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# VAMPIRE WEEKEND



CONTRA

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## ANALYSIS

### START OF A CENTURY

Who topped the charts of the decade? MW examines the turnaround in 10 years of sales



## FEATURES

### THIRTY YEARS OF THE BRITS

MW looks back on the thrills and spills of the UK's music awards show



## FEATURES

### COUNTRY OF HONOUR

South Africa's music industry decamps to Midem intent on reaping global recognition

XL celebrating the first of a clutch of big releases as Vampire Weekend album tops US chart

# Vampires get teeth stuck into US

## Sales

By Ben Cardew

**XL IS SET FOR ITS BIGGEST YEAR TO DATE INTERNATIONALLY**, with new albums from MIA and Adele to follow Vampire Weekend's chart-topping *Contra*.

The band's second album comprehensively led the US albums chart last week, selling 124,000 copies to Susan Boyle's *I Dreamed A Dream*'s 77,000.

The achievement means XL can chalk up the album as the label's first self-released US number one: while the UK indie label scored a US number one album with the Prodigy's *Fat Of the Land* in 1997, that was licensed through Maverick.

It is also the first time that a UK indie has topped the main US albums chart since 1991, when Virgin Records, then independent, reached number one with *Spellbound* by Paula Abdul.

*Contra* also topped the albums charts in Canada, debuted at number two in Australia and number three in the UK. In addition, according to XL managing director Ben Beardsworth, it has recorded top 20 debut chart positions in "key European



Vampire bite: the XL-signed band stake a claim at the top of the US albums chart

territories" such as France, Germany, Belgium and Norway.

"I was surprised," says XL founder Richard Russell. "It has not been driven by a massive hit single. It's a culmination of a massive amount of hard work that they have done and the fact that they do something subtly special and different."

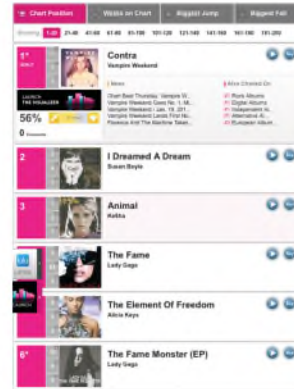
Russell also sees the result as a victory for the label's US operation, with dedicated XL staff working in the New York office of parent company Beggars since 2006.

"The band were initially found by Imran Ahmed in the UK office, then he and Kris Chen in the New York

office did it together," Russell says. "Imran worked here with me and it has been very much developed as a transatlantic team, which is a great thing to do. It is very gratifying that we are in a position to do that now."

*Contra* was unusual in that it recorded massive digital sales in the US: of its 124,192 first-week sales, 74,265 were digital, aided by a price promotion at Amazon MP3, front-page coverage on iTunes and the buying habits of the band's fans.

"That [high percentage of digital sales] is down to the sort of people who are into Vampire Weekend being early adopters of new technology,"



says Beardsworth. "In general we beat the market averages on digital."

*Contra* was trailed by a free download of Horchata, while a second song, Cousins, has been serviced to radio and is on the Radio 1 A-list. The band return to the UK for a tour in February, before heading out to Europe and the US. A new single will be released this summer.

"The album is deep with singles," says Russell. "It is going to be a very long campaign."

Beardsworth is also excited that Vampire Weekend's profile has stepped up hugely around the release. He adds: "We are yet to see

our two best singles, haven't done any major TV performances yet and the extensive touring doesn't begin until next month. So there is a very long way we can go with this campaign."

Added to this promising outlook will be new albums from two of the label's biggest stars, MIA, who enjoyed a massive hit single in the US with *Paper Planes*, and Adele, who won two Grammy Awards in 2009.

MIA's new album, which is licensed through Interscope in the US, is set for a summer release, while a new album from Adele, licensed through Columbia, is tentatively on the schedules for later in the year.

"Number ones are a funny thing, because they depend on what else is coming out," reflects Russell, when asked if he thinks the label will have more American chart toppers in 2010. "But it is a really exciting year for us in that territory."

Meanwhile, Beardsworth says that this success with Vampire Weekend will encourage the label to self-release more albums in the US. "I would have thought this would result in us licensing less stuff," he says. "XL over there is an evolving story and this is a bit of a landmark."

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# Bedlam breaks out in Noughties albums bestsellers chart

**UK AND UK-SIGNED ACTS** were responsible for the 12 biggest-selling albums of the Noughties, according to new figures from the Official Charts Company, with Robbie Williams the best-selling albums artist of the decade.

James Blunt's debut album *Back To Bedlam* (Atlantic) was the best-selling album of the decade, shifting 3.2m copies (see pages 16-17), followed by Dido's *No Angel* (Arista).

Albums from Leona Lewis (*Spirit*); David Gray (*White Ladder*), The Beatles (*1*), Dido (*Life For Rent*),

Coldplay (*A Rush Of Blood To The Head*), Keane (*Hopes And Fears*), UK-signed US act Scissor Sisters (*Scissor Sisters*), Take That (*Beautiful World*) and Coldplay (*X&Y* and *Parachutes*) complete the top 12.

Robbie Williams' highest-placing album in the decade rankings was *Swing When You're Winning* at 16. However, with four albums selling more than 2m copies and four shifting upwards of 500,000 in the decade, Williams easily topped the chart for best-selling albums artist of the decade, with 13.0m sales.

In this chart he was followed by one UK-signed Irish act - Westlife - and two British bands, in the shape of Coldplay and Take That. Eminem was fifth and also tops the chart for best-selling singles artist of the decade, ahead of Westlife, Britney Spears, Black Eyed Peas and Girls Aloud.

Although 2009 ended with singles selling more than albums for the first time since 1967 with album sales on the slide due to piracy and the download market enabling consumers to cherry pick tracks, the Noughties actually

recorded the highest album sales of any decade, with 1.46bn sold in the UK.

The news comes as *Music Week* reveals that Susan Boyle's debut album achieved the highest overseas sales for a UK-signed act in a calendar year since Coldplay's *X&Y* in 2005 (see page 3).

BPI chief executive Geoff Taylor says that the figures are encouraging - but he warns the industry of complacency. "British acts are not just selling well at home - we are selling well abroad," he says. "Unfortunately all these sales

are a lot lower than they should be because of various market factors."

"What that raises is longer-term concerns about if the market continues to decline, how long can we keep the creative engine going? Levels of investment in A&R have held up until now. But if you look at other markets that is not always the case."

Taylor concedes that 2009 was not as strong a year for UK talent abroad as 2007 and 2008. However, he says that he has high hopes for the likes of Florence + the Machine, Ellie Goulding and Delphic in 2010.

# News

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

## The Playlist



**AMY MACDONALD**  
**Don't Tell Me That It's Over**  
Mercury

Classic guitar-driven pop that promises to get Macdonald's second album campaign off to a brilliant start. This has appeal that will stretch beyond the UK. (single, March 1)



**CHIDDY BANG**  
**The Opposite Of Adults**  
Parlophone

C-listed at Radio 1, B-listed at Xtra and a record of the week for Feame Cotton, this tune sampling MGMI's Kids has the legs to last the distance. (single, February 22)



**DIANA VICKERS**  
**Once**  
RCA

Co-written by Cathy Dennis and Eg White, this first taste of the X Factor finalist's debut is a bright, crispy debut ahead of the album. (single, April 12)



**DEMI LOVATO**  
**Remember December**  
Polydor

Taken from number one US album Here We Go Again, this is an energetic, pop song bound together with tight, punchy production. (single, February 15)



**NEW YOUNG PONY CLUB**  
**Chaos**  
The Numbers

like a funky-up disco Western, NYPC's first single proper from the new album is very lush and Jackson, with rolling bass and distinctive vocals. (single, February 22)



**UNITED NATIONS OF SOUND**  
**Yes I'm Ready**  
Young God Records

This first taste of Richard Ashcroft's new project features a wall-of-sound style production, providing the backdrop to Ashcroft's distinct vocal. (single, tbc)



**EGYPTIAN HIP HOP**  
**Wild Human Child**  
Hit Club

That this sounds like it could fall apart at any moment is all part of its appeal. An urgent, fresh and inspiring introduction to the UK group. (single, February 1)



**TUBELORD**  
**Stacey's Left Arm**  
Hassle

The first single proper from the Kingston trio's debut album has won early Radio 1 specialist play and is gathering momentum elsewhere. (single, February 22)



**DETROIT SOCIAL CLUB**  
**Kiss The Sun**  
Fiction

The lead track from DSC's debut EP sounds like the bastard child of Kasabian and Primal Scream with rolling rhythms and a wall of shuddering bass. (from EP, March 1)



**LMFAO**  
**La La La**  
Polydor

Having enjoyed Top 10 success, LMFAO have another good-time party tune and tongue-in-cheek video that will lead into an album release in May. (single, March 1)



### SIGN HERE

Two Door Cinema Club have become the latest band to put pen to paper with Transgressive Publishing, joining a roster that boasts Noisettes, Jeremy Warmley and Absentee

## Musicweek.com launches ongoing content changes

# Online overhaul for MW

### Digital

**MUSIC WEEK IS ROLLING OUT** a series of new elements to its website as part of an overhaul of the content of Musicweek.com

In a process beginning this week, news will now be divided on the site into eight enhanced sections respectively covering A&R business and politics, digital, live, media, publishing, record labels and retail.

Each news section comes with a rejigged layout and, as well as being constantly updated with news stories, they will also house additional content to give an additional focus to the sector they cover.

The new elements are now starting to be rolled out and, for the digital section for example, will include the likes of regular profiles on new apps, devices or services. The media section will be enhanced by new features, including spotlights on key radio playlists, and the live section will include venue profiles and facts and figures about selected tours. The A&R section (pictured) will take in reports from our talent editor Stuart Clarke on gigs he has just witnessed or news about signings and new music as soon as he hears about them.

The news sections will be further boosted by guest columnists covering a range of issues from across the industry. Among the first of these, in the business and politics section PPL government relations director Dominic McGonigal offers an update on what is happening with the copyright term debate in Europe.



while BPI director of international events and independent member services Julian Wall provides his thoughts on Midem in the record labels section

Another key new addition to the website is the launch this week of a section called How To... in which experts from across the industry offer advice on a range of topics from how to run an independent label to how to get into concert promotion

A first set of articles is now live on Musicweek.com with the plan to regularly add more in the weeks and months ahead, building a library of information to guide newcomers and others through the music industry

Among the pieces now live in this newly-introduced section are:

- independent promoter and music industry consultant Tony Moore on how to break into concert promotion;
- PPL on how to register with and receive revenue from them;
- the Association of Independent Festival member and Shambala

"This is part of an increased focus digitally for MW..."

Festival founder Sidharth Sharma on how to set up a music festival:

- the Entertainment Retailers Association on how to open a music store; and
- Dominique Czopor, founder of independent venue association WeLive and owner of Guildford's The Boilerroom on setting up and running a small venue

Other changes to Musicweek.com include the charts and data section being given a facelift to make it even easier and more user-friendly to access the wealth of information available including full and midweek OCC charts, Nielsen Media Control airplay charts, Tixdaq live countdowns, playlists from key radio stations and new release information

Music Week editor Paul Williams says. "The changes now evident on the website are just the start of an ongoing process to improve what we offer online. It is part of an increased focus digitally for the Music Week brand with the aim of giving more reasons to visit Musicweek.com and more regularly. Not only are we expanding the news content but the launch of the How To... section shows we are widening the purpose of the site, too so it much more becomes an information resource beyond just offering news stories, charts and data"

## Pop goes the UK... Sub Pop, that is

**LEGENDARY US INDIE LABEL SUB POP** has a British arm for the first time in more than a decade after employing former Full Time Hobby project manager Ryan Oxley as its UK label representative.

In his new role Oxley oversees all day-to-day running of the label, which famously released Nirvana's debut album as well as music from The Shins and CSS.

Oxley says that the plan is to build the label's presence in the UK "slowly but steadily", establishing a small team and Sub Pop office. He explains that larger Sub Pop acts in the UK may plug into PIAS's Integral marketing service, as Flight Of The Conchords do in the UK

He will work closely with PIAS on sales and distribution, overseeing PR and radio with the various out-of-house teams. "I'm also working on making sure our artists are equipped and prepared when touring over here," he says. Oxley reports



Sub Pop UK: Dum Dum Girls will be one of the label's first concerns in the UK

know they existed because they weren't worked right," he says "Now we are changing that."

The first releases that Oxley will work on include albums from Dum Dum Girls, who undertake their first UK tour in February, Avi Buffalo and Male Bonding, the only UK act signed to the label worldwide although the label does handle releases from British acts including Fools in the US.

Since closing the original UK office 13 years ago, Sub Pop's releases have been distributed by Shellshock and more recently by PIAS UK, with external PR representation

Meanwhile, Sub Pop founder Jonathan Poneman has established a new sub-label devoted to world music. Next Ambiance, run in conjunction with Seattle radio station KEXP, currently only operates in North America, Australia and New Zealand.



### GIG OF THE WEEK

**Who:** Marina And The Diamonds + Rox + Stricken City  
**When:** Tuesday, January 26  
**Where:** Dingwalls, London  
**Why:** MTV has teamed up with Gift Music for this event, part of a series of exclusive live shows of the best established and emerging talent

Susan Boyle success glosses over tough year internationally for UK talent

# Brits abroad suffer 2009 setback

## International

By Ben Cardew

**SUSAN BOYLE'S DEBUT ALBUM** has achieved the highest annual global sales for a UK-signed act since Coldplay's X&Y five years ago, but also shone a light on the continuing problems in making ground in the international music market.

Boyle's *Sycro* album *I Dreamed A Dream*, which topped the charts for six weeks in the US, sold 6.0m units outside the UK in 2009, despite being released in late November.

This figure comprehensively bests 2008's highest UK seller internationally. Coldplay's *Viva La Vida*, which sold 5.7m units outside of the UK in that calendar year. And it is only slightly shy of the 6.2m overseas sales that the same band's 2005 album *X&Y* recorded.

"People responded emotionally to this record," explains Sony UK international vice president Dave Shack. "Commentators in the US were saying they hadn't seen anything like this since *Titanic*. There is clearly life in the project yet - for example it has just topped the charts in Greece and Belgium for the first time, taking the global tally to 21 number one chart positions, and there is every chance that following a unique Oprah performance this week we will regain the summit in the US.

"All these signs lead me to dream that we could still aim for 10m albums globally and what an achievement in these times that would be."

Yet this positive news for the UK music industry was dampened by the yawning gap between *I Dreamed A Dream* and the rest of the field, which demonstrates just how difficult it is to score big outside the domestic market.

There was a 3m-plus gap in sales between Boyle's debut and the second-placed album on the list, *No Line On The Horizon* by UK-signed Irish act U2.

The U2 album sold 2.9m units internationally last year and, while still a respectable total, it falls way behind the second-placed album in 2008's chart, the *Mamma Mia* soundtrack, which sold 3.9m units internationally that year.

It was also some 200,000 units behind 2008's third biggest-selling UK album internationally, Amy Winehouse's *Back To Black*, underlining what was, by general consensus, a poor year for UK talent abroad

## Top-10 UK artist albums globally 2009

Pos	Artist/Title/Label	SALES
1	SUSAN BOYLE <i>I Dreamed A Dream</i> Sycro	6.0m
2	U2 <i>No Line On The Horizon</i> Verigo	2.9m
3	MUSE <i>The Resistance</i> Pelium/Warner Bros	1.4m
4	ROBBIE WILLIAMS <i>Reality Killed The Video Star</i> Virgin	1.3m
5	DEPECHE MODE <i>Sounds Of The Universe</i> Mute	1.1m
6	LILY ALLEN <i>It's Not Me, It's You</i> Regal	1.0m
7	ENYA <i>The Very Best Of Enya</i> Warner Bros	905,000
8	MIKA <i>The Boy Who Knew Too Much</i> LaZablan/Calfino/UK	794,000
9	CAST OF MAMMA MIA <i>Mamma Mia! Movie Soundtrack</i> Polydon	793,000
10	LEONA LEWIS <i>Echo</i> Sycro	781,000

Source: MW research/world company figures

with few acts making an international breakthrough.

"It was a tougher year for us," concedes Universal UK vice president of international marketing Hassan Choudhury. "We didn't have our strongest release schedule."

It was also a very rough year for the market generally: US albums sales fell 12.7% last year to 373.9m units, their ninth consecutive fall, while Sony's Shack says that it is now possible to secure a number one album in Germany with just 15,000 sales.

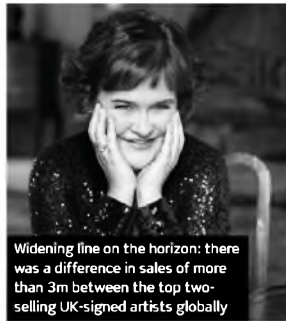
Equally troubling for the UK industry is the lack of new talent within the top-selling albums internationally: Susan Boyle aside, there were no debut artist albums within the 2009 top 10 of UK international sales, in comparison to three last year - Leona Lewis's *Spirit* at four, Duffy's *Rockferry* at five and Amy Macdonald's *This Is The Life* at 10.

Duffy's *Rockferry* is the second best-selling debut artist album on the 2009 list, with 556,000 units sold, followed by debuts from Amy Macdonald and Adele, both of which were released in 2008.

Apart from Susan Boyle, Sony Music's highest-selling UK debut album released in 2009 internationally was *Morebound* by Anglo-American act The Dead Weather, which sold 84,000 ex-UK, while Universal's was *La Roux's* debut, which sold some 181,000 outside of the UK.

Choudhury says that the lack of debut talent in the poll is largely a result of the global economic downturn. "With the general economic climate last year, it was a tough year for everyone," he explains. "There was a lot less risk-taking across the board. This has had an effect in terms of media, touring, marketing, promotion. The market couldn't be as cavalier as it normally is."

Shack says that economic pressures mean that bands also have to



Widening line on the horizon: there was a difference in sales of more than 3m between the top two-selling UK-signed artists globally



build up a very strong UK base before heading abroad. "We are keeping it until the right time," he explains. "We want the UK to be as strong as possible first."

Shack says that his launch plans for many UK acts - including Alexandra Burke and Paloma Faith - have been placed on hold until the busy Christmas period is over, which explains some absences from the list.

"It's not that we tried in the US and failed with many acts, it's that we haven't tried yet," he adds.

Shack also explains that, for all the UK market's resilience, it was very hard to sell albums internationally in 2009. "If you were to compile the list looking at digital single sales, it would be very different," he says.

