICHAEL BUBLE</b> Haven't Met You Yet	Reprise CATCO153174011 (CIN)		
41	28	35	<b>LA ROUX</b> In For The Kill	Polydor 2700304 (ARV)		
42	42	6	<b>DRAKE</b> FEAT. KANYE WEST, LIL WAYNE & EMINEM Forever	Interscope CATCO155014785 (ARV)		
43	New		<b>GLEE CAST</b> Take A Bow	Columbia CATCO157211335 (ARV)		
44	32	2	<b>LOSTPROPHETS</b> Where We Belong	Visible Noise TQMFMFT49 (ADA CIN)		
45	36	14	<b>PAOLO NUTINI</b> Pencil Full Of Lead	Atlantic ATIKK90101 (CIN)		
46	37	12	<b>MILEY CYRUS</b> Party In The USA	Hollywood-Polydor D510R32 (ARV)		
47	30	11	<b>JLS</b> Everybody In Love	Epic 88697562162 (ARV)		
48	55	7	<b>LADY GAGA</b> FEAT. BEYONCE Telephone	Interscope USUM70905541 (ARV)		<b>SALES INCREASE</b>
49	New		<b>GLEE CAST</b> Gold Digger	Columbia CATCO157211738 (ARV)		
50	41	22	<b>THE TEMPER TRAP</b> Sweet Disposition	Infectious Music INFECT035 (PIAS)		
51	38	69	<b>KINGS OF LEON</b> Sex On Fire	Hand Me Down 88697352002 (ARV)		
52	New		<b>JAY SEAN</b> FEAT. SEAN PAUL AND LIL JON Do You Remember	2Point9/3ayed US: M50900810 (ARS/ARV)		
53	46	11	<b>CHRIS BROWN</b> FEAT. LIL WAYNE I Can Transform Ya	Jive CATCO1465368757 (ARV)		
54	45	23	<b>DAVID GUETTA</b> FEAT. AKON Sexy Chick	Positiva/Virgin CATCO152914639 (F)		
55	New		<b>RIHANNA</b> FEAT. YOUNG JEEZY Hard Def Jam	USUM70912183 (ARV)		
56	39	52	<b>LADY GAGA</b> Poker Face	Interscope 2703459 (ARV)		
57	47	10	<b>N-DUBZ</b> I Need You	AATWIUMTV CDG108E1281 (ARV)		
58	49	9	<b>50 CENT</b> FEAT. NE-YO Baby By Me	Interscope 2727064 (ARV)		
59	New		<b>LIL WAYNE</b> FEAT. EMINEM Drop The World	Universal CATCO146765749 (ARV)		
60	53	6	<b>MUMFORD &amp; SONS</b> Winter Winds	Island 2728222 (ARV)		
61	Re-entry		<b>MIA</b> Paper Planes	XL XLS396CD (PIAS)		
62	New		<b>GLEE CAST</b> Rehab	Columbia CATCO146632843 (ARV)		
63	65	11	<b>PALOMA FAITH</b> New York	Epic 88697562142 (ARV)		
64	New		<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful	Epic CATCO146629412 (ARV)		
65	70	11	<b>CHASE &amp; STATUS</b> FEAT. PLAN B End Credits	Vertigo 2723595 (ARV)		
66	66	3	<b>ELLIE GOULDING</b> Under The Sheets	Polydor CATCO155380642 (ARV)		
67	Re-entry		<b>ESMEE DENTERS</b> Outta Here	Interscope CATCO152027817 (ARV)		
68	57	18	<b>TAIO CRUZ</b> Break Your Heart	4th & Broadway 2717453 (ARV)		
69	59	12	<b>WESTLIFE</b> What About Now	S 88697611282 (ARV)		
70	Re-entry		<b>TAYLOR SWIFT</b> Love Story	Mercury CATCO146484401 (ARV)		
71	60	17	<b>FLORENCE + THE MACHINE</b> Rabbit Heart	(Raise It Up)	Island 2710011 (ARV)	
72	Re-entry		<b>PIXIE LOTT</b> Boys And Girls	Mercury 2714371 (ARV)		
73	New		<b>GLEE CAST</b> On My Own	Columbia CATCO157211712 (ARV)		
74	48	14	<b>CHIPMUNK</b> Oopsy Daisy	Jive 88697588692 (ARV)		
75	58	10	<b>BRITNEY SPEARS</b> 3	Jive CATCO1465367752 (ARV)		

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Key	★ Platinum (600,000)	● Gold (400,000)	● Silver (200,000)
	As used by Radio 1		

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2010.