EMI UK and Ireland president Andria Vidler agrees, pointing out that there are "lots and lots of different ways of connecting artist to their fans" and, as such, album sales are not the only barometer of UK achievement.

This shift is illustrated by the 2009 success of Jay Sean in the US. Although the singer topped the US singles chart with *Down*, selling 2.5m downloads, parent album *All Or Nothing* has shifted a respectable if not chart-topping - 122,000 units there so far.

With most of the major world economies now out of recession - and the UK set to follow - 2010 has started more positively than 2009. For the UK music industry, too, promising fourth-quar-

ter 2009 album sales figures, the rocketing digital market and the Susan Boyle effect have all helped to put a spring in people's steps.

Choudhury reflects this optimism. "We are going to be in a very good place by the end of the year," he says. "We are very, very confident that Cheryl Cole will be a global superstar by the end of 2010."

He also tips new albums from Scissor Sisters, Duffy, Jamiroquai, Keane, Take That, Kate Nash and Gabriella Cilmi (pictured) for global success in 2010.

Meanwhile, Vidler says she is confident that the new Gorillaz album *Plastic Beach* will be among the UK's biggest sellers of 2010, as will Robbie Williams' current album, and a new set from Corinne Bailey Rae.

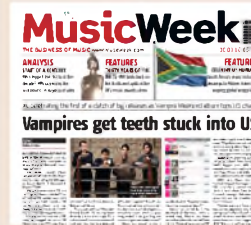
"I still feel optimistic going forward," concludes Shack. "We told people to stand down [from launching new acts internationally] over Christmas and save their money and now we are going for the push."

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All set for 2010: UK-signed Australian Gabriella Cilmi is hoping for US success

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# News

## Editorial Paul Williams



**BACK IN THE EARLY EIGHTIES**, it became a source of increasing frustration to Richard Branson that, despite some of his acts such as Culture Club and The Human League achieving huge popularity in the US, success there could only be realised by licensing to other labels because Virgin had no US operation.

His answer was to launch Virgin Records America, resulting in the company achieving a rare level of success in that market by a UK indie.

Nearly two decades on from Virgin our independent sector has some new US success to reflect upon, after XL achieved the incredible feat last week of debuting at the top of the *Billboard* 200 with *Vampire Weekend*. That really is some accomplishment by the Beggars-affiliated label because it is unusual enough for any indie to hit number one in the States, but for a UK independent it supposedly does not happen any more.

## XL's US success is a triumph for the UK's independent sector

The success clearly justifies the decision by XL to start handling some of its releases itself in the States, even though, like Virgin in its earlier days, it has done a pretty good job of hooking up with major US labels to put out releases by the likes of MIA and Adele.

Doing the job itself has placed XL at the top of the US albums chart, while providing further evidence of the increasing possibilities in the US of achieving real, meaningful success away from the majors. For starters, it is the second chart topper in little more than three months for the Alternative Distribution Alliance after it reached number one last autumn with Pearl Jam. This is a remarkable achievement given that, before these two albums, only 10 other independently-distributed titles had topped the *Billboard* 200.

XL's success also demonstrates how the growth of the digital market in the States is providing greater sales opportunities for indies that would probably not be achievable in the physical world. Around 60% of the *Vampire Weekend* album's first-week sales happened digitally, a vital component of it reaching number one.

While what XL has realised here is a real triumph for the UK's independent sector, it should be equally viewed as a great success story for the UK record industry as a whole and one particularly welcome after a year in which British talent generally – the likes of Susan Boyle and Jay Sean excepted – had a pretty dismal year across the Atlantic.

It is generally accepted that 2009 was not a vintage year for British music, but our market round-up of the last decade in this week's magazine provides a somewhat more encouraging picture for UK talent.

As our coverage shows, the decade's 12 biggest-selling albums were all by UK or UK-signed acts, while there was also a strong British contingent among the biggest-selling album acts of the past 10 years.

The singles market from a British perspective is harder to read, though. Statistically, it all looks pretty good, with nine out of the top 10 singles either by UK or UK-signed artists. But eight of these can be classified as reality TV, charity or novelty, artificially giving the impression that our acts are doing better in the singles market than they really are.

The increasingly-important singles market seems to be slipping away from us. Last year, non-UK acts claimed 62.5% of the 100 biggest sellers and that pattern has continued this year so far. While Florence + The Machine and Paolo Nutini headed the albums chart, there were no UK acts among the top eight singles sellers a week ago. That should be cause for concern, given consumers need more convincing than ever to buy an album and one of the biggest persuasive factors is the album housing a series of hit singles.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

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

YES 52% NO 48%

### THIS WEEK WE ASK:

Do you agree with the Forrester Research report which says that the cloud is the future for digital music delivery?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

Nineteen of the major's acts nominated for awards, with fla

# Universal rules the Brits

## Awards

By Ben Cardew

**UNIVERSAL HAS PICKED UP ONE OF THE BEST** Brits nominations hauls in its history with 25 nods from 19 acts across four labels.

Sony Music and EMI were joint second with 14 nods apiece (not including nominations for best Brits performance of the last 30 years), Warner had nine and the indies had eight between them.

For Universal UK chairman and CEO David Joseph the fact that four labels are represented is one of the most pleasing aspects of the result.

"It shows the company is working because of the spread of artists. Nineteen is an extraordinary number and with some strong performances on the night I hope we can translate a lot of those nominations into winners," says Joseph.

Another highlight for the Universal CEO is the performance of the company's three breakthrough acts, Florence + The Machine, Pixie Lott and Lady GaGa, who scored three nominations each.

Joseph acknowledges that Florence and Pixie Lott may have got off to a slightly slow start in terms of album sales – at least compared to GaGa – but says they are now picking up speed, with Florence + the Machine's *Lungs* recently topping the UK charts for the first time some six months after release.

"Each of those acts has gone differently," Joseph explains. "Lady GaGa took off very quickly after *Poker Face* and has improved her craftsmanship over the last year. Florence was much slower and Pixie Lott was in the single-track business last year. But the anticipation for each of their second records is huge.



It doesn't matter how they come about as long as we create a career."

One of the liveliest categories is likely to be best British album in which all four majors as well as the indies are represented, with Dizzee Rascal's *Tongue N Cheek* (Dirtee Stank), Florence's *Lungs* (Island), Kasabian's *West Ryder Pauper Lunatic Asylum* (Columbia), Lily Allen's *It's Not Me It's You* (Regal) and Paolo Nutini's *Sunny Side Up* (Atlantic) all nominated.

Columbia managing director Mike Smith notes Kasabian are up for the two biggest awards in the shape of British album and British group.

"It has been their year already" he adds. "They cleaned up on the live performances and I don't see any other British band out there garnishing support at the moment as they do."

"Paolo Nutini and Muse are two of the greatest British music exports of the last few years so we're very pleased to see they've both been



recognised in this year's nominations," says Warner Music UK CEO Christian Tattersfield.

"We're delighted to have nominees spanning such a broad range of artists – from Michael Buble to Jay-Z – and combining both established and emerging talent and we wish all of them every success on the night."

Meanwhile EMI UK and Ireland president Andria Vidler says she would love to see Lily Allen win. "I am proud that so many of our artists have been nominated," she adds.

Overall Florence + The Machine, Lily Allen, Pixie Lott, Lady GaGa and JLS lead the nominations, with three apiece.

Nick Raphael, managing director of JLS's label Epic, says that while he would love the act to win, simply being nominated can boost a band's sales.

"Any positive stuff that goes on around them will be used in pushing them inside and outside the UK," he says. "The Brits is globally renowned and recognised by our peers around the world."

## AEG submits plans for O2 complex

**AEG IS PROGRESSING** its ambitions for a large Las Vegas-style hotel next to The O2 Arena with a planning application to Greenwich Council for a 450-bed, four-star complex which will include a "significant" events and banqueting centre.

"We are in the final stages of the application," confirms an AEG spokesperson.

The hotel will also require the thumbs-up from Mayor of London Boris Johnson's office, though this is being seen as something of a given since the



development is planned in a regeneration zone.

"We are encouraging ventures such as hotels," says a spokesman for the Mayor. "These will enhance Greenwich as a destination area for the 2012 Olympics and beyond, by which time the

Games' legacy will have ensured that Greenwich has become a viable business and visitor district."

The hotel project, which has a budget of £200m, is in line with AEG's policy of staging Vegas-style residencies and events such as the forthcoming Strictly Come Dancing tour at The O2 Arena. Not only will the new hotel provide accommodation for gig-goers at the arena, but it will also house standalone musical and theatrical events in its banqueting suite.

## gship female stars snaring three apiece s with 25 nods



Universal acclaim: Florence + The Machine and Pixie Lott – who performed at last week's launch event – have three nominations apiece, while Ellie Goulding is 2010's Critics' Choice recipient. This page: Epic's JLS also received three Brit nods

Notable achievements among indies include Dizzee Rascal, who records for the Dirtie Stank label set up by himself and his management, being nominated for British male solo artist and British album; XL's Friendly Fires receiving nods for British breakthrough and British group; and Domino's Animal Collective being nominated for international breakthrough and

international album

Nominations were announced at a launch last Monday at the IndigO2 in North Greenwich, with organisers using the occasion to announce a new category of Brit Award – the Brit Class Act – which is open to British school students up to 19 years old, playing any genre of music.

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### Lily launchpad Universal 'keen' on Allen deal

A distribution deal is imminent for the new label being launched by triple Brits nominee Lily Allen.

According to an insider, Universal is understood to be "very keen" on reaching an agreement to distribute the label with the EMI-signed Allen, though other parties have also expressed interest.

"We are in negotiations with various interested parties," confirms a spokesman for the singer, who is currently on the Australian Big Day Out tour with Dizzee Rascal.

With signings yet to be announced, the A&R strategy of the as-yet-unnamed label is being developed by Allen and her friend, the DJ Crispin Firestarter.



## All's well with IMPEL, says PRS

### Societies

Robert Ashtori

**PRS FOR MUSIC HAS BECOME THE WORLD'S FIRST COLLECTING SOCIETY** to offer a one-stop licensing shop for independent publishers after launching a pan-European licensing vehicle.

The Independent Music Publishers' European Licensing (IMPEL) is a groundbreaking move that initially gathers up eight leading indie publishers and enables licensees such as iTunes to simply contact PRS for Music for the online and mobile mechanical rights that they own.

Conexion Music, Fairwood Music (UK), Hornall Brothers Music, Kassner Associate Publishers, Music Sales, Proof Songs, Red Ink Music and Reverb Music have already signed up to IMPEL, with PRS for Music managing director broadcast, online and recorded media Andrew Shaw already talking to a number of other large indie publishers to join the group.

Whereas services wanting a pan-European licence have been able to go directly to bodies such as the PRS for Music/GEMA joint venture CELAS or SACEM to shop for the rights owned by major publishing groups such as EMI, Sony/ATV and Universal, they have been unable to do this with indies, who typically have local sub-publisher affiliations in different countries across Europe.

Shaw says with IMPEL he has effectively created a "mini collective" for indie publishers, which provides them with the concept of collective licensing. He also says IMPEL is the first vehicle that allows independent publishers to work together to take advantage of the EC cross-border recommendation on collective licensing.

The PRS for Music executive adds there are obvious advantages for the licensee, who can now get all the repertoire in one place. And for publishers, Shaw promises delivering more of their music to European consumers, more accurate reporting and quicker payments of money.

He adds PRS for Music has a proven track record in securing new licensing deals. "IMPEL offers a valuable and practical solution to independent publishers looking to exploit their rights across Europe," he says.

Hornall Brothers managing director Stuart Hornall says pan-European online licensing can be complex and is a time-consuming

**"By acting through IMPEL we can reduce the burden on music users and licensees and get paid sooner"**

**STUART HORNALL, HORNALL BROS**

issue for independent publishers

He adds, "By acting collectively through IMPEL we can reduce the administrative burden on music users and licensees and ensure we get paid more accurately and sooner than if we'd gone through the sub-publisher network."

Shaw adds that new indie publishers wanting to join will have to remove the online rights at sub-publishers they have agreements with and reassign them to PRS for Music. He says it is likely they will also have to "clean up" their copyright database to ensure "full visibility".

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### News in brief

● New research from the HPI demonstrates that ISPs are exaggerating the financial hardship they will have to bear under measures proposed by the **Digital Economy Bill**. The obligations on ISPs and rights holders to identify and notify copyright

infringers will give rise to some costs, and how these should be apportioned between the two groups will form a major part of the discussion of the Bill, currently being debated in the House of Lords. ISPs have long complained the costs will be disproportionate. However, a new report – commissioned by the BPI from specialist technical consultancy Sweet Consulting shows that total costs incurred by ISPs in the first year under the new system could be as low as £13.85m. Meanwhile, publishers and collecting societies are becoming increasingly worried about the ramifications of Clause 42 of the Bill. This part of the Bill allows licensing bodies to license material without prior knowledge of the copyright holder.

● Canadian folk singer **Kate McGarrigle** has died at the age of 63. McGarrigle, who performed with her sister Anna for more than 30 years, had been suffering from cancer.

● EMI owner **Terra Firma** has seen profits fall 43% to £1.87m in the year to March 2009. The drop in profits, on revenues up slightly to £47.8m (£47.2m), was largely attributed to the decision to move offices from London to Guernsey.

● AIM's annual synchronisation licensing master class is to return to London next month with a host of top industry figures from the worlds of TV, film, advertising and games lined up to speak. The February 18 event will open with a presentation from Ruth Clarke and Frank Lampard of IMJ, a company recently established to market independent artists and content to brands for use in marketing campaigns.

● Ticketing hub **Seatwave** claims that its volume increased 87% last year, bolstered by the sale of 40,000 tickets for U2's 360 degree tour.

● Dance music label **Pure Silk Music** is set to return after an absence of nearly 10 years. The label is being relaunched at MDM after signing an exclusive, worldwide deal with Absolute Marketing and Distribution.

● Music video site **Muzu.tv** has struck video syndication deals with a number of major publishers including Drowned in Sound, Telegraph Media Group, Habbo Hotel, Virtual Festivals, *The Fiy* and the *Irish Independent*.

● Warner Music UK has promoted **Raoul Chatterjee** to the position of SVP, commercial. Warner Music UK

● Island Records founder **Chris Blackwell** will receive an Outstanding Contribution to UK Music Award at next month's Music Producers Guild Awards.

● **Alphabeat** are signed to Polydor and not Island, as stated last week

## PIAS to target the consumer with artist stores

**PIAS ENTERTAINMENT GROUP IS LAUNCHING** a D2C offshoot providing the company's labels with their own artist stores.

The music and entertainment services provider has already wrapped up a series of deals with specialists and fulfillment houses to enable PIAS-related repertoire owners to sell everything from downloads to T-shirts.

Digital Animal will provide the front-end online artist stores. The stores will be feature-rich, including multi-territory billing, pre-orders, SMS payments and a full content

management system providing complete control of pricing and product offerings. The stores enable the sale of physical and digital audio products, together with merchandise and tickets.

The domestic and international fulfilment will be handled by a combination of PIAS's own Brussels-based warehouse and MAM Logistics.

Topspin Media has been lined up to enable the company and its labels to offer bespoke packages, such as bundles of T-shirts, albums and tickets.

PIAS director of digital and business development Adrian Pope concedes that many labels already have stores, but PIAS D2C offers a "more professional, integrated solution".

Pope adds that he does not expect PIAS D2C to compete with HMV or iTunes, but it can offer consumers material that they can't find on the high street.

"This is more about offering catalogue that is otherwise unavailable or fan-orientated products such as boxed sets," he adds. "Tickets and merchandise are becoming increas-

ingly important to fans and D2C is a burgeoning opportunity."

He adds that PIAS-affiliated labels can get a better deal for their shops through the outfit because he has negotiated more competitive commercial deals. PIAS D2C can also "dovetail" with other PIAS services such as digital marketing.

Digital Animal founder and director of business development Chris Thompson says his deal with PIAS means being "able to offer competitive direct to fan solutions to Europe's most important independent artists and labels".

# News media

**TV Airplay chart Top 40**




Shooting to the top: highest climbers JLS move 35 places to the top of the chart

This Wk	Last	Artist	Title	Label	Plays
1	36	JLS	One Shot	Epic	560
2	2	LADY GAGA	Bad Romance	Interscope	534
3	5	IYAZ	Replay	Reprise	531
4	1	ALEXANDRA BURKE	Broken Heels	Syco	522
5	3	CHERYL COLE FEAT. WILL I AM	3 Words	Fascination	447
6	8	JAY-Z FEAT. MR HUDSON	Young Forever	Atlantic	430
7	3	BLACK EYED PEAS	Meet Me Halfway	Interscope	430
8	9	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Columbia	420
9	6	THE SATURDAYS	Ego	Fascination/Geffen	417
10	11	3OH!3 FEAT. KATY PERRY	Starstruck	Asylum/Photo Finish	379
11	NEW	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Island	374
12	7	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data	365
13	19	RIHANNA FEAT. YOUNG JEEZY	Hard	Def Jam	364
14	10	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope	351
15	25	OWL CITY	Fireflies	Island	348
16	12	KESHA	Tik Tok	Columbia	344
17	28	PLAN B	Stay Too Long	679/Atlantic	316
18	13	N-DUBZ FEAT. MR HUDSON	Playing With Fire	Universal TV	314
19	NEW	PITBULL FEAT. AKON	Shut It Down	I	284
20	16	EXAMPLE	Won't Go Quietly	Data	283
21	14	JASON DERULO	Whatcha Say	Warner Brothers	278
22	23	JUSTIN BIEBER	One Time	Def Jam	271
23	15	WILEY FEAT. CHEW FU	Take That	Island	270
24	20	FLORENCE + THE MACHINE	You Got The Love	Island	254
25	NEW	SUGABABES	Wear My Kiss	Island	237
26	21	RIHANNA	Russian Roulette	Def Jam	222
27	33	CALVIN HARRIS	You Used To Hold Me	RCA	220
28	NEW	LEMAR	The Way Love Goes	Epic	220
29	40	NE-YO & CASSANDRA STEEN	Never Knew I Needed	Def Jam	217
30	24	LEONA LEWIS	I See You	Syco	214
31	30	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope	212
32	25	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella	205
33	27	CHERYL COLE	Fight For This Love	Fascination	202
34	17	JOE McELDERRY	The Climb	Syco	197
35	18	JAY SEAN FEAT. LIL WAYNE	Down	Island	188
36	40	LOSTPROPHETS	Where We Belong	Visible Noise	179
37	44	YOU ME AT SIX	Underdog	Virgin	177
38	29	PIXIE LOTT	Cry Me Out	Mercury	169
39	37	ALICIA KEYS	Doesn't Mean Anything	I	166
40	39	VAMPIRE WEEKEND	Cousins	XL	165

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 IV, Clubland TV, Fizz, Flaunt, Kerang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2

...always listening



Global airplay tracking

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Illustrated cover a first for monthly music title

## Gorillaz shore up for Q cover exclusive

### Magazines

By Ben Cardew

**Q MAGAZINE BREAKS NEW GROUND THIS WEEK** with a cover that grants the issue collectible status alongside an exclusive in-depth preview of the concept behind the new Gorillaz album.

The Bauer Media title's March issue, which hits newsstands on Wednesday (January 27), features an interview with the band's animated bass player Murdoc, in which he explains the ideas behind the new release.

The album, *Plastic Beach*, refers to a fictitious HQ that the character has built on a floating island of plastic waste in the Pacific Ocean. Murdoc also talks about working with Damon Albarn and Jamie Hewlett – the real-life duo behind the band – as well as the various guests on the record, including Lou Reed, Bobby Womack, Mos Def, Little Dragon and Kano.

The magazine's cover is an exclusive gatefold image from Hewlett, featuring Plastic Beach itself and images of himself and images



of several of the album's guests incorporated into a wave. Hewlett has also drawn pictures to accompany the feature and a picture for the Q contents page.

The magazine coincides with the first single *Stylo*, featuring Bobby Womack and Mos Def, going to radio, while the current issue of *NME* also features an interview with Murdoc.

Q editor in chief Paul Rees says he started talking to the band last autumn about the new Gorillaz record. Rees adds, "We met Jamie Hewlett at their headquarters and he showed us the initial artwork, then we went to the studio with Damon where we heard seven or eight tracks. Our initial thought was we need a human face [for the cover]. But Jamie sent a sketch through and it worked."

Rees suggests that Gorillaz mastermind Albarn is "one of the most significant British musicians of the decade." "The last Gorillaz record, the longer you played it, the better it got," he adds. "Having heard this album, he seems to push the envelope a lot more."

And Rees believes that having this unique artwork throughout the magazine will give it a collectibility that online publications can't rival. "It's the Rolls-Royce argument: if you do something beautifully packaged it is



more collectible," he says. "I think this issue is genuinely collectible. It's a one-off – you won't get these pictures anywhere else."

In what is undoubtedly a difficult period for music magazines – the last ABC figures saw falls almost across the board – Rees says that Q's end-of-decade issue, released at the end of November, "did well", with its UK newsstand sales one of the two biggest of 2009.

"There is a core constituency around Q that thinks that the magazine only does guitar bands," he says. "But if you look back over the year we have had the Spice Girls, Melanie C, Shania Twain, Britney and Christina Aguilera on the cover, things that work within the pop format. And the Britney cover from 2003 was the best-selling issue of the last seven years."

"If you only do predictable things you are damned for doing that," Rees concludes. "If you do things that sit outside that you are damned. This [Gorillaz] issue is something different again."

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### Media news in brief

● **Simon Cowell and Sony Music** have created a new joint-venture company that will focus on the production and exploitation of music, TV, film and digital content. The company, which will use the Syco name, will own all of the existing Syco TV and music assets, including *The X Factor* and *Got Talent* franchises as well as contracts with artists such as Susan Boyle and Leona Lewis. The new company, officially a joint venture between Sony and a firm controlled by Cowell in which he is the majority shareholder, will have offices in London and Los Angeles, where US executive David Gray operates as SVP of A&R. Sir Philip Green will act as an advisor to Cowell and is a shareholder

in Cowell's company that is a partner in the joint venture.

● **IPC Media** is planning to bring back music title *Melody Maker* online, after seeing off a challenge over the title's name. Spanish company Nice Fashion & Music had tried to register the *Melody Maker* name with the UK's Intellectual Property Office, according to Press Gazette. But IPC saw off the challenge, claiming it had not abandoned the *Melody Maker* brand and was in fact planning to open up an online archive of back issues, funded by advertising.

● **Hard Rock International** is teaming up with Absolute Radio to present monthly music nights at the



Hard Rock Café London. Taking place today (Monday), Hard Rock Presents Absolute Radio Sessions will see Editors (pictured) take to the stage to kick off the new monthly event, which will be hosted by Absolute Radio DJ Geoff Lloyd. The gig will be broadcast on Thursday on the Geoff Lloyd Hometown Show on Absolute Radio from 7-8pm. The gig will also be filmed and will be available to view alongside an exclusive interview on [www.absoluteradio.co.uk](http://www.absoluteradio.co.uk).



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

Radio playlists can now be found online at www.musicweek.com



# Airplay analysis Alan Jones

## Owl falls foul of Bad Romance



Number 50 on both sales and radio airplay a fortnight ago, Owl City's *Fireflies* completes its journey to the top of the former list but is still one place away on the latter. Jumping 50 19 2 in the fortnight, *Fireflies* has the biggest increase in audience and plays on the radio chart for the second week in a row, but its audience of 50.33m is 9.37% short of the 55.05m that earns Lady Gaga's *Bad Romance* a third straight week at the summit.

*Fireflies* actually had fewer than half as many plays as *Bad Romance* last week - 1,285, compared to 2,764 - but earned a massive 71.60% of its audience from 19 plays on Radio 1 and 16 on Radio 2. Its top supporters were Cool FM and The Hits Radio (43 plays apiece), followed by Absolute (37).

The longest-running hit on the Top 20 of the TV airplay chart is Cheryl Cole's *Fight For This Love*, which has endured for 17 weeks in the top tier. *Fight For This Love* dips 10 18 this week, and may finally be on its way out but the track - which spent six weeks at number one - has comprehensively eclipsed follow-up 3 Words. The will.i.am collaboration charged 9-4 only a fortnight ago, to

secure its peak position, but has since fallen first to number 27, then to number 44. A dozen stations aired *Fight For This Love* more than 30 times last week, while only seven stations did the same for 3 Words.

Paulo Nutini's 10/10 reaches a new peak, climbing 8-4, with an audience of nearly 49.31m despite a fairly small tally (for the Top 10) of 597 plays. That is because the track is a big favourite at both Radio 1 and Radio 2, securing the former station's top tally of 21 13m listeners from 21 plays, and the latter's second best audience of 20.18m from 19 spins. Overall, its biggest supporter was Absolute, where it was aired 32 times - though for an audience of just 0.84m - just 1.7% of its total, compared to Radio 1's 42.85% and Radio 2's 40.92%.

A fortnight after completing her hat trick of number one hits on the TV airplay chart, X Factor 2008 champion Alexandra Burke is dethroned by her runners up, JLS. The quartet's *One Shot* rockets from number 36 to capture the title, with a total of 566 plays for its promotional videoclip on stations monitored by Music Control.

Alan Jones

## Campaign focus



Hot Chip

Hot Chip will kick off their UK tour next month as the campaign for their new studio album *One Life Stand* gets under way.

Beginning at Glasgow's Academy on February 12, the band will traverse the country before wrapping up with two nights at the O2 Academy Brixton. They then take the live show to Europe for a string of dates in March.

The Grammy-nominated band's fourth studio album *One Life Stand* is their first for Parlophone. The major got the ball rolling late last year with the free download single *Take It In*.

This was quickly followed by first

provided the group with their first A-listed track at Radio 1. A second single, entitled *I Feel Better*, will follow in April.

Parlophone VP of promotions and press Kevin McCabe says the Radio 1 support is a huge coup. "The A-list is a real breakthrough for the band. It feels like everything is ready to step up a gear and the band have delivered a record that has the singles to back it up."

The group are confirmed for a slot on *Later...* with Jools Holland when it returns in April, while sessions for Zane Lowe and Steve Lamacq on Radio 1 and 6 Music respectively will precede the album's release.

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist	Title	Label	Total plays	% of total	Audience (m)	% change
1	1	14	9	LADY GAGA	Bad Romance	Interscope	2764	3.52	55.05	-4.09
2	19	3	1	OWL CITY	Fireflies	Island	1285	79.72	50.33	84.83
3	2	6	2	IYAZ	Replay	heprisc	1693	14.01	49.6	3.27
4	8	4	6.4	PAOLO NUTINI	10/10	Atlantic	597	10.76	49.3	36.23
5	6	4	8	ALEXANDRA BURKE	Broken Heels	Syco	1876	15.41	40.83	3.42
6	3	11	39	ROBBIE WILLIAMS	You Know Me	Virgin	2424	0.53	39.88	-15.92
7	4	13	14	KESHA	Tik Tok	Columbia	1698	5.44	38.05	-13.33
8	9	12	27	PIXIE LOTT	Cry Me Out	Mercury	2503	0.83	37.16	2.79
9	11	4	4	3OH!3 FEAT. KATY PERRY	Starstrukk	Asylum/Photo Finish	500	1.47	35.01	0.81
10	5	13	25	RIHANNA	Russian Roulette	Let Jam	2141	1.9	34.73	-19.68
11	13	4	20	BIFFY CIVRO	Many Of Horror (When We Collide)	Warner	480	25.73	33.98	8.39
12	7	15	24	BLACK EYED PEAS	Meet Me Halfway	Interscope	2315	6.76	32.72	-11.23
13	16	7	13	JAY-Z FEAT. MR HUDSON	Young Forever	Atlantic	838	5.54	32.32	5.67
14	25	5	26	ONE REPUBLIC	All The Right Moves	Wand	610	44.21	32.24	26.73
15	12	7	5	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) Late		801	11.69	30.83	-10.38
16	22	4	15	ALICIA KEYS	Empire State Of Mind Part II	RCA	1116	70.12	30.48	16.42
17	33	2	10	JLS	One Shot	epic	1338	58.34	28.93	33.2
18	18	4	16	N-DUBZ FEAT. MR HUDSON	Playing With Fire	Universal/iv	728	17.61	27.72	0.95
19	10	20	37	CHERYL COLE	Fight For This Love	Fascination	1580	12.16	26.85	-24.05
20	15	8	11	THE SATURDAYS	ego	Fascination/etien	1513	6.32	25.35	-16.06
21	14	8	22	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Columbia	1115	8.57	25.01	-20.02
22	29	8	32	ALICIA KEYS	Doesn't Mean Anything		1627	2.71	24.47	7.8
23	32	2		FYFE DANGERFIELD	She Needs Me	Celton	334	25.56	24.22	11.36
24	20	9	17	FLORENCE + THE MACHINE	You Got The Love	Island	1398	2.79	24.11	-10.87
25	26	17	35	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco	1680	8.4	23.67	-3.19
26	30	22		WHITNEY HOUSTON	Million Dollar Bill	Arista	1330	10.43	22.73	0.8
27	23	20	45	MICHAEL BUBLE	Haven't Met You Yet	heprisc	1355	0.51	22.65	-11.8
28	24	25	31	BLACK EYED PEAS	Gotta Feeling	Interscope	1458	2.93	22.17	-12.96
29	34	3	19	GIRLS CAN'T CATCH	Echo	Fascination	517	23.39	22.12	1.94
30	17	12	30	JASON DERULO	Whatcha Say	Warner Brothers	1143	10.56	22.03	-23.56
31	36	17	21	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Fox Nation	891	5.71	21.45	6.56
32	28	19	36	JLS	Everybody In Love	epic	1560	14.73	20.55	-10.57
33	NEW	1	3	GLEE CAST	Don't Stop Believin'	epic	322	0	20.08	0
34	46	3	18	PLAN B	Stay Too Long	epic/Atlantic	340	144.6	19.74	11.4
35	41	2		LITTLE BIG TOWN	Fine Line	Wrasse	37	48	19.67	1.13
36	40	33	60	KINGS OF LEON	Sex On Fire	Hand Made Lower	1440	0	19.58	-0.36
37	RE			EXAMPLE	Won't Go Quietly	Late	456	0	18.65	0
38	44	3	5.4	VAMPIRE WEEKEND	Cousins	xl	135	10.66	17.66	-5.91
39	NEW	1	2.3	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Island	468	0	17.56	0
40	45	12	6.4	WESTLIFE	What About Now		1426	8.71	17.2	-6.37
41	NEW	1		TIMOTHY B SCHMIT	Parachute	universal	23	0	16.92	0
42	42	21	70	TAIO CRUZ	Break Your Heart	4th & Broadway	1007	15.16	16.75	-12.71
43	37	10	46	JAY SEAN FEAT. LIL WAYNE	Down	Island	1123	10.66	16.67	-16.52
44	27	8	29	CHERYL COLE FEAT. WILL I AM	3 Words	Fascination	1154	20.36	16.36	-32.37
45	RE			KINGS OF LEON	Use Somebody	Hand Made Lower	1023	0	16.23	0
46	38	3	47	LOSTPROPHETS	Where We Belong	Visible Noise	138	16.95	16.09	-19.35
47	NEW	1		MARINA AND THE DIAMONDS	Hollywood	epic/Atlantic	230	0	15.81	0
48	NEW	1		ELLIE GOULDING	Starry Eyed	Folydor	217	0	15.63	0
49	RE			DANIEL MERRINWEATHER	Red		525	0	15.36	0
50	NEW	1		BETH NIELSEN CHAPMAN	Even As It All Goes By	BMI	98	0	15.08	0

Nielsen Music Control monitors the following stations: 4 News, 5 Day Seven, 6 City 4, 7 BBC Radio 1, 8 BBC Radio 2, 9 BBC Radio 3, 10 BBC Radio 4, 11 BBC Radio 5, 12 BBC Radio 6, 13 BBC Radio 7, 14 BBC Radio Xtra, 15 BBC Radio 1Xtra, 16 BBC Radio 1Xtra, 17 BBC Radio 1Xtra, 18 BBC Radio 1Xtra, 19 BBC Radio 1Xtra, 20 BBC Radio 1Xtra, 21 BBC Radio 1Xtra, 22 BBC Radio 1Xtra, 23 BBC Radio 1Xtra, 24 BBC Radio 1Xtra, 25 BBC Radio 1Xtra, 26 BBC Radio 1Xtra, 27 BBC Radio 1Xtra, 28 BBC Radio 1Xtra, 29 BBC Radio 1Xtra, 30 BBC Radio 1Xtra, 31 BBC Radio 1Xtra, 32 BBC Radio 1Xtra, 33 BBC Radio 1Xtra, 34 BBC Radio 1Xtra, 35 BBC Radio 1Xtra, 36 BBC Radio 1Xtra, 37 BBC Radio 1Xtra, 38 BBC Radio 1Xtra, 39 BBC Radio 1Xtra, 40 BBC Radio 1Xtra, 41 BBC Radio 1Xtra, 42 BBC Radio 1Xtra, 43 BBC Radio 1Xtra, 44 BBC Radio 1Xtra, 45 BBC Radio 1Xtra, 46 BBC Radio 1Xtra, 47 BBC Radio 1Xtra, 48 BBC Radio 1Xtra, 49 BBC Radio 1Xtra, 50 BBC Radio 1Xtra, 51 BBC Radio 1Xtra, 52 BBC Radio 1Xtra, 53 BBC Radio 1Xtra, 54 BBC Radio 1Xtra, 55 BBC Radio 1Xtra, 56 BBC Radio 1Xtra, 57 BBC Radio 1Xtra, 58 BBC Radio 1Xtra, 59 BBC Radio 1Xtra, 60 BBC Radio 1Xtra, 61 BBC Radio 1Xtra, 62 BBC Radio 1Xtra, 63 BBC Radio 1Xtra, 64 BBC Radio 1Xtra, 65 BBC Radio 1Xtra, 66 BBC Radio 1Xtra, 67 BBC Radio 1Xtra, 68 BBC Radio 1Xtra, 69 BBC Radio 1Xtra, 70 BBC Radio 1Xtra, 71 BBC Radio 1Xtra, 72 BBC Radio 1Xtra, 73 BBC Radio 1Xtra, 74 BBC Radio 1Xtra, 75 BBC Radio 1Xtra, 76 BBC Radio 1Xtra, 77 BBC Radio 1Xtra, 78 BBC Radio 1Xtra, 79 BBC Radio 1Xtra, 80 BBC Radio 1Xtra, 81 BBC Radio 1Xtra, 82 BBC Radio 1Xtra, 83 BBC Radio 1Xtra, 84 BBC Radio 1Xtra, 85 BBC Radio 1Xtra, 86 BBC Radio 1Xtra, 87 BBC Radio 1Xtra, 88 BBC Radio 1Xtra, 89 BBC Radio 1Xtra, 90 BBC Radio 1Xtra, 91 BBC Radio 1Xtra, 92 BBC Radio 1Xtra, 93 BBC Radio 1Xtra, 94 BBC Radio 1Xtra, 95 BBC Radio 1Xtra, 96 BBC Radio 1Xtra, 97 BBC Radio 1Xtra, 98 BBC Radio 1Xtra, 99 BBC Radio 1Xtra, 100 BBC Radio 1Xtra.

## Pre-release Top 20

This week	Artist	Title	Label	Total audience (m)
1	LITTLE BIG TOWN	Fine Line	Wrasse	19.67
2	TIMOTHY B SCHMIT	Parachute	Universal	16.92
3	MARINA AND THE DIAMONDS	Hollywood	epic/Atlantic	15.81
4	ELLIE GOULDING	Starry Eyed	Folydor	15.63
5	BETH NIELSEN CHAPMAN	Even As It All Goes By	BMI	15.08
6	LEMAR	The Way Love Goes	epic	13.92
7	SHARLEEN SPITERI	Xanadu	Mercury	13.15
8	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Folydor	12.94
9	HOT CHIP	One Life Stand	Faringham	12.75
10	TAKE THAT	Hold Up A Light	Folydor	12.52
11	OCEAN COLOUR SCENE	Magic Carpet Days	innings/nyl	11.97
12	AMY MACDONALD	Don't Tell Me That It's Over	verve	11.56
13	JAMIE CULLUM	Don't Stop The Music	Celton	11.52
14	EMILY MAGUIRE	I'd Rather Be	Shakti	11.27
15	LEONA LEWIS	I Got You	Syco	11.16
16	SUGABABES	Wear My Kiss	Island	10.88
17	YOU ME AT SIX	Underdog	Virgin	10.05
18	MUSE	Resistance	Helium/3Warner Eras	10.01
19	DIONNE BROMFIELD	Ain't No Mountain High Enough	Island	10.01
20	NERINA PALLOT	Don't Want To Go Out	epic	9.30

# News live

Box Score Live events chart			
GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
818,440	FLEETWOOD MAC NIA, Birmingham	11,692	Live Nation
719,390	FLEETWOOD MAC Sheffield Arena	10,277	Live Nation
594,000	JAY-Z Alexandra Palace, London	10,250	Live Nation
197,918	MICHAEL BOLTON Royal Albert Hall, London	5,760	3A Entertainment
70,300	BIFFY CIYRO Barrowland, Glasgow	3,800	DF Concerts
49,377	PAUL POTTIS Royal Albert Hall, London	2,009	3A Entertainment
42,594	BIFFY CIYRO Caird Hall, Dundee	2,301	DF Concerts
	CALVIN HARRIS O2 Academy, Glasgow	2,500	DF Concerts
	SEASICK STEVE Picture House, Edinburgh	1,500	DF Concerts
	SHINEDOWN O2 Academy, Glasgow	2,056	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Nov 1-7, 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 sales quantity chart

pos	prev	artist	dates
1	7	THE PRODIGY	9
2	3	LADY GAGA	11
3	1	X FACTOR FINALISTS	16
4	6	WESTLIFE	18
5	2	BLACK EYED PEAS	4
6	4	JLS	17
7	14	STEREOPHONICS	7
8	11	LEONA LEWIS	10
9	8	MUSE	3
10	10	VAMPIRE WEEKEND	10
11	18	30 SECONDS TO MARS	3
12	9	RIHANNA	5
13	5	ROD STEWART	7
14	19	ALICIA KEYS	4
15	13	BON JOVI	7
16	16	KISS	5
17	33	WHITNEY HOUSTON	6
18	27	MICHAEL BUBLE	7
19	NEW	BIFFY CIYRO	4
20	30	JAMIE T	6

tixdaq.com - Live entertainment intelligence  
See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)

## Hitwise Primary ticketing chart

pos	prev	artist
1	1	LADY GAGA
2	2	JLS
3	3	MICHAEL BUBLE
4	NEW	YOU ME AT SIX
5	4	ROD STEWART
6	9	BLACK EYED PEAS
7	7	MUSE
8	5	PAOLO NUTINI
9	11	PINK
10	6	STEREOPHONICS
11	10	FLORENCE + THE MACHINE
12	NEW	PETER ANDRE
13	NEW	A DAY TO REMEMBER
14	18	THE PRODIGY
15	15	WESTLIFE
16	19	VAMPIRE WEEKEND
17	NEW	GREEN DAY
18	17	BIFFY CIYRO
19	16	N-DUBZ
20	NEW	PENDULUM

Experian  
Hitwise

Greed and lack of cohesion causing problems says MD

## Goldsmith to live industry: 'Something's got to give'

### Executives

By Paul Gorman

BRITISH RECORD COMPANIES AND MUSIC PUBLISHERS have "lost the plot" and failed to develop a new generation of world-beating UK musicians and performers, according to one of the live sector's most high-profile figures, Harvey Goldsmith.

In a "state of the live nation" address, the veteran promoter also blames the sharp escalation in ticket prices on "greedy" artists and predicts that this year will witness more live event closures, which will spark a further round of promoter collapses.

"The biggest problem we face is the lack of a coherent approach adopted by labels and publishers to this vital aspect of our business," declares Goldsmith, who delivered a keynote speech on his vision for the development of UK music at MidemNet yesterday (Sunday).

"There is not only a huge desire for new world-class artists from Britain's music fans but also a great need from our live sector," he adds. "These demands are just not being satisfied and that is creating problems across the entire industry."

The proposed merger between Live Nation and Ticketmaster -



State of the nation: Harvey Goldsmith

which is awaiting regulatory review in the US and Canada following approval in parts of the EU and the go ahead from the UK's Competition Commission - might offer a 360 degree solution to the predicament, says Goldsmith, the managing director of Artiste Management Productions whose CV includes Live Aid, Pavarotti In Hyde Park and gigs for The Prince's Trust and Teenage Cancer Trust as well as tours by such acts as The Rolling Stones, The Who, Bee Gees and Sting.

"There are many ramifications from Live Nation and Ticketmaster joining forces," he adds. "Some may not be positive but maybe together they will be able to deliver what everyone has been talking about for

years: an all-round and integrated approach to developing the next generation of great British acts from infancy to the world's stages."

While he predicts overall buoyancy in the UK live sector this year, Goldsmith identifies two areas of immediate concern: there are currently too many events and music fans are being "stuffed" by extra costs on the ticket price.

"A lot of promoters fell by the wayside last year and we can expect a whole bunch more this year," he says. "This is a natural selection thing. Simply put there are too many music events and in particular too many festivals. Something's got to give."

And Goldsmith lays the blame for increasing ticket prices squarely at the door of performers.

"Hidden and extra costs are bumping up ticket prices, so promoters have a responsibility to introduce greater degrees of transparency," he admits.

"But the bottom line is that artists have to stop being so greedy. The cost of talent has been driven through the roof and the live sector has been left with no alternative but to hike ticket prices accordingly. This has to stop and now."

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## Borderline back after makeover from Mama

MAMA GROUP REOPENED THE BORDERLINE LAST THURSDAY after a refurbishment of the central London venue to coincide with its 21st anniversary.

The relaunch party, headed by Mercury-nominated act The Invisible, provided gig-goers with an opportunity to view the changes at the basement club, which on opening in 1988 featured The Mission and Jane's Addiction and was subsequently the venue for gigs by the likes of REM, Oasis - who made it the location of the video shoot for 1994 hit Cigarettes & Alcohol - and more recently Bloc Party and White Lies.

Mama says that sight-lines have been improved by the refurbishment - the first since The Borderline opened. An additional bar, a second dressing room and new toilets have been installed, the seating area at the rear of the venue has been enlarged and the cloak-

room and green room have been relocated.

"Lovers of the well-worn aesthetic of The Borderline should not be too worried," says Steve Forster, managing director of Mama's live division. "We intend to make The Borderline the must-play venue in central London for 2010. The redevelopment reflects what artists and customers have been saying for some time."

The Borderline has also been the site of such enduring club nights as Creation Records' founder Alan McGee's God Save The Queen, which also acted as a showcase for unsigned acts.

"We like to think of The Borderline as an institution that continues the tradition of providing a space for free thinkers and unique performers, all the while reflecting the charm of an intimate Soho basement venue," adds Forster.

## Good to be Hac Peter Hook unveils FAC251



Taking a leaf out of his own book: Peter Hook and FAC251 interior designer Ben Kelly

PETER HOOK'S NEW MANCHESTER VENUE FAC251 is a partnership with Aaron Mellor, managing director of UK-wide promoter Tokyo Industries, which operates 14 clubs including Digital in Newcastle and Brighton and the Tokyo Mansion Party nights.

The indie/dance venue, which opens on February 5, is based on three floors in the offices of Hook's former label Factory Records at 112 Princess Street.

The Factory connection extends beyond the site and the use of the label's catalogue number for its

name: the interior design is by Ben Kelly, who created the extraordinary look of Factory's club The Hacienda - which was a partnership between Factory and New Order.

Hook published a book last year about his experiences at The Hacienda under the title How Not To Run A Club.

FAC251 will launch with a performance by a supergroup featuring Hook, fellow bassist Mani from The Stone Roses and Primal Scream, Happy Mondays' backing singer Rowetta and raconteur/writer Howard Marks under the collective name The Light.

They will be playing rarely-performed Joy Division and New Order tracks, alongside material by Hook's other bands Monaco and Revenge as well as songs with new project Freebass.

Mani is to be FAC251's resident DJ on Wednesday nights and on Saturdays Tokyo Industries' Mellor will be reviving Stonelove, the indie night he operated at The Hacienda in the mid-Nineties.

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# News digital

## Digital news in brief

● **EMI** is the latest label after Universal to license its content to FreeAllMusic, which is currently in closed beta. Users can download 20 MP3s a month and choose which advertisers target them.

● Gartner states that **Apple** controlled 99.4% of the apps market in 2009, which was worth \$4.2bn (£2.6bn). This market is projected to grow in value to \$29bn (£17.8bn) by 2013.

● **Spotify** has confirmed it will launch in the Netherlands this year.



● Harmonix and **MTV** are currently beta testing their new Rock Band Network Store. It will allow artists to upload their own tracks to sell to other gamers.

● **Vevo** states it is currently delivering 20m streams a day.

● Ad-supported music service **Guvera** has raised \$20m (£12.3m) in second-round funding from AMMA Private Investment.

● US satellite radio company **Sirius** added 257,000 new subscribers in the final quarter of 2009. It now has 18.8m subscribers in total.

● **Google** has updated its Android mobile OS to allow click-through purchasing from the Amazon MP3 store in the UK.

● Yuze Mobile has launched SKAN - Private Label for the iPhone. It is a customisable augmented reality (AR) engine and content management system to help brands move into the growing AR market.

● The founders of **The Pirate Bay** have opened their Ipredator VPN (virtual private network) that conceals a users internet traffic, including any use of illegal P2Ps and torrents. It costs €5 (£4.36) a month.

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## New services

● **iTweetMyTunes** running on Mac OS X, this posts on Twitter what users play on their iTunes. It can be set to update automatically every few minutes or be updated manually. The service is free, but invites user donations.

● **EyeBall.fm** currently in open beta, this is a hybrid of social networking, a digital locker and personalisable radio. Users can upload their iTunes or Last.fm playlists to stream online while the service also pulls in audio from YouTube videos for its streaming radio function.

## Apps round-up

● **Ninja Tune Official (iPhone - £1.19)**

The UK label's first app allows users to access audio and video content, read blogs, link to other fans through Facebook and iLike as well as upload gig photos to the Ninja community.

Bleep offers high-quality downloads to avoid 'a facsimile' of original recording

## Autechre up the ante with 24-bit audio

### Retail

By Eamonn Forde

#### SPECIALIST DIGITAL RETAILER

**BLEEP** will use the launch of Autechre's new album *Oversteps* to test a sales strategy that bundles high quality 24-bit WAV audio files with the physical album.

Customers have the option to download the album as part of the package as 16-bit or 24-bit WAVs, with 70% of downloads so far being of the highest quality files.

Bleep marketing manager Raj Chaudhuri says, "This is a way of gauging consumer reaction to an offer like this. We were one of the first stores to offer DRM-free downloads and we really want to give customers more flexibility."

Sean Booth from Autechre says they had planned to release such top end audio files for a number of years as they were frustrated with the quality of MP3 files. "A 320kbps MP3 is like a facsimile of a recording," he says. "You're not getting the wave forms at all - just a representation of them."

This, and more recent, albums were recorded in 24 bit so they felt it was logical to offer downloads at the same quality.

"We wanted to press the record on heavy vinyl because the recordings have a lot of dynamic range,"



### Bleep total sales split

Full albums	90%
Single tracks	10%

### Bleep sales by type

MP3 files	90%
WAV files	10%

source: Bleep (Jan 2010)

explains Booth. "To do that, we had to manufacture it as a more expensive product. It made sense to bundle in the high-quality digital. We wanted to give people something that was equal to or better than the quality they get on CD."

Both retailer and band know this will be of niche interest to begin with, especially given that

MP3 players have no requirement to support 24-bit files, although a number of Apple devices do. They are, however, confident that as digital becomes more commonplace there will be growing consumer demand for improved audio quality.

Bleep, which was set up in 2004 and sells music from labels including Warp, Domino and Ninja

Tune, has already seen significant uptake of the Autechre release. "We hope to trial more things like this with other artists and labels this year," says Chaudhuri.

Bleep has also made its 100-track "Best of 2009" download bundle available at the special price of £30. The bundle was designed to introduce customers to acts they might not normally have discovered.

"After just a week we are seeing a direct sales impact," says Chaudhuri. "People who bought it then come back into the store to buy some of the albums that have tracks featured on the bundle." For a site where 90% of sales are of full albums, this is another strategy to ensure it remains a high-volume retailer in the age of cherry-picking.

Booth believes that digital has been incredibly liberating for musicians and offering 24-bit downloads in symbolic of that.

"Physical formats have been pretty much designed and dictated by electronics companies," he says. "Now there are more digital releases, there is less of a stranglehold on what you can and can't do with formats. We could put out any quality of track we wanted and it could be any length. It gives us more freedom."

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## Look to the cloud for survival, say analysts

**TWO NEW ANALYST REPORTS CLAIM** that the CD business is in terminal freefall but agree the migration to cloud-based subscription services offers the music industry its strongest lifeline.

The forecasts, by Forrester - US Music Forecast, 2009-2014 - and eMarketer - Paid Music Content: The Answer Is Blowin' In The Wind - focus exclusively on the US, but are being seen as a bellwether for developments in other Western markets.

eMarketer senior analyst Paul Verna states that, beyond iTunes, "no digital music service has delivered enough revenue to create a healthy, well-balanced market". He adds that Apple holds an estimated 69% of the US digital market, with its nearest challenger Amazon a mere 8%.

The move into monetised subscriptions through the cloud will, he believes, finally give iTunes serious challengers. He does, however, admit Apple has pre-

viously read the market and its acquisition of Lala has been taken as a definite move in this direction. Competition will come from MySpace Music, through its purchase of iLike, and Spotify's imminent arrival in the US.

Against a slumping CD business, eMarketer believes à la carte downloads are flattening out and mobile will continue to underperform. This exacerbates the need to focus on cloud-based music services, especially given CD revenues are predicted to fall from \$4.32bn (£2.65bn) in 2009 to \$1bn (£0.6bn) by 2012.

While eMarketer believes digital revenues will overtake CD-based revenues this year, Forrester is more cautious, suggesting this tipping point will not happen until 2012. Unlike eMarketer, however, Forrester forecasts a small rise in download revenues this year before levelling off.

Forrester analyst Sonal Gandhi says, "Much of the

growth in digital music will be the result of adding new buyers rather than significantly increasing spending per buyer."

Both reports are optimistic that the music industry can take the lessons of the past decade and use them to turn its fortunes around in the coming five years. Embracing new channels, notably the cloud, will be critical. "By

necessity," concludes eMarketer's Verna, "the new decade will usher in a period of bolder experimentation than we have seen in recent years."

### Digital music buyers (m)

	2010	2012	2014
Paying downloaders	69	91	114
Paying subscribers	3	4	5

source: Forrester (Jan 10)

### Digital and physical revenues 2008-14 (\$ millions)

	2008	2010	2012	2014
Digital	1,699	2,187	2,784	3,402
Physical	5,540	3,656	2,673	2,046

source: Forrester (Jan 10)

### US music spend (2008-13) (by segment (\$bn, % of total))

	2009	2011	2013
PHYSICAL	4.32	2.18	0.96
DIGITAL (total)	3.00	3.80	4.56
online	2.22	3.07	3.82
mobile	0.77	0.73	0.74
TOTAL	7.31	5.98	5.52
DIGITAL % OF TOTAL	41.0%	63.6%	82.6%

source: eMarketer (Jan 11)

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# News publishing

Indie approaches radio following Brit nominations

## Awards namecheck boosts Rough Trade

### Indies

By Chas de Whalley

**VETERAN INDEPENDENT ROUGH TRADE PUBLISHING** is urging a rethink by radio programmers about its signings Animal Collective after the cult US psychedelic dance band claimed two Brits nominations.

The group have been shortlisted for the international breakthrough act and international album awards for their Domino Records-released album *Merrweather Post Pavilion*, which peaked at number 26 following its release last January and has subsequently sold nearly 50,000 copies.

"We got tremendous reviews but, although it topped HMV's annual poll and was named album of the year by all the leading music magazines, most people still haven't heard it because we couldn't get any airplay," says RTP director Cathi Gibson who signed a worldwide deal with the band in 2004 and controls *Merrweather Post Pavilion* as well as two of its seven predecessors.

"So it was a very weird experience for us to see one of our artists up there beside

such major label names as Lady GaGa and Black Eyed Peas," Gibson continues. "It's only what the band deserve but we're so used to operating on the fringes we don't expect this sort of acclaim."

"Of course, it would be great to win on February 16, but if we don't the nominations should give the album a fillip and make programmers think twice about taking a risk with what may initially sound out of step with what's in the charts but is really very high quality music."

Gibson and RTP partner Peter Walinsley formed the company following the collapse of the original Rough Trade Group in 1991. Although the publisher had acclaimed UK act *The Tinetsticks* among its initial signings, RTP's active roster now consists almost entirely of staunchly independent American

and Canadian bands, such as *Godspeed You Black Emperor* (GSYBE), *Do Make Say Think*, *A Silver Mount Zion*, *Lightning Dust* and *Cymbals Eat Guitars*.

"We have nothing to do with the original Rough Trade Music, which is now owned by Universal, but the name carries a huge cachet in North America," Gibson explains. "Acts gravitate towards us because they know what we stand for and because they've heard word-of-mouth reports about how passionate and painstaking we are."

Besides working hard to develop niche markets for underground acts in key overseas territories such as Australia, Germany and France, Gibson points to a burgeoning demand among film directors like *Danny Boyle* and *Mark Ruffalo* – not to mention *Channel 4* shows like *Skins* – for the characteristically leftfield material in the RTP catalogue. Coincidentally, even before the Brits raised the *Animal Collective* profile, RTP was preparing a nine-track CD sampler to promote the band's work for syncs. But, despite their enhanced profile, it will not be mailed out to ad agencies.

"If I added up all the offers I've had for TV ads, we'd all be millionaires," says Gibson. "But this is a band which refuses to do them on principle."

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Animal Collective: two Brit nominations

## Peermusic inks deal with US manager

**PEERMUSIC IS AIMING TO EXTEND** its penetration of the UK urban pop market following a publishing agreement with US artist manager Melvin Brown's new UK-focused venture So Star Entertainment.

The new partnership with So Star Publishing is to be run from London by 20-year-old promoter Ed Swinburne and will concentrate on signing writer/producers. Parent company So Star Entertainment already represents emerging US talent *Just Blaze* who has contributed to tracks by artists such as *Jay-Z* and *Rihanna* and will feature heavily on *Eminem's* forthcoming *Relapse 2* album – and Atlanta, Georgia-based duo *Dynamic Music Group* whose *You Don't Love Me* is slated for *Lemar's* *The Hits* collection scheduled for release in March on Epic.

Brown, whose past and present clients include *Justin Timberlake*, *Boyz II Men*, *Britney Spears* and *Akon*, describes the venture as "the kind of set-up that can really benefit the writer/producer or artist on many different levels and I am excited to be working with a publisher with a great global reputation like Peermusic".

Swinburne adds "On the one hand we are actively looking for new British talent which we can introduce to the American market. At the same time So Star is in the business of signing other US writers for whom we can provide platforms over here."

Peermusic managing director *Nigel Elderton* says, "This is the second deal of this kind we've done

"So Star is in the business of signing other US writers for whom we can provide platforms in the UK"

ED SWINBURNE, PEERMUSIC

in the last six months. The first was with *Darren Platt*, the owner of Sky's satellite music channel AKA (previously *Channel U*) – who has already developed *Devlin* up to the point where he was on the BBC's *Sound 2010* long list and is about to sign with a major label.

"The way our agreement with So Star is structured is flexible. They can sign writers direct for the world or for specific territories or make sub-licensing or administration-only agreements depending on the circumstances."

Through its US offices, Peermusic already controls rights to songs by newcomer *Esther Dean* as well as the tried-and-tested *Tricky Stuart* and the *Redzone Production* team, responsible for hits by *Rihanna*, *Beyonce*, *Mariah Carey* and *Mary J Blige*.

Elderton says these new agreements are designed not simply to provide the UK's R&B, hip hop and grime talent spotters with rock-solid back-office administration – and funding when required. "They also give us a real foothold on what's happening on the street in the UK which is something we've never really had before," he says.

## Kano raises profile with Government TV ad

**BLUE MOUNTAIN MUSIC** is hoping that leading UK rapper *Kano's* career will receive a significant boost as a result of his appearance in a Government-backed TV campaign promoting its new Diploma qualification for 14- to 19-year-olds.

The ad will also help lay the groundwork for *Kano's* new single *More Than One Way*, which has already won plaudits from Radio 1 DJs *Tim Westwood* and *Zane Lowe*, who has hailed it as the "hottest record in the world".

The initial idea for the commercial came from creatives at agency *WCERS*. It called for an artist who would write and record a song with the title *There's More Than One Way To Success* and then shoot



Total creative freedom: Kano (centre)

a video of it with Diploma students from around the UK called in to assist the production team.

According to *Dominic Goodman*, who supervised the project through *Huge Music*. "It was decided quite early that grime/tap would work best because

like folk music in the Sixties, it's a genre known for its social commentary.

"A very important part of the concept was that the artist would have total creative freedom over the track and the video," *Goodman* continues. "Authenticity was

integral to the success of the project so the agency were forced into taking a back seat – which is something they are not used to doing."

*Kano* was suggested for the job by *Jemma Skidmore*, sync and brand manager at *PIAS* which releases his *Bigger Picture Music* label recordings through its specialist marketing division *Integral*.

"I knew there was a new album planned for May and so *Kano* seemed an ideal candidate," says *Skidmore*.

For publisher *Blue Mountain*, which has represented the London-born rapper since his debut album *Home Sweet Home* in 2005, the Diploma commercial could not have come at a better time.

"Kano's credibility is already high, especially among other artists," says *Blue Mountain* sync licensing manager *Ed Bailie*, pointing to past collaborations with *Kate Nash*, *Damon Albarn*, *N-Dubz* and *Tinchy Stryder*.

"His intention is to move more into the mainstream with this next album and so he's been recording with producers and co-writers like *Hot Chip*, *Radioclit*, *Mikey J* and *Fraser T Smith*.

"This Diploma project single, which he co-wrote with the Dutch drum & bass team *Noisia*, goes hand in hand with that. Even though it's currently only available as a free download through the Diploma site, it's become part of a well co-ordinated plan."

## Sync survey December 2009 by Chas de Whalley

**THE SYNC SECTOR'S INCREASING IMPORTANCE** to contemporary artists' careers was emphasised in December, when three Top 10 acts made personal appearances in commercials that also featured their licensed tracks as soundbeds.

The Saturdays starred in a multi-platform cross-branding campaign mounted by Impulse to the tune of Forever Is Over, the August number two single from the girls' Wordshaker album penned by the joint EMI and Sony/ATV-signed team of Watters, Biancaniello and Bourne.

Meanwhile, Take That and Lily Allen explored the growing synergy between computer gaming and karaoke by lending their names, faces and filmed performances to

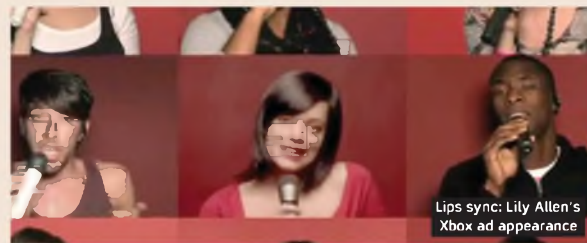
TV ads promoting Sony PlayStation SingStar (Greatest Day) and Microsoft Xbox's Lips (The Fear) releases respectively. The Lips ad, which debuted during The X Factor final on December 13, was based on footage taken from filmed renditions of the song by thousands of fans on a nationwide promotional bus tour.

Canadian rockers Daytona Lights were seen performing Lennon/McCartney's All You Need Is Love in BlackBerry's holiday ad but were, ironically, not heard on screen. That honour went to un-named sessioners hired by Toronto-based sound design company Grayson Matthews.

The extent to which ad exposure in the run-up to Christmas can consolidate album sales is ultimately incalculable. So it is difficult to

gauge how much the inclusion of Paolo Nutini's 10/10 in DFS's January Sales Start Tomorrow clip was responsible for his Sunny Side Up jumping 14 places to the top of the first albums chart of 2010. But Sony Music, Sony/ATV and Universal Music Publishing certainly benefited from the sofa specialists' decision to reprise its 2008 Yuletide campaign and so help Mariah Carey's All I Want For Christmas Is You to yet another top 20 position, the fourth in the 15 years since the song she co-wrote with Walter Afanasieff was first released in 1994.

The season's biggest winner came courtesy of John Lewis, who used Victoria Bergsman's semi-acoustic version of Guns N' Roses' Sweet Child O' Mine to great effect.



More traditional Great American Songbook titles – such as Björk's version of It's Oh So Quiet (Peermusic), Doris Day's It's A Great Feeling (Warner/Chappell) and Louis Armstrong's 'Zat You Santa Claus (Broude Music) were harnessed to ads for Sky Movies, Actimel and online retailer very.co.uk respectively.

Among the newcomers to sync success were Parlophone/Chrysalis Music's Bat For Lashes, who contributed an instrumental passage

from Moon And Moon to Barnado's moving helpline film Turn Around, and LA singer/songwriters Joey Ryan and Jess Penner, whose Kobalt-controlled Here Comes The Sunshine provided the soundtrack to a Jergens skin cream commercial.

Last but by no means least, Columbia's much-touted Miike Snow secured a place for Black and Blue underneath Sony Centre's eye-catching Christmas Make.Believe clip.

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Actimel - Have You Had Yours Today?	It's A Great Feeling	Styne, Cahn	Warner/Chappell	Doris Day	Sony	Rainey Kelly	n/a
Andrex - Puppy Love Christmas	Merry Christmas Everyone	Heatlie	EMI	Shakin' Stevens	Epic	IWT	Brand Amp
Barnado's - Turn Around	Moon and Moon	Khan	Chrysalis	Bat For Lashes	Parlophone	BBH	Huge Music
BlackBerry - Love What You Do, Do What You Love	All You Need Is Love	Lennon/McCartney	Sony/ATV	Grayson Matthews	re-record	Leo Burnett USA	Leo Burnett USA
Carphone Warehouse - Christmas campaign	Sunshine & Clouds	Clap Your Hands Say Yeah	Fintage	Clap Your Hands Say Yeah Fintage		CHI & Partners	Band & Brand Assoc.
DFS - Guaranteed Christmas Delivery	All I Want For Christmas	Carey/Afanasiyeff	Universal, Sony/ATV	Mariah Carey/Olivia Olson	RCA	Uber Agency	Soundlounge
DFS - January Sale Starts Tomorrow	10/10	Nutini	Warner/Chappell	Paolo Nutini	Atlantic	Uber Agency	The Sync Agency
Dior Homme Intense - London At Night	Shadowplay	Curtis, Hook, Morris, Sumner	Universal	The Killers	Universal	Dior	n/a
Hugo Boss Range - Black and Orange for Men	Clubbed To Death	Dougan	Universal	Rob Dougan	Island	Grey	Platinum Rye
Impulse - Hotel Room	Forever is Over	Watters/Biancaniello/Bourne	Sony/ATV, EMI	The Saturdays	Polydor	Unilever	BrandAmp
Jergens - Naturally Beautiful Skin Begins Here	Here Comes The Sunshine	Penner	Kobalt	Jess Penner	Recurrent	The PPC Company	Team Rushmore
John Lewis - Remember How Christmas Used To Feel?	Sweet Child O' Mine	Adler, McGagan, Stradlin, Rose, Slash	Universal, Warner/Chappell	Taken By Trees	Rough Trade	Adam and Eve	Platinum Rye
Mastercard - Christmas Wishlist	Feels Like Home	Newman	Warner/Chappell	Randy Newman	Warner Nonesuch	McCann Ericson	Platinum Rye
Microsoft Xbox - Lips: Number One Hits	The Fear	Allen, Kurstin	Universal, EMI	Lily Allen	EMI	Universal McCann	n/a
Sky Movies HD - Christmas More Magical	It's Oh So Quiet	Lang, Meder, Reisfeld	Peermusic	Björk	One Little Indian	WCRS	Huge Music
Sony Centre - Christmas Make.Believe	Black And Blue	Karlsson, Wrinberg, Jonback, Juliette	Universal, CC	Miike Snow	Columbia	TBWA	N/A
Sony Playstation - Singstar Take That	Greatest Day	Barlow, Donald, Orange, Owen	Sony/ATV, Universal, EMI	Take That	Polydor	Sony Computer Entertainment Europe	SCEE
Very.co.uk - Winter Fun	Zat You, Santa Claus?	Fox	Broude Brothers	Louis Armstrong	Universal Verve	VCCP	Aurotone
Waitrose - Only Place To be This Christmas	How Can I Keep From Singing	Kerslake, Hedges, Herbert	Universal, Chrysalis, cc	Camilla Kerslake	Universal Mercury	MCBD	Leland Music
Wrigleys Extra - Get Close (Hollyoaks ident)	Let You Go	Ryan	Mophonics	Joey Ryan	Mophonics	AMW/BDDO	Mophonicsync, AMV.BDDO

Data compiled by Chas de Whalley (c.dewhalley@btopenworld.com)

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The Harry Fox Agency, Inc.

# News diary

## ON THE WEB THIS WEEK

### LORD CLEMENT-JONES DISCUSSES HIS LIVE MUSIC BILL

**Pretty music:** "Since the changes caused by the Licensing Act, it has been difficult to perform, and in many places that I used to sing in, they either closed or stopped having performances in the venue. There are now more duets to get around it. But sometimes the full band sound is required and some change is needed."

### DIGITAL NOW 27% OF GLOBAL LABEL REVENUES

**Oxana:** "Actually, copyright law itself is not that complex. The structure behind it is. Collecting societies, music publishers and record companies, who knows what they are doing?"

Imagine you're a small artist who wants to be famous. Sign here, sign here and sign here. Before you know it you don't have any rights left, including income from gigs and merchandising. It used to be evident that we wanted to reward the creativity of people. Nowadays, it's not that obvious anymore."

# LMFAO get the Party started

## UNEARTHED

**WITH THE RELEASE OF THEIR SECOND FULL SINGLE, La La La, on March 1, American duo LMFAO will begin promotion in earnest for the release of their debut album, Party Rock, scheduled to hit UK stores on May 31.**

The band are signed to will.i.am's Interscope imprint will.i.am Music Group in the US, where the album was released last year.

The album will be steered through Polydor in the UK, where the label can already boast a Top 10 hit for the group's debut single, I'm In Miami Bitch.

The major is hoping for similar chart success for the follow-up and the duo were in the UK last week to get the ball rolling, taking part in a string of promotion that included a Live Lounge performance with Lostprophets on Radio 1 in which they covered the Jay Z/Alicia Keys hit Empire State Of Mind. The visit also included a one-off performance at London club MoVIDA.

The duo will return to the UK in March to give the single a further sales push, followed by a major sup-



### Cast list

#### Management

Rene McLean, RPM

#### National press

Chloe Melick, Polydor

#### Label

will.i.am Music / Interscope / Polydor

#### Product manager

Matt White, Polydor

#### National radio

Laurence Pinkus, Polydor

#### Regional radio

Gavin Hughes, Nicki Ross, Polydor

#### TV

Claire Mitchell, Polydor

#### Online marketing

Stephen Halliwell, Polydor

#### Sales

Gareth Evans, Polydor

port slot in May around the album's release.

Polydor marketing director John Leahy says that, with two singles to be released until the album's launch, the label is taking the time to ensure the duo build foundations across as broad a base as possible.

"We built some initial attention and awareness via the single collaboration with DJ Chucky at the end of 2009 [I'm In Miami Bitch] and have been working tracks hard at club and specialist," he explains. "We've also been taking advantage of remixes by LMFAO for artists including Lady GaGa, Kanye West and Black Eyed Peas."

A third single, titled Yes, will be released in May one week ahead of the album.

Stateside, Interscope has released three singles from the will.i.am-produced Party Hard. The album has already been nominated for a Grammy for best electronic/dance album and now all focus is on breaking the band across the UK and Europe, where the duo signed an early publishing deal with Global Publishing.

stuart@musicweek.com

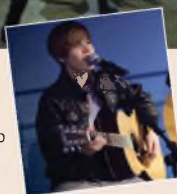
## Dooley's Diary



South of the river? This time of night? Well, it is the Brits after all...

**THE BRITISH MUSIC INDUSTRY FINALLY CAST OFF ITS JANUARY BLUES** last Monday night with the Brits Nominations Awards launch, which took place at the IndigoO2 venue in north Greenwich. Packed inside the spaceship-esque – and rather dark – innards of the building were representatives from pretty much every company you'd care to mention, as well as the usual enthusiastic **Brits School contingent**, who supplied the requisite screams for **La Roux, Ellie Goulding** et al. The

Greenwich venue provided a pleasant excursion **south of the river** for the north London-biased industry – and we understand that it is only a matter of time before the Brits itself moves to The O2, now the event's contract with **Earls Court** is up and C&C, the owner of Earls Court & Olympia, has said it is "exploring options" for the future of the site... One of the leading topics of conversation on the night was what the music industry is doing to aid rescue efforts in **Haiti**. We're pleased to report that there is a great deal going on: **EMI** and **Sony**



have both donated six-figure sums; **Warner** has given 10,000 units of merchandise, while money from **4AD's Dark Was The Night** compilation is also going towards the cause. Then there's the **Cowell charity single**, various gigs and an intriguing **Oxfam** auction, where you can bid on items such as a recording of a bespoke piece of music written by **Damon Albarn**, the Fender Stratocaster played by **Alex Turner** in the **Arctic Monkeys' I Bet You Look Good On The Dancefloor** video and – our particular favourite – the **Magic Numbers** playing an acoustic set in your house/garden, including never-before-heard songs from their

new album... While the Brits School pupils were exemplarily behaved at the Brits launch, sadly the same cannot be said for the kids who attended **Justin Bieber's HMV Westfield** in-store appearance they broke into the underground car park (pictured) and **attacked his car**. Charming. The previous Sunday, Bieber (inset) played the Science Museum in a fan-

only event and apparently hundreds of **screaming girls** showed up, which has got to be nicer than a **riot**, frankly... With 2010 under way, our thoughts now turn to South Africa and the **World Cup** (with apologies to our **Scottish, Irish and Welsh** readers). Doubtless you were aghast as **Ant and Dec** to hear that the FA has no plans for an official **England song** this year. But don't despair. For indie label **Cherry Red** wants to hear your **World Cup Songs for 2010**. The best songs will be included on a download compilation of **England World Cup songs**, to be released to coincide with England's World Cup campaign this summer. So if, like us, you can't bear the thought of hearing **3 Lions** bellowing from the terraces again this summer, get going and make 2010 more World In Motion and less **We're On The Ball...** Music promo night **Bug** was hot and heavy with bugged-up directors and syncopated sync men scoping for new talent last Thursday. Caught supping Amstels were **Florence + The Machine's** man behind the lens **Keith McCarthy** and the man who puts music in ads, Sync Inc's **Matt Kaleda**. Dooley's fave was the animated vid for **Spacious Thoughts feat Waits and Kool Keith**. But the dark Knight behind the nights,

**David Knight**, was tipping **Tweak Bird** for big things post-show, although he was looking like he'd seen the insides of a pint of Tequila by then... Talking of promos, watch out for **Jah Wobble's** forthcoming short film shot in **Battersea**. The bass man, who recently reworked gangster tune Get Carter, is obviously in a Sixties groove promising a Blow Up-style extravaganza, Missoni threads and geezer grooves... **Danielle Spencer** played a showcase last Wednesday at **Madame JoJo's**, watched by none other than superstar producer **Tony Visconti**. Having produced her album Calling All Magicians in Australia, Visconti, pictured below with Spencer, flew in from NYC to support her at the launch and join her for some key interviews. Not present – although surely in Spencer's thoughts – was her husband, one **Mr Russell Crowe...**





MusicWeek Awards **10**

**Entry deadline  
Friday January 29**

**Deadline Extended**

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# Charts Noughties

# REBIRTH OF THE EVERGREEN FORMAT

Written off as dead just five years ago, the single – or single-track – performed a spectacular U-turn throughout the Noughties, thanks in no small part to the digital revolution and TV talent shows

**PICTURED RIGHT**  
Idol boast: Will Young's Pop Idol-winning Anything Is Possible/Evergreen withstood eight years of high-selling TV talent show winners to be crowned the decade's biggest single

## Analysis

By Alan Jones

**THE FIRST DECADE OF THE 21ST CENTURY** was one of unprecedented change for the singles market, with the increasingly moribund format reviving in spectacular style, emerging from theoretical terminal decline to reach unprecedented levels of sales.

In a challenging climate, sales retreated from an 18-year high of 87m sales in 1997 to just 30.89m – the lowest since records began in 1955 – six years later. But the digital age in general, and iTunes in particular, bought salvation for the format, which enjoyed six years of spectacular growth during the remainder of the decade, with annual sales topping the 150m mark for the first time in 2009.

Perhaps surprisingly, therefore, the biggest-selling single of the Noughties came from as early as 2002, when inaugural Pop Idol champion Will Young's debut single Anything Is Possible/Evergreen scorched to a decade-best first-week sale of 1,108,269 on its way to overall sales of 1,791,314. Although Anything Is Possible/Evergreen tops the list of individual biggest sellers, Young ranks only eighth on the overall artist rankings for the decade – 12 subsequent singles and individual track sales together came to a slightly lower figure than his debut, making his total sales 3,532,410.

By the same token, although Eminem's biggest-selling single for the decade, Stan, is ranked only 21st, the rapper's consistency makes him the decade's top singles attraction, with sales of 4,592,127.

We should at this point note that singles credits cause an ongoing and increasing headache when producing artist rankings. No method is completely satisfactory, but we have given Eminem full credit for all tracks listed by him solo or featuring another artist. On tracks where someone else was the lead artist and Eminem was featured, his sales have not been credited. If they were, guest spots on singles by Akon, Dr. Dre and Dream would increase his tally by a further 563,130 sales. His recordings with D12 sold a further 723,240 singles in the decade making him a worthy chart champ.

Six of 20 singles issued by Eminem in the decade reached number one. Westlife had 12 number ones from 23 chart entries in the Noughties but have to set-



tle for second place on the list, as their sales of 4,551,712 are more than 40,000 below Eminem's.

Britney Spears and Black Eyed Peas also sold more than 4m singles. Spears managed to take third place on the list despite failing to land one of the 100 biggest singles of the period – her highest ranking single, Oops!...I Did It Again comes in at 109th position with sales of 451,468, followed by Womanizer (146th, 395,765 sales) and Toxic (197th, 355,880 sales). Despite her well-publicised health problems, Spears was one of the decade's most consistent providers of hits, spending 272 weeks in the Top 75 – more than any other act – and charting 23 different titles. The only act to have more new hits in the decade were Sugababes, who charted 24 songs, though catalogue activity netted Elvis Presley appearances with 37 different ditties, while Michael Jackson made 31 appearances solo, six more with The Jacksons/Jackson 5, and one apiece with Janet Jackson, Akon and will.i.am. Only seven acts had more Top 75 entries than Muse, but of their 19 hits, only three made the Top 10.

In the more rarefied atmosphere of the Top 10, Spears' tally of 59 weeks trailed only Eminem (62 weeks) and Black Eyed Peas (76). Thirty-seven of the latter act's Top 10 weeks and 52.84% of its decade sales of 4,224,350 came from 2009 alone, when it topped the chart with Boom Boom Pow!, I Gotta Feeling and Meet Me Halfway. I Gotta Feeling was the most persistent Top 10 entry not only of 2009 but of the decade as a whole, spending 17 weeks in the top tier, one more than closest rival, Hips Don't Lie by Shakira feat. Wyclef Jean.

It should be noted that while British acts are good at sprinting, overseas artists are better at the marathon. UK-signed talent secured nine of the 10 highest weekly sales and eight of the decade's 10 biggest-selling singles (nine if we count UK-based Kylie Minogue) but many of said acts are graduates of talent shows and typically have short chart careers. In the decade as a whole, three UK acts – Girls Aloud, Will Young and Sugababes – are among the 10 biggest sellers.

Altogether 31 acts sold more than 2m singles in the decade. Lady GaGa was arguably the most impressive of these, with all of the 2,952,097 sales that earn her 15th place on the list coming in 2009 alone.

Physical sales accounted for 100% of the market at the start of the decade but only 2% at the end. With millions of singles thus available at the click of a mouse, catalogue singles sales have played an ever-increasing role, with buyers now cherry-picking their favourite songs, rather than buying alliums. Some acts who have not had a single out in years achieved impressive sales as a result – Queen sold 1,118,445 singles while Fleetwood Mac sold 358,377 and even MC Hammer sold 128,710 – but those who have held out against digital delivery fare less well, with The Beatles, for example, selling just 2,372 singles in the decade.

The entire shape of the singles chart has also changed in the decade. In 2000, average weekly sales of 1,071,067 included a contribution of 118,692 from the number one – an 11.08% share of the market. In 2009, the number one sold just 92,895 copies, a 3.22% share of weekly sales of 2,882,058.

Changes in chart regulations accentuate the effect further down the chart but it is surely better to have the number 200 single selling 2,070 copies, as it did in the 522nd and last week of the decade than the pitiful 49 copies that earned Westlife's Mandy the same accolade in November 2003. With higher sales the order of the day, and records no longer "starred out" (deleted from the chart after a period of decline), the number of songs charting has declined dramatically, with the total appearing in both the Top 75 and the Top 200 almost exactly halving between 2004 and 2009.

Typically, chartmakers were British pop groups signed to Universal – UK acts had a superior 46.5% of chart action, while groups/duos nabbed 55% of chart placings, and pop held a 61% slice of the action, nearly three times that of its nearest challenger. Universal's 45% share of the Top 100 songs was more than closest rivals Sony (28%) and EMI (10%) added together. Universal acts racked up most weeks on the Top 75 – a towering 11,181 weeks, compared to Sony's 9,127.



**PICTURED ABOVE**  
Ladies first: Britney Spears, Sugababes and Girls Aloud spent the most weeks in the OCC's singles chart throughout the Noughties

## Top 10 Highest weekly sales

	SALES	SINGLE/ARTIST	DATE
1	1,108,269*	Anything Is Possible/Evergreen WILL YOUNG	9/3/02
2	850,535*	Unchained Melody GARETH GATES	30/3/02
3	742,180*	That's My Goal SHAYNE WARD	31/12/05
4	576,046*	Hallelujah ALEXANDRA BURKE	27/12/08
5	571,253*	A Moment Like This LEONA LEWIS	30/12/06
6	549,823*	Pure And Simple HEAR'SAY	24/3/01
7	502,672	Killing In The Name RATM	26/12/09
8	450,838*	The Climb JOE MCELDERRY	26/12/09
9	377,074	Anything Is Possible/Evergreen WILL YOUNG	16/3/02
10	359,639	Can We Fix It BOB THE BUILDER	23/12/00

\* first-week sales Date shown is MW publication date

## Most weeks on Top 75

	ARTIST	WEEKS
1	BRITNEY SPEARS	272
2	SUGABABES	267
3	GIRLS ALOUD	255

## Most weeks on Top 10

	ARTIST	WEEKS
1	BLACK EYED PEAS	76
2	EMINEM	72
3	BRITNEY SPEARS	59

## The Noughties' Official UK Singles Chart Top 100

Artist / Label	Title / Label
1	<b>WILL YOUNG</b> Anything Is Possible/Evergreen's
2	<b>GARETH GATES</b> Unchained Melody's
3	<b>TONY CHRISTIE/PETER DINKEL</b> (Is This The Way To) Amarillo UMG
4	<b>SHAGGY FT RIKROK</b> It Wasn't ME MCA
5	<b>ALEXANDRA BURKE</b> Hallelujah Syco Music
6	<b>BAND AID 20</b> Do They Know It's Christmas Mercury
7	<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head Parlophone
8	<b>SHAYNE WARD</b> That's My Goal Syco Music
9	<b>HEAR'SAY</b> Pure And Simple Polydor
10	<b>BOB THE BUILDER</b> Can We Fix It Best Music
11	<b>LEONA LEWIS</b> Bleeding Love Syco Music
12	<b>GNARLS BARKLEY</b> Crazy Warner Bros
13	<b>ATOMIC KITTEN</b> Whole Again Innocent
14	<b>KINGS OF LEON</b> Sex On Fire Hand Me Down
15	<b>LADY GAGA</b> Poker Face Interscope
16	<b>LEONA LEWIS</b> A Moment Like This Syco Music
17	<b>BLACK EYED PEAS</b> I Gotta Feeling Interscope
18	<b>ENRIQUE IGLESIAS</b> Hero Interscope
19	<b>X FACTOR FINALISTS</b> Hero Syco Music
20	<b>DJ OTZI</b> Hey Baby EMI
21	<b>EMINEM</b> Stan Interscope
22	<b>LADY GAGA</b> Just Dance Interscope
23	<b>NELLY FT KELLY ROWLAND</b> Dilemma Universal
24	<b>WESTLIFE</b> Uptown Girl RCA
25	<b>S CLUB 7</b> Don't Stop Movin' Polydor
26	<b>CHERYL COLE</b> Fight For This Love Fascination
27	<b>ALL SAINTS</b> Pure Shores Island
28	<b>BAHA MEN</b> Who Let The Dogs Out Edel
29	<b>JOE MCLEDDERY</b> The Climb Syco Music
30	<b>TAKE THAT</b> Rule The World Polydor
31	<b>KINGS OF LEON</b> Use Somebody Hand Me Down
32	<b>RIHANNA FT JAY-Z</b> Umbrella Def Jam
33	<b>LA ROUX</b> In For The Kill Polydor
34	<b>SONIQUE</b> It Feels So Good Universal
35	<b>RAGE AGAINST THE MACHINE</b> Killing In The Name epic
36	<b>SHAKIRA</b> Whenever Wherever epic
37	<b>JAMES BLUNT</b> You're Beautiful Atlantic
38	<b>ELVIS VS JXL</b> A Little Less Conversation RCA
39	<b>GIRLS ALoud</b> Sound Of The Underground Polydor
40	<b>ROBBIE WILLIAMS</b> Rock DJ (reissue) Columbia
41	<b>WHEATUS</b> Teenage Dirtbag Columbia
42	<b>BLACK EYED PEAS</b> Where Is The Love A&M
43	<b>S CLUB 7</b> Never Had A Dream Come True Polydor
44	<b>LEONA LEWIS</b> Run Syco Music
45	<b>BLACK EYED PEAS</b> Boom! Boom! Pow! Interscope
46	<b>SHAKIRA FT WYCLEF JEAN</b> Hips Don't Lie epic
47	<b>SNOW PATROL</b> Chasing Cars Fiction
48	<b>DUFFY</b> Mercy A&M
49	<b>EMINEM</b> Lose Yourself Interscope
50	<b>LAS KETCHUP</b> The Ketchup Song (Aserere) (reissue) (reissue) Virgin
51	<b>MICHAEL ANDREWS/GARY JULES</b> Mad World Adventure/Starline
52	<b>SPILLER</b> Groovejet (If This Ain't Love) Positive
53	<b>NICKELBACK</b> Rockstar Roadrunner
54	<b>SHAGGY FT RAYVON</b> Angel MCA
55	<b>LEANN RIMES</b> Can't Fight The Moonlight (reissue) (reissue) Columbia
56	<b>BEYONCE</b> If I Were A Boy Columbia
57	<b>TAKE THAT</b> Patience Polydor
58	<b>EAMON</b> F**K It (I Don't Want You Back) Jive
59	<b>KATY PERRY</b> I Kissed A Girl Virgin
60	<b>ALEXANDRA BURKE FT FLO-RIDA</b> Bad Boys Syco Music
61	<b>GARETH GATES</b> Anyone Of Us (Stupid Mistake) s
62	<b>BLACK EYED PEAS</b> Meet Me Halfway Interscope
63	<b>GARETH GATES FT THE KUMARS</b> Spirit In The Sky s
64	<b>JAMES MORRISON/NELLY FURTADO</b> Broken Strings Polydor
65	<b>MIKA</b> Grace Kelly (reissue) (reissue) Island
66	<b>CRAZY FROG</b> Axel F (reissue) (reissue) EMI
67	<b>WILL YOUNG</b> Leave Right Now s
68	<b>MADONNA</b> Hung Up Warner Bros
69	<b>TINCHY STRYDER FT N-DUBZ</b> Number 1 with a B Broadway
70	<b>EMINEM</b> Without Me Interscope
71	<b>DANIEL BEDINGFIELD</b> Gotta Get Thru This (reissue) (reissue) Polydor
72	<b>SCISSOR SISTERS</b> I Don't Feel Like Dancin' Polydor
73	<b>AFROMAN</b> Because I Got High (reissue) (reissue) Atlantic
74	<b>PUSSYCAT DOLLS FT BUSTA RHYMES</b> Don't Cha A&M
75	<b>MARK RONSON FT AMY WINEHOUSE</b> Valerie Columbia
76	<b>DJ SAMMY &amp; YANOU FT DO</b> Heaven! (reissue) (reissue) MCA
77	<b>R KELLY</b> Ignition (reissue) (reissue) Jive
78	<b>DIZZEE RASCAL/HARRIS/CHROME</b> Dance Wit Me (reissue) (reissue) Stern
79	<b>DANIEL BEDINGFIELD</b> If You're Not The One Polydor
80	<b>KATY PERRY</b> Hot N Cold (reissue) (reissue) Virgin
81	<b>FLO-RIDA FT T-PAIN</b> Low Atlantic
82	<b>DAVID GUETTA FT AKON</b> Sexy Chick (reissue) (reissue) Virgin
83	<b>ESTELLE FT KANYE WEST</b> American Boy (reissue) (reissue) Atlantic
84	<b>THE KILLERS</b> Human (reissue) (reissue) Vertigo
85	<b>S CLUB 7</b> Reach Polydor
86	<b>RONAN KEATING</b> If Tomorrow Never Comes Polydor
87	<b>LIBERTY X</b> Just A Little Virgin
88	<b>C AGUILERA/LIL' KIM/MYA/PINK</b> Lady Marmalade Interscope
89	<b>TIMBALAND/ONEREPUBLIC</b> Apologize (reissue) (reissue) Interscope
90	<b>SAM SPARRO</b> Black & Gold (reissue) (reissue) Island
91	<b>LEON JACKSON</b> When You Believe Syco Music
92	<b>CRAIG DAVID</b> Fill Me In (reissue) (reissue) Virgin
93	<b>PINK</b> So What (reissue) (reissue) Jive
94	<b>BASSHUNTER/DJ MENTAL THEO</b> Now You're Gone Parlophone
95	<b>GORILLAZ</b> Clint Eastwood (reissue) (reissue) Parlophone
96	<b>LILY ALLEN</b> The Fear (reissue) (reissue) Polydor
97	<b>GIRLS ALoud</b> The Promise (reissue) (reissue) Polydor
98	<b>SUGABABES</b> About You Now (reissue) (reissue) Island
99	<b>OZZY &amp; KELLY OSBOURNE</b> Changes Sex Chain
100	<b>EMINEM</b> The Real Slim Shady Interscope



**PICTURED ABOVE** Noughties boys: Unchained Melody by Will Young's TV rival Gareth Gates ended up the decade's second-biggest single. Eminem is the biggest-selling act as a whole, while Black Eyed Peas have spent most weeks in the OCC singles chart Top 10 since 2000

**OFFICIAL** singles chart Official Charts Company 2010.

## Best-selling artists of the Noughties Singles

1	<b>EMINEM</b>	26	<b>KANYE WEST</b>
2	<b>WESTLIFE</b>	27	<b>ELVIS PRESLEY</b>
3	<b>BRITNEY SPEARS</b>	28	<b>PUSSYCAT DOLLS</b>
4	<b>BLACK EYED PEAS</b>	29	<b>SHAGGY</b>
5	<b>GIRLS ALoud</b>	30	<b>CHRISTINA AGUILERA</b>
6	<b>MADONNA</b>	31	<b>MARIAH CAREY</b>
7	<b>RIHANNA</b>	32	<b>SHAKIRA</b>
8	<b>WILL YOUNG</b>	33	<b>JENNIFER LOPEZ</b>
9	<b>SUGABABES</b>	34	<b>U2</b>
10	<b>BEYONCE</b>	35	<b>KILLERS</b>
11	<b>LEONA LEWIS</b>	36	<b>RONAN KEATING</b>
12	<b>ROBBIE WILLIAMS</b>	37	<b>CRAIG DAVID</b>
13	<b>PINK</b>	38	<b>JAY-Z</b>
14	<b>KYLIE MINOGUE</b>	39	<b>ENRIQUE IGLESIAS</b>
15	<b>LADY GAGA</b>	40	<b>DESTINY'S CHILD</b>
16	<b>S CLUB 7</b>	41	<b>50 CENT</b>
17	<b>MICHAEL JACKSON</b>	42	<b>ALEXANDRA BURKE</b>
18	<b>OASIS</b>	43	<b>JUSTIN TIMBERLAKE</b>
19	<b>TAKE THAT</b>	44	<b>NICKELBACK</b>
20	<b>GARETH GATES</b>	45	<b>MCFLY</b>
21	<b>ATOMIC KITTEN</b>	46	<b>LILY ALLEN</b>
22	<b>KINGS OF LEON</b>	47	<b>USHER</b>
23	<b>NELLY</b>	48	<b>NELLY FURTADO</b>
24	<b>COLDPLAY</b>	49	<b>SHAYNE WARD</b>
25	<b>AKON</b>	50	<b>SNOW PATROL</b>

## Top 100 By corporate group

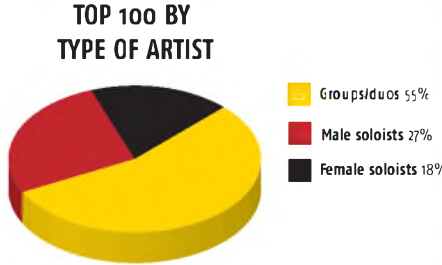
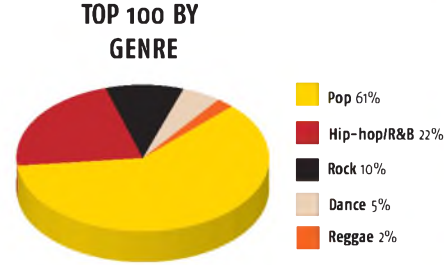
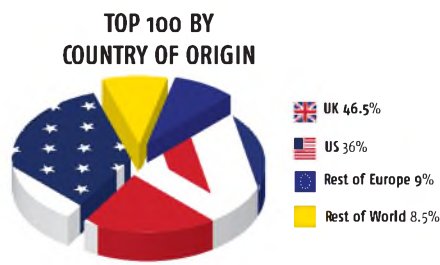
COMPANY	TOP 10	20	40	100
UNIVERSAL	4	7	17	45
SONY	4	18	14	28
EMI	1	3	4	10
WARNER	0	1	3	8
INDIES	1	1	2	9

## Most weeks on Top 75 By record company

COMPANY	WEEKS
1 UNIVERSAL	11,181
2 SONY	9,127.5
3 WARNER MUSIC	4,540.5

## Singles sales 2000-2009

YEAR	TOTAL
2000	55,695,507
2001	51,210,494
2002	43,936,911
2003	30,887,864
2004	32,266,501
2005	47,882,180
2006	66,843,844
2007	86,562,355
2008	115,139,176
2009	152,749,077



NOTE: All data is copyright the Official Charts Company. All tables and computations are courtesy of Alan Jone.

# Charts Noughties

## THE RISE AND FALL

The albums market ebbed and flowed throughout the Noughties, but there were plenty of big hitting efforts from million-selling solo stars, arena-filling indie crossovers and, of course, Abba

### PICTURED RIGHT

Male order: James Blunt's *Back To Bedlam* was the decade's biggest seller, but with more than 13m sales under his belt Robbie Williams sold more than any artist

### Analysis

By Alan Jones

**ALBUM AND SINGLES SALES IN THE 21st CENTURY** have become distorted mirror images of each other, with singles sales declining every year until 2003 and rising at a rapid uninterrupted rate thereafter, whereas album sales rose every year until 2004, and have been falling – albeit more slowly – ever since.

The fortunes of the two media are undoubtedly linked, and the album's current fragile state has much to do with the single's present vitality. Gambling £10 for an album by a new artist makes little sense if you can legally acquire a download of the only track you are actually interested in for as little as 29p.

Sales finally crossed last year, with singles outselling albums for the first time since 1967 but in the noughties (2000–09) as a whole, album sales – at 1,464,783,592 – were the highest in the format's history, and outsold singles by a margin of more than two to one.

During the surveyed period 147 artist albums and 14 compilations sold upwards of a million copies but only two passed the 3m mark. Both were solo debut albums by British, twentysomething singer/songwriters – one female, the other male. Dido's *No Angel* reached the target first in August 2006, followed by James Blunt's *Back To Bedlam* in April 2007.

Although second albums by both acts opened with six-figure sales, their debuts made modest starts – *No Angel* debuted at number 50 with 4,459 takers, while *Back To Bedlam* sold 482 copies to debut at number 460, and did not enter the Top 75 for a further 22 weeks. They each made up for lost time spectacularly, with *No Angel* eventually spending seven weeks at number one, and *Back To Bedlam* spending 10 weeks in pole position. The latter run is the longest at number one for an album this century, tied with Dido's second album, *Life For Rent*.

*No Angel* had sold 2,900,764 copies before *Back To Bedlam* was even released, and remained at the top of the decade/century/millennium-to-date charts until May 2007. Since then, *Back To Bedlam* has opened up a big lead, and by the end of 2009 had sold 3,191,393 copies, compared to its rival's tally of 3,052,901. The albums rank 14th and 17th, respectively, in the all-time sales tables.

With only two albums from Blunt and three from Dido neither appears in the Top 10 album artist list for the Noughties – though Dido is the only artist to have two of the top 10 albums of the decade. She places 11th, while Blunt is 32nd.

Leading the way, somewhat predictably, is Robbie Williams, with sales of 13,065,783. Although Williams' highest-placed album is number 16 (*Swing When You're Winning*) he had four albums sell upwards of 2m copies



each, and four more with sales of more than 500,000 to romp to an easy victory, 23.01% ahead of closest rivals, Westlife. Williams spent 898 weeks in the Top 200, a total beaten only by Queen (910 weeks), and 337 weeks in the Top 75, where the top tallies were 343 weeks for Michael Jackson and 394 for Coldplay.

The latter act sold 9,190,189 albums in the decade, a total beaten only by Williams and Westlife. They had three albums among the top 12, including *X & Y*, which achieved the highest first-week sale of the 21st century and the second highest in history (behind Oasis' 1997 release *Be Here Now*) when it opened its account with 464,471 sales in June 2005.

It is noticeable that all of the 12 biggest selling albums of the decade are by British acts or by acts signed in the UK. The album that makes the latter qualification necessary is Scissor Sisters' self-titled debut, a Polydor UK product from the US group that sold 2,707,567 copies to take ninth place. British acts also made a clean sweep of the Top 10 in the category of highest weekly sales. In fact, 22 of the 23 weekly sales of more than 300,000 came from UK acts, the only exception being Eminem's *Curtain Call: The Greatest Hits*, which logged 16th place, with a weekly sale of 314,553.

Eminem was also the highest-placed American in the artist rankings, finishing fifth with 7,373,972, just ahead of the late Michael Jackson, whose sixth place on sales of 7,339,085 includes a contribution of nearly 3m sales from 2009 alone. The third and last American in the Top 10, Madonna, was the biggest selling female artist of the decade, shifting 6,938,889 albums despite having none among the 50 biggest sellers.

Irish-born but UK-signed Westlife's second place in the artist rankings was due to a succession of solid sales, with seven of their 10 albums reaching number one, and

the rest peaking at number two or number three. Despite this, their biggest seller – *Unbreakable: The Greatest Hits Volume 1* – finished at number 42, with sales of 1,730,028.

They had more Top 10 albums than any other act, while The Beatles took the prize for most Top 75 entries. For a band that split up 40 years ago, that is a magnificent return, though it was obviously due largely to the stereo remastered versions which invaded the chart *en masse* in 2009. Said discs also helped swell the Fab Four's sales to more than 7m, enough for seventh place in the artist rankings, and pole position in the list of heritage acts.

The Beatles were also massively indebted to the 2000 compilation 1, which was the decade's top compilation – and fifth-ranked album overall – with sales of 2,867,152.

The Beatles' tally of 24 Top 200 entries was beaten by two artists – both of them January 6 babies. David Bowie had 27 chart entries and Elvis Presley had 29. Presley – who also had the second most Top 200 singles (43, compared to Michael Jackson's 85) – had the edge on sales, too, finishing in 14th place with 5,728,071 sales, while Bowie is 50th with 3,390,394.

Released in 1992, Abba's *Gold – Greatest Hits* set sold consistently throughout the decade, spending more than a year longer in the Top 200 (414 weeks) than any other album. Its pace quickened on several occasions, most notably when the *Mamma Mia* movie was released. In the decade as a whole, it sold 1,995,170 copies – just over half of Abba's overall tally of 3,618,469 sales – to lift its career sales to 4,722,229. It is now the third biggest seller of all-time behind Queen's *Greatest Hits* and The Beatles' *Sgt. Pepper*. The Queen album is already past the 5m mark, and *Sgt. Pepper* is poised to get there soon, with sales of 4,985,331, including 496,283 in the decade.

As a UK pop group – albeit a defunct one – The Beatles share the three most common characteristics for album acts, though their EMI affiliation is shared by only 19% of the Top 100 albums of the decade, compared to a top score of 35% by acts signed to Universal.

Ostensibly the biggest-selling compilation of the noughties – *Now That's What I Call Music!* 47 – recorded sales of 1,371,324, just shading *Now!* 50 (1,367,380). *Now!* albums filled 14 of the Top 20 slots. The highest-ranked album not in the *Now!* series is the *Mamma Mia* soundtrack, which sold 1,320,357 copies to take fourth place. However, with the expanded *Ultimate Dirty Dancing* soundtrack ranked 11th (1,063,264 sales) and the original *Dirty Dancing* at number 34 (706,671 sales), it could be argued that *Dirty Dancing* was the number one compilation not only of the noughties but also of all-time, with sales in the decade of 1,769,935 and sales to date of just under 3m for the 1987 collection.



### PICTURED ABOVE

Huge hitters: Coldplay spent more weeks in the Top 75 in the Noughties than any other act; Dido's *No Angel* sold in excess of 3m copies

### Top 10 Highest weekly sales

	SALES	ALBUM/ARTIST	DATE
1	4,664,471*	X&Y COLDPLAY	18/6/05
2	4,443,070	Beautiful World TAKE THAT	30/12/06
3	4,324,490*	The Circus TAKE THAT	13/12/08
4	4,222,042	1 THE BEATLES	30/12/00
5	4,111,820*	I Dreamed A Dream SUSAN BOYLE	5/12/09
6	4,000,351*	Life For Rent DIDO	11/10/03
7	3,811,650	The Circus TAKE THAT	27/12/08
8	3,755,872*	Spirit LEONA LEWIS	24/11/07
9	3,733,832*	Intensive Care ROBBIE WILLIAMS	5/11/05
10	3,655,208	Swing When... ROBBIE WILLIAMS	29/12/01

\* first-week sales. Date shown is MW publication date

### Top 75 Most weeks in chart

	ALBUM/ARTIST	WEEKS
1	Hot Fuss THE KILLERS	173
2	Gold – Greatest Hits ABBA	172
3	White Ladder DAVID GRAY	153
4	Parachutes COLDPLAY	137
5	Come Away With Me NORAH JONES	136
6	No Angel DIDO	133
7	Never Forget – The Ultimate Collection TAKE THAT	124
8	A Rush Of Blood To The Head COLDPLAY	114
9=	Greatest Hits 1, II & III QUEEN	111
9=	Eyes Open SNOW PATROL	111

### The Noughties' Official UK Artist Albums Chart Top 100

Artist	Title / Label
1	<b>JAMES BLUNT</b> <i>Back To Bedlam</i> Atlantic
2	<b>DIDO</b> <i>No Angel</i> Amla
3	<b>LEONA LEWIS</b> <i>Spirit</i> Syco Music
4	<b>DAVID GRAY</b> <i>White Ladder</i> East West
5	<b>THE BEATLES</b> 1 Apple
6	<b>DIDO</b> <i>Life For Rent</i> Cheeky
7	<b>COLDPLAY</b> <i>A Rush Of Blood To The Head</i> Parlophone
8	<b>KEANE</b> <i>Hopes And Fears</i> Island
9	<b>SCISSOR SISTERS</b> <i>Scissor Sisters</i> Polydor
10	<b>TAKE THAT</b> <i>Beautiful World</i> Polydor
11	<b>COLDPLAY</b> <i>X&amp;Y</i> Parlophone
12	<b>COLDPLAY</b> <i>Parachutes</i> Parlophone
13	<b>NORAH JONES</b> <i>Come Away With Me</i> Parlophone
14	<b>SNOW PATROL</b> <i>Eyes Open</i> Nonesuch
15	<b>EMINEM</b> <i>The Marshall Mathers LP</i> Interscope
16	<b>ROBBIE WILLIAMS</b> <i>Swing When You're Winning</i> Chrysalis
17	<b>KINGS OF LEON</b> <i>Only By The Night</i> Hand Me Down
18	<b>ROBBIE WILLIAMS</b> <i>Greatest Hits</i> Chrysalis
19	<b>AMY WINEHOUSE</b> <i>Back To Black</i> Island
20	<b>ROBBIE WILLIAMS</b> <i>Sing When You're Winning</i> Chrysalis
21	<b>DUFFY</b> <i>Rockferry</i> ABX
22	<b>ROBBIE WILLIAMS</b> <i>Escapology</i> Chrysalis
23	<b>KAISER CHIEFS</b> <i>Employment</i> B-Unique/Polydor
24	<b>TAKE THAT</b> <i>The Circus</i> Polydor
25	<b>ABBA</b> <i>Gold - Greatest Hits</i> Polydor
26	<b>THE KILLERS</b> <i>Hot Fuss</i> Vertigo
27	<b>GREEN DAY</b> <i>American Idiot</i> Reprise
28	<b>RED HOT CHILI PEPPERS</b> <i>By The Way</i> Warner Bros
29	<b>CHRISTINA AGUILERA</b> <i>Stripped</i> RCA
30	<b>MAROON 5</b> <i>Songs About Jane</i> ABX
31	<b>JUSTIN TIMBERLAKE</b> <i>Justified</i> Jive
32	<b>TAKE THAT</b> <i>Never Forget - The Ultimate Collection</i> RCA
33	<b>TEXAS</b> <i>The Greatest Hits</i> Mercury
34	<b>KATIE MELUA</b> <i>Call Off The Search</i> Dramatico
35	<b>CRAIG DAVID</b> <i>Born To Do It</i> V&A
36	<b>MOBY</b> <i>Play</i> Rude
37	<b>MICHAEL JACKSON</b> <i>Number Ones</i> Epic
38	<b>PINK</b> <i>Missundaztood</i> Arista
39	<b>STEREOPHONICS</b> <i>Just Enough Education To Perform</i> V2
40	<b>AVRIL LAVIGNE</b> <i>Let Go</i> Arista
41	<b>SNOW PATROL</b> <i>Final Straw</i> Fiction
42	<b>WESTLIFE</b> <i>Unbreakable - The Greatest Hits - Vol 1</i> V2
43	<b>WILL YOUNG</b> <i>Friday's Child</i> V2
44	<b>EVA CASSIDY</b> <i>Songbird</i> Blix Street
45	<b>GORILLAZ</b> <i>Demon Days</i> Parlophone
46	<b>KYLIE MINOGUE</b> <i>Fever</i> Parlophone
47	<b>WESTLIFE</b> <i>Coast To Coast</i> RCA
48	<b>QUEEN</b> <i>Greatest Hits I II &amp; III</i> Parlophone
49	<b>WHITNEY HOUSTON</b> <i>The Greatest Hits</i> Arista
50	<b>REM</b> <i>In Time - The Best Of 1988-2003</i> Warner Bros
51	<b>KT TUNSTALL</b> <i>Eye To The Telescope</i> Reflex
52	<b>SUSAN BOYLE</b> <i>I Dreamed A Dream</i> Syco Music
53	<b>DANIEL BEDINGFIELD</b> <i>Gotta Get Thru This</i> Polydor
54	<b>MADONNA</b> <i>Music</i> Maverick
55	<b>ROBBIE WILLIAMS</b> <i>Intensive Care</i> Chrysalis
56	<b>BLACK EYED PEAS</b> <i>Elephunk</i> ABX
57	<b>RIHANNA</b> <i>Good Girl Gone Bad</i> Def Jam
58	<b>MIKA</b> <i>life In Cartoon Motion</i> Columbia/Sony
59	<b>ELVIS PRESLEY</b> <i>Elvis - 30 Number 1 Hits</i> RCA
60	<b>KELLY CLARKSON</b> <i>Breakaway</i> RCA
61	<b>EMINEM</b> <i>The Eminem Show</i> Interscope
62	<b>IL DIVO</b> <i>Il Divo</i> Syco Music
63	<b>ENRIQUE IGLESIAS</b> <i>Escape</i> Interscope
64	<b>JAMES MORRISON</b> <i>Undiscovered</i> Polydor
65	<b>RAZORLIGHT</b> <i>Razorlight</i> Vertigo
66	<b>JACK JOHNSON</b> <i>In Between</i> DreamWorks/Real Gone Music
67	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> Cuffin
68	<b>EITON JOHN</b> <i>Greatest Hits 1970-2002</i> Mercury
69	<b>SCISSOR SISTERS</b> <i>Ta-Dah</i> Polydor
70	<b>THE KILLERS</b> <i>Sam's Town</i> Vertigo
71	<b>USHER</b> <i>Confessions</i> Arista
72	<b>ROD STEWART</b> <i>The Story So Far - Very Best Of</i> Mercury
73	<b>LADY GAGA</b> <i>The Fame</i> Interscope
74	<b>THE KOOKS</b> <i>Inside In/Inside Out</i> V2
75	<b>THE DARKNESS</b> <i>Permission To Land</i> MCA/Universal
76	<b>BLUE</b> <i>One Love</i> Interscope
77	<b>GABRIELLE</b> <i>Dreams Can Come True - Greatest Hits</i> EMI
78	<b>LINKIN PARK</b> <i>Hybrid Theory</i> Warner Bros
79	<b>OASIS</b> <i>Stop The Clocks</i> Big Brother
80	<b>FRANK SINATRA</b> <i>My Way - The Best Of</i> Epic
81	<b>RONAN KEATING</b> <i>Ronan</i> Polydor
82	<b>MADONNA</b> <i>Confessions On A Dance Floor</i> Warner Bros
83	<b>WESTLIFE</b> <i>Face To Face</i> V2
84	<b>ARCTIC MONKEYS</b> <i>Whatever People Say I Am... Domino</i> Domino
85	<b>FAITHLESS</b> <i>Forever Faithless - The Greatest Hits</i> Cheeky
86	<b>KATIE MELUA</b> <i>Piece By Piece</i> Dramatico
87	<b>EVANESCENCE</b> <i>Fallen</i> Epic/Sony
88	<b>PINK</b> <i>I'm Not Dead</i> LaFace
89	<b>EMINEM</b> <i> Curtain Call - The Hits</i> Interscope
90	<b>COLDPLAY</b> <i>Viva La Vida or Death And All... Friends</i> Parlophone
91	<b>BLUE</b> <i>All Rise</i> Interscope
92	<b>TRAVIS</b> <i>The Man Who</i> Interscope
93	<b>RONAN KEATING</b> <i>10 Years Of Hits</i> Polydor
94	<b>FRANZ FERDINAND</b> <i>Franz Ferdinand</i> Domino
95	<b>PUSSYCAT DOLLS</b> <i>PCD</i> ABX
96	<b>GABRIELLE</b> <i>Rise</i> Columbia
97	<b>U2</b> <i>How To Dismantle An Atomic Bomb</i> Island
98	<b>TRAVIS</b> <i>The Invisible Band</i> Interscope
99	<b>ANASTACIA</b> <i>Anastacia</i> Epic
100	<b>DAVID GRAY</b> <i>A New Day At Midnight</i> East West



**PICTURED ABOVE**  
From top: Leona Lewis's *Spirit* was the most successful album from the decade's TV-reality genre; Abba's enduring appeal ensured *Gold - Greatest Hits* spent 172 weeks in the chart - a total pipped only by The Killers' *Hot Fuss*; Take That's comeback album secured huge one-week sales tallies



Official Charts Company 2010.