# The Official UK Albums Chart



This wk	Last wk	Wk in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	2	28	<b>FLORENCE + THE MACHINE</b>	Lungs	Island 1797940 (ARV) ★	SALES INCREASE ↑
2	1	33	<b>PAOLO NUTINI</b>	Sunny Side Up	Atlantic 2564688581 (CIN) 3★	
3	New		<b>VAMPIRE WEEKEND</b>	Contra XI	XL CD429 (PIAS)	HIGHEST NEW ENTRY ↑
4	3	53	<b>LADY GAGA</b>	The Fame	Interscope 1789138 (ARV) 4★ ★	
5	New		<b>YOU ME AT SIX</b>	Hold Me Down	Virgin CDV3071 (E)	
6	20	3	<b>ANDRE RIEU</b>	Forever Vienna	Decca 5323879 (ARV)	HIGHEST CLIMBER ↑
7	11	5	<b>ALICIA KEYS</b>	The Element Of Freedom	J 88697465712 (ARV)	SALES INCREASE ↑
8	New		<b>DELPHIC</b>	Acolyte	Polydor CHIME3CD (ARV)	
9	7	15	<b>MUMFORD &amp; SONS</b>	Sigh No More	Island 2716932 (ARV) ●	SALES INCREASE ↑
10	14	18	<b>PIXIE LOTT</b>	Turn It Up	Mercury 2700146 (ARV) ★	SALES INCREASE ↑
11	4	8	<b>SUSAN BOYLE</b>	I Dreamed A Dream	Syco 88697554542 (ARV) 7★	
12	6	32	<b>BLACK EYED PEAS</b>	The E.N.D.	Interscope 2707969 (ARV) 4★	
13	13	12	<b>PALOMA FAITH</b>	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ●	SALES INCREASE ↑
14	5	13	<b>MICHAEL BUBLE</b>	crazy love	Reprise 9362497077 (CIN) 3★	
15	10	18	<b>MUSE</b>	The Resistance	Helium 3/warner Bros 2564686625 (CIN) ★	
16	8	2	<b>ELVIS PRESLEY</b>	Elvis 75	RCA 88697619482 (ARV)	
17	21	10	<b>BIFFY CIYRO</b>	Only Revolutions	14th Floor 5186561432 (CIN) ●	SALES INCREASE ↑
18	9	9	<b>WILL YOUNG</b>	The Hits 19 Recordings	88697584302 (ARV)	
19	22	61	<b>BEYONCÉ</b>	I Am Sasha Fierce	Columbia 8869794922 (ARV) 3★	SALES INCREASE ↑
20	15	69	<b>KINGS OF LEON</b>	Only By The Night	Hand Me Down 88697327121 (ARV) 5★ ★	
21	17	10	<b>ROBBIE WILLIAMS</b>	Reality Killed The Video Star	Virgin CDV3064 (E) 2★	
22	12	10	<b>SNOW PATROL</b>	Up To Now	Fiction 2720709 (ARV) 2★	
23	18	32	<b>KASABIAN</b>	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) ★	
24	24	9	<b>QUEEN</b>	Absolute Greatest	Parlophone 3091952 (E) 2★	
25	28	15	<b>THE TEMPER TRAP</b>	Conditions	Infectious Music INFECT102CD (PIAS) ●	
26	26	14	<b>CHIPMUNK</b>	I Am Chipmunk	Jive 88697594162 (ARV)	
27	16	49	<b>LILY ALLEN</b>	It's Not Me It's You	Regal 6942752 (E) 2★	
28	32	13	<b>ALEXANDRA BURKE</b>	Overcome	Syco 88697460232 (ARV) ★	SALES INCREASE ↑
29	19	25	<b>LA ROUX</b>	La Roux	Polydor 1795991 (ARV) ●	
30	25	10	<b>JLS</b>	JLS	Epic 88697564572 (ARV) 3★	
31	42	55	<b>FLEETWOOD MAC</b>	The Very Best Of	WSM 8122736352 (ARV) 3★	SALES INCREASE ↑
32	23	12	<b>CHERYL COLE</b>	3 Words	Fascination 2721459 (ARV) ★	
33	34	9	<b>N-DUBZ</b>	Against All Odds	AATW/UMTV 2725229 (ARV) ★	
34	31	8	<b>RIHANNA</b>	Rated R	Def Jam 2725990 (ARV) ★	
35	27	57	<b>TAKE THAT</b>	The Circus	Polydor 1787444 (ARV) 7★ 2★	
36	35	25	<b>NOISETTES</b>	Wild Young Hearts	Vertigo 1792832 (ARV) ●	
37	30	99	<b>PAOLO NUTINI</b>	These Streets	Atlantic 094634 (CIN) 3★	
38	29	12	<b>PARAMORE</b>	Brand New Eyes	Fueled By Ramen 7567895804 (CIN) ●	