### Best-selling artists of The Noughties Albums

1	<b>ROBBIE WILLIAMS</b>	26	<b>BOB DYLAN</b>
2	<b>WESTLIFE</b>	27	<b>MICHAEL BUBLE</b>
3	<b>COLDPLAY</b>	28	<b>SCISSOR SISTERS</b>
4	<b>TAKE THAT</b>	29	<b>BRITNEY SPEARS</b>
5	<b>EMINEM</b>	30	<b>RONAN KEATING</b>
6	<b>MICHAEL JACKSON</b>	31	<b>KEANE</b>
7	<b>THE BEATLES</b>	32	<b>JAMES BLUNT</b>
8	<b>MADONNA</b>	33	<b>NORAH JONES</b>
9	<b>OASIS</b>	34	<b>AMY WINEHOUSE</b>
10	<b>U2</b>	35	<b>REM</b>
11	<b>ROD STEWART</b>	36	<b>BLUE</b>
12	<b>DIDO</b>	37	<b>IL DIVO</b>
13	<b>RED HOT CHILI PEPPERS</b>	38	<b>ANDREA BOCELLI</b>
14	<b>ELVIS PRESLEY</b>	39	<b>BLACK EYED PEAS</b>
15	<b>DAVID GRAY</b>	40	<b>FOD FIGHTERS</b>
16	<b>STEREOPHONICS</b>	41	<b>GIRLS ALOUD</b>
17	<b>SNOW PATROL</b>	42	<b>ANASTACIA</b>
18	<b>PINK</b>	43	<b>KATIE MELUA</b>
19	<b>QUEEN</b>	44	<b>EITON JOHN</b>
20	<b>GREEN DAY</b>	45	<b>TRAVIS</b>
21	<b>THE KILLERS</b>	46	<b>PINK FLOYD</b>
22	<b>KYLIE MINOGUE</b>	47	<b>ABBA</b>
23	<b>KINGS OF LEON</b>	48	<b>LEONA LEWIS</b>
24	<b>WILL YOUNG</b>	49	<b>MUSE</b>
25	<b>SUGABABES</b>	50	<b>DAVID BOWIE</b>

### Top 100 By corporate group

COMPANY	TOP 10	20	40	100
UNIVERSAL	3	6	13	35
SONY	3	4	10	27
EMI	2	8	10	19
WARNER	2	2	5	13
INDIES	0	0	2	6

### Most weeks on Top 75 By artist

ARTIST	WEEKS
1	<b>COLDPLAY</b> 394
2	<b>MICHAEL JACKSON</b> 343
3	<b>ROBBIE WILLIAMS</b> 337

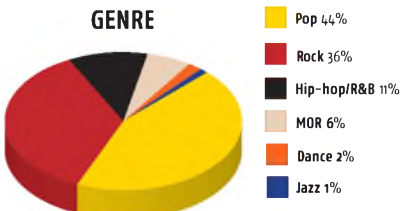
### Albums sales 2000-2009

YEAR	TOTAL
2000	134,695,507
2001	144,910,940
2002	149,178,638
2003	159,277,740
2004	163,405,658
2005	158,988,944
2006	154,099,265
2007	138,067,371
2008	133,643,773
2009	128,946,805

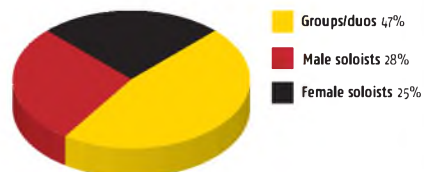
### TOP 100 BY COUNTRY OF ORIGIN



### TOP 100 BY GENRE



### TOP 100 BY TYPE OF ARTIST



NOTE: All data is copyright the Official Charts Company. All tables and computations are courtesy of Alan Jones.

# Features



# THE BRITS SPIRIT

Like most thirtysomethings, its beginnings were humble and unheralded, its teens troubled and awkward and its twenties fresh, dynamic and exciting. Now the Brits reaches 30 years of age as one of the biggest events and artist showcases in the music industry's calendar. MW chronicles its life...

## Events

By Johnny Black

**THE BRIT AWARDS, ABOUT TO CELEBRATE ITS 30TH ANNIVERSARY**, has become a cherished national institution, a must-see annual celebration of the most successful, enduring and innovative music being made in Britain. The spectacular 30th Brits show will be transmitted live on February 16 from Earls Court, with a stellar line-up that includes Lady GaGa, Robbie Williams and Lily Allen to name but a few.

"Actually, though," points out Jonathan Morrish, director of PR and corporate communications at PPL, "it didn't become the Brit Awards until the 10th show, in 1990."

He should know because he invented the name. Back then, Morrish's former boss, Paul Russell, was chairman of the British Record Industry Awards, and he asked Morrish to devise a snappy new monicker for the event. Aware that the Brit Trust had been founded in 1989 to oversee fund-raising for what would become the Brit School, Morrish felt "it was crucial to develop an umbrella name for the good works of the industry, so I suggested the Brits. My thinking was that it could tie everything together and would resonate much more with the public".

The story of the Brits, however, starts many years before it adopted the name now known to every music fan in the country.

The seed that would grow into the Brits was planted on October 18, 1977. Called the British Record Industry Britannia Centenary Awards, it was staged in Wembley

Conference Centre on a £25,000 budget. Officially, this event was a double celebration, marking the centenary of Thomas Edison's invention of sound recording and also the Queen's Silver Jubilee, but the organisers took the opportunity to hand out a bunch of awards and put on a live show that featured Cliff Richard, Procol Harum and, all the way from America, a briefly reunited Simon and Garfunkel.

Morrish, as luck would have it, was there. "It allegedly took CBS in America a lot of effort to persuade Simon and Garfunkel to do the show," he recalls. "They had gone their separate ways and were not, it was widely believed, on the best of terms." The unhappy duo performed the song Old Friends, only to be asked to perform it again because ITV had not managed to get a good enough sound recording.

It was another five years before Chris Wright, founder of Chrysalis Records, initiated the next step. "I had been to the Grammys several times and I felt we really needed something like that in Britain," he says. Taking the Grammys as his model, Wright put together the first British Record Industry Awards event, which he describes as "a black-tie dinner in the Grosvenor House Hotel in Park Lane, with no live performers and no TV coverage". Awards were handed out to Cliff Richard, The Police, Human League, Adam And The Ants and others, and it was deemed sufficiently successful to do it again in 1983 and 1984, thus initiating the unbroken run which continues to this day.

In 1985, still under the BRIA mantle, live performances were introduced. Tina Turner, Alison Moyet, Howard Jones and others entertained the crowd but Prince stole the night by striding up to accept his International Artist

award flanked by two enormous bodyguards.

The late Eighties, first under the chairmanship of John Deacon and then Paul Russell, saw the BRIsAs steadily increasing their TV ratings but, as Russell remembers, "The BBC, despite being incredibly supportive, couldn't or wouldn't pay hardly anything for the broadcast rights. Meanwhile the number of performers was growing, and production costs were growing so we needed more paying bums on seats."

Thus, in 1988, Russell took the plunge and moved the show from the Grosvenor House Hotel to the Royal Albert Hall. "We needed the UK's annual showcase musical event to be held at an instantly recognisable music venue," he explains. "We were starting to sell the TV show around the world, so having an internationally known venue helped."

In 1988, Russell (whose full-time job was managing director of Columbia) introduced a new award, the best international newcomer. "Everyone in the industry was clamouring for our artist Terence Trent D'Arby to perform but he couldn't unless he won something. He couldn't possibly beat our own international artist Michael Jackson - so a new category was born and thereafter it stuck. And many great artists went on to win it - not least Nirvana."

Despite the participation of some impressive live performers in 1989, including Mark Knopfler, Def Leppard and Gloria Estefan, the

**BELOW**  
Coldplay wow the crowd at last year's successful Brits Awards show

ALL AWARDS PHOTOS: JIM INTERNATIONAL





**PICTURED**  
The way they were: Mick Fleetwood and Sam Fox in 1989; Rob Dickins relaunched the Brits in 1993 and gets Suede on board; new Nineties presenters Richard O'Brien and Chris Evans; and the infamous Michael Jackson/Jarvis Cocker incident in 1996



autocue malfunction that derailed presenters Mick Fleetwood and Sam Fox reduced the show to a farce. Lisa Anderson, later to become executive producer of the Brits, was in the audience and recalled, "I was thinking this is so awful for the record industry. At the time, the BBC paid nothing for the show and it was universally regarded as a joke."

Meanwhile, a new Government initiative was about to radically change the nature of Britain's annual music awards show.

John Deacon, present chair of governors at the Brit School, recalls, "In the late Eighties the Conservative Government was looking for people to sponsor specialist schools, known as City Technology Colleges, CTCs. They approached various entrepreneurs, Richard Branson among them."

Branson then approached the BPI and suggested they might like to get involved in a school for the performing arts. "The BPI deliberated and concluded it was a good idea," says Deacon. "I don't think we entirely knew what we were letting ourselves in for."

At the same time as plans for the school were taking shape, The Brit Trust was established with a remit to raise funds from record-industry sources which could help pay for the school. All profits from the Brit Awards, £7m so far, go to the Trust, for onward transmission to the school and other charities, while a total of £13m has been donated by the Trust to various charities.

As John Craig, chairman of The Brit Trust, explains, "We have three strands of income, the MITs (Music Industry Trust Awards) the Brits and the Classical Brits. Apart from the Brit School, the main beneficiary of the Trust is Nordoff-Robbins Music Therapy, plus about 100 other worthwhile causes including things like Opera In Prison and Harry Shapiro's charity Drugscope."

The Brit School - Britain's only non-fee-paying Performing Arts School - opened in Croydon in October 1991, since when more than 8,000 students have passed through. "There's a couple of hundred new intake every

year," says Deacon. "Right now we've got a total of 920."

As explained earlier, it was during Paul Russell's tenure as chairman of the BRAs that the name of the event was finally changed to the Brits. "I take pride that in 1992 we were finally midweek primetime BBC at a music venue [Hammersmith Odeon] with a great brand called The Brits. I felt we had come a long way from the industry dinner at the Grosvenor House."

In 1993 Russell handed over the Brit Awards reins to Warner UK boss Rob Dickins whose first priority was to move the TV rights from the BBC to Carlton. "The BBC had never given us any money for the broadcast rights, so I went to Carlton and they came up with £75,000 which, at that time, was a major help to try and realign the show in the ways I envisaged."

Dickins felt that, despite the advances of the past, a radical shake-up was required. "I changed the venue to Alexandra Palace, changed the production staff and brought in Richard O'Brien from Rocky Horror Show as a presenter to give it a bit more personality."

For his first show, Dickins' greatest challenge was to find major acts who were willing to appear on the Brits, which had never recovered its status in the wake of what he calls "the 1989 debacle".

By sweetening the deal with an Outstanding Contribution Award, Dickins convinced Rod Stewart to reform The Faces and close the show. He used his friendship with Madness to have them fill the opening slot and even convinced hip up-and-coming band Suede to take part. "We got incredible reviews, ITV were really happy, the response was fantastic and suddenly a lot of the past was forgotten," he declares.

Dickins was still holding the fort in 1995 when, with Britpop in the ascendant, Blur and Oasis went head to head in the battle for Brits honours. Tony Wadsworth, the current BPI chairman, was sitting with Blur in Alexandra Palace on that night. "There was almost a feeling of disbelief from them," he recalls. "They knew Parklife was likely to win something. They probably

"We got incredible reviews, ITV were really happy and suddenly a lot of the past was forgotten..."

**ROB DICKINS ON THE 1993 BRITS**

## Grateful grapefruits Star turns at the Brits



**ROBBIE WILLIAMS**  
ON HIS 1998 BRITS DUET WITH TOM JONES



"There were a couple of things, a couple of factors that led to me having this career. One obviously was the song [Angels], the other one was an interview on Parky and the big one was the duet with Tom Jones."



**KYLIE MINOGUE**  
ON HER FIRST BRITS APPEARANCE IN 2002

"It just seems like a lifetime ago, it really does. 2002, but a magical moment really. It was an honour to do it, I'm glad it worked, I'm glad it was considered memorable and, yeah, it was great!"



**DAMON ALBARN**  
ON BLUR'S FOUR BRITS IN 1995

"We were given four Brit Awards, which changed our lives dramatically, forever and ever."



**JUSTIN TIMBERLAKE**  
ON HIS 2004 BRIT AWARDS

"They're very prestigious awards and it means something extra when you're not an actual Brit yourself."



**TINA TURNER**  
ON AN UNFULFILLED AMBITION

"Winning three Grammy awards was incredible but I would still like to win a Brit."



**PETER BUCK**  
ON REM'S 1992 INTERNATIONAL NEWCOMER BRIT AWARD

"The Brit Awards tended to recognise us before the records actually started selling, which was real nice."



**BJORK**  
ON ACCEPTING HER 1998 BEST INTERNATIONAL FEMALE BRIT

"I am a grateful grapefruit."



**FRAN HEALY**  
ON TRAVIS' TWO BRITS IN 2000

"They say that liquid paraffin is the best cure for constipation, but I think winning a Brit Award comes close."



**NELLY FURTADO**  
ON HER 2007 BEST INTERNATIONAL FEMALE BRIT

"God I'm excited, I'm thrilled... I've always wanted one of these. Seriously."

# 30

**BRIT AWARDS**  
with MasterCard  
**2010**



John Craig at the BRIT School with Her Majesty the Queen and Prince Philip, Duke of Edinburgh.



*"As Chairman of the BRIT Trust, I offer my heartfelt thanks to The BRIT Awards with MasterCard in raising over £11.2m over the past 30 years for charity. With our mission to 'support young people in music and education' we are delighted that so many worthy causes benefit. The BRIT Awards generosity grows every year with War Child and the Haiti campaign as 30th anniversary beneficiaries.*

*Good luck with the Show and here's to the next 30!"*

*John Craig OBE*

Main beneficiaries:





# Features



imagined they might win one or two. As the night wore on it was gradually dawning on them that they were becoming a phenomenon. In the end, they won four Brits, more than anyone else in one year."

Wadsworth pauses for reflection, then adds, "That was also the night Prince walked up on stage with 'Slave' written on his face. Later, Dave Rowntree, Blur's drummer, went up to collect their fourth award with 'Dave' written on his face. Blur obviously loved every second of it and that did start to change how the show was perceived. Winning a Brit was no longer regarded as uncool."

The first Earls Court show took place in 1996 "We've held the show in many venues but Earls Court is perfect," says long time Brits event director Maggie Crowe "It's conveniently located in west London near a lot of the record labels, it's three tube stops from Parliament if we have any MPs or ministers along, and the building itself is like a blank canvas on which you can create whatever you want."

Crowe goes on to point out that, "With 1,200 kids in the moshpit, which we have now, the artists are no longer playing in front of the stuffed penguins they once had to suffer, so they get a real response which spurs them on to a better performance."

That year also brought what many regard as the Brits moment to end them all, when Pulp's Jarvis Cocker decided to invade the stage while Michael Jackson was performing Earth Song, surrounded by children dressed in rags. Andy Prevezer, who was at that time the head of press for A&M Records, remembers, "We couldn't believe what we were seeing. Jarvis clambered on to the stage and started dancing around with his arms flailing. We were all mouth-agape. The word started going round the tables nearby and everybody started looking, but really it all happened so fast that a lot of people didn't even see it."

For many it was a glorious moment of spontaneous humour, but Creation Records boss Alan McGee thought otherwise. "I think Jarvis decided to co-opt the entire Brits by going up and dancing onstage with Michael Jackson, knowing full well he would get the biggest headlines of the entire Brits, which he did."

Running a close second to the Jacko-Jarvis fracas was the 1998 night on which Danbert Nobacon of Chumbawamba decided to leave Labour deputy prime minister John Prescott in no doubt about his feelings. Rob Dickins was sharing a table with Prescott, his wife



Pauline and a personal friend who had bought himself a new suit specially for the occasion

"Fleetwood Mac were on stage and they were brilliant," says Dickins. "You could see the Prescotts were having a great night. Suddenly, someone picked up the ice bucket, stepped on my wife's thigh to get onto the table, and threw the water, intending it to go over John Prescott but most of it went over my friend's new suit. John just went completely bananas and they had to hold him back from attacking this bloke."

With the Brits continuing to grow in both global stature and in the sheer size of the event it was decided in 2001 to exercise more control over the entire process by creating an in-house TV production unit, Brits TV, which is now headed up by Helen Terry, who first attracted public acclaim as a featured singer on early Culture Club hits. "I got into television because, when I was a singer, I had some very uncomfortable experiences of appearing on television," she reveals. "Musicians on TV are often treat-



ed as filler, but at the Brits we take the view that it's all about the artists."

Current Brits chairman and Sony CEO Ged Doherty points out that the event never stands still and that changes such as the move back to live shows and the introduction of a critics' choice award, are aimed at keeping it fresh and vital. "Being 'live' again has brought back an important edge to the show, it adds a lot to the excitement and build-up and makes it better for the audience," he reckons. "The critics' choice I'm very proud about - a chance to use the Brits platform to give a boost to a young artist's career. And it works - look at Florence + The Machine: critics' choice in 2009 to three main nominations in 2010 is a great achievement."

As well as exposing vibrant new acts, Doherty fully appreciates the Brits' role in boosting sales for more established artists. "I just need to look at one of my acts at Sony Music. Kings Of Leon had a big sales boost immediately after the 2009 show. We sold around 70,000 albums extra than we would have normally expected that week. Their fantastic performance on the night literally introduced them to a new, mainstream audience and the upside from that lasted all year and took them to superstar status. That's what the Brits can do. We sold a further million albums in 2009 after doing the same in 2008."

All of this is topped off with the Brits' contributions to charity, notably the Brit School which not only facilitates a path into music-related careers for hundreds of students but has even delivered up some genuine stars in the shape of former pupils including Katie Melua, Adele, Kare Nash and Leona Lewis, not to mention members of bands including The Kooks, The Feeling and Athlete.

"It's time to start being proud of our industry again," says Ged Doherty. "Let's be proud of the Brits."

**LEFT & ABOVE**  
Career multiplier: Florence + The Machine (left at the 2009 Brits) have gone from critics' choice to three-time nominees in a year while Kings Of Leon (pictured above with Brits chairman Ged Doherty) saw their sales and profile rocket after 2009's Brits performance

"It's time to start being proud of our industry again. Let's be proud of the Brits..."

**GED DOHERTY**

## The glitz of the Brits Five key shows in Brits history

**1977**

**The British Record Industry Britannia Centenary Awards, October 18**



The first serious attempt to establish an annual celebrity-driven British music business awards event took place in Wembley Conference Centre, with awards for Cliff Richard, Simon & Garfunkel and Procol Harum, all of whom performed live, and The Beatles, who didn't. Despite being judged a success, it would be another five years before the idea was tried again, this time under the name The British Record Industry Awards, at the Grosvenor House Hotel in London.

**1985**

**The British Record Industry Awards, February 11**



The first three BRIA