This wk	Last wk	Wk in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	39	38	<b>WHITNEY HOUSTON</b>	The Ultimate Collection	Arista 88697177012 (ARV) ★	
40	46	64	<b>PINK</b>	Funhouse	LaFace 88697406492 (ARV) 3★	
41	33	7	<b>TAKE THAT</b>	The Greatest Day: Take That Present The Circus Live	Polydor 27233560 (ARV)	
42	44	10	<b>ROD STEWART</b>	Soulbook I	88697603432 (ARV)	
43	38	16	<b>DIZEE RASCAL</b>	Tongue N Cheek	Nirtee Starz 12STANK007 (PIAS) ●	
44	58	18	<b>JAY-Z</b>	Blueprint III	Roc-A-Fella 7567895773 (CIN) ●	HIGHEST CLIMBER ↑
45	45	17	<b>CAVIN HARRIS</b>	Ready For The Weekend	Columbia 88697571911 (ARV) ●	
46	37	11	<b>FOO FIGHTERS</b>	Greatest Hits	RCA 88697369211 (ARV)	
47	40	7	<b>SEASICK STEVE</b>	Man From Another Time	Atlantic 5186561582 (CIN) ●	
48	New		<b>ESMÉE DENTERS</b>	Outta Here	Interscope 2731553 (ARV)	
49	43	7	<b>WESTLIFE</b>	Where We Are	S 88697611272 (ARV) 2★	
50	41	9	<b>LEONA LEWIS</b>	Echo	Syco 88697570012 (ARV) 2★	
51	New		<b>IAN DURY &amp; THE BLOCKHEADS</b>	Sex & Drugs & Rock & Roll	NMS TV NMGTV038 (SNIJ)	
52	48	85	<b>LEONA LEWIS</b>	Spirit	Syco 88697185262 (ARV) 9★ 2★	
53	53	35	<b>TAYLOR SWIFT</b>	Fearless	Mercury 1795298 (ARV) ●	
54	New		<b>ALL ANGELS</b>	Fly Away	Decca 2707261 (ARV)	
55	61	12	<b>THE SOLDIERS</b>	Coming Home	Rhino 2564685743 (CIN) 2★	SALES INCREASE ↑
56	47	14	<b>ARCTIC MONKEYS</b>	Humburg	Domino WIGC0220 (PIAS)	
57	36	27	<b>SEASICK STEVE</b>	I Started Out With Nothin' And Still Got Most Of It Left	Warner Brothers 2564694111 (CIN) ●	
58	Re-entry		<b>THE SATURDAYS</b>	Wordshaker	Fascination 2719617 (ARV)	
59	54	32	<b>STEREOPHONICS</b>	A Decade In The Sun - Best Of V2	1780699 (ARV) 2★	
60	Re-entry		<b>MADONNA</b>	Celebration	Warner Brothers 7599399819 (CIN) ★	
61	New		<b>AR RAHMAN</b>	Slumdog Millionaire - OST	Interscope 1796869 (ARV) ●	
62	49	9	<b>THEM CROOKED VULTURES</b>	Them Crooked Vultures	RCA 88697619361 (ARV)	
63	Re-entry		<b>VAMPIRE WEEKEND</b>	Vampire Weekend XI	XL CD318 (PIAS) ●	
64	51	6	<b>30 SECONDS TO MARS</b>	This Is War	Virgin CDVU5299 (E)	
65	Re-entry		<b>ELBOW</b>	The Seldom Seen Kid	Fiction 1748990 (ARV) 2★	
66	65	15	<b>ANNIE LENNOX</b>	The Collection	RCA 88697368052 (ARV) ●	SALES INCREASE ↑
67	55	40	<b>THE PRODIGY</b>	Invaders Must Die	Take Me To The Hospital HOSPOX001 (ADA CIN) 2★	
68	New		<b>IMAGINED VILLAGE</b>	Empire And Love	Emmerson Corncraek E0002 (Proper)	
69	69	9	<b>THE CARPENTERS</b>	40/40 A&M	B1322302 (ARV)	
70	50	12	<b>MICHAEL JACKSON</b>	This Is It	Epic 88697606742 (ARV) ★	
71	71	53	<b>THE KILLERS</b>	Day & Age	Vertigo 1785121 (ARV) 3★	
72	60	76	<b>ROBBIE WILLIAMS</b>	Greatest Hits	Chrysalis 8668192 (E) 6★	
73	New		<b>JOURNEY</b>	Don't Stop Believin' - The Best Of	Sony Music 88697604012 (ARV)	
74	Re-entry		<b>ROD STEWART</b>	Some Guys Have All The Luck	Warner Brothers 8122748823 (CIN) ★	
75	66	61	<b>THE SCRIPT</b>	The Script	Phonogenic 88697361942 (ARV) 2★ ★	

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- Key
- ★ Platinum (300,000)
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- ★ 1m European sales

- BPI Awards
- Albums
- The Priests: Harmony (gold); Rihanna: Rated R (platinum); Pixie Lott: Turn It Up (platinum); The Soldiers: Coming Home (two times platinum); JLS: JLS (three times platinum); Take That: The Circus (seven times platinum)

- Singles
- Peter Kay's Animated All-Star Band: The Official BBC Children In Need Medley (gold); JLS: Beat Again (gold)

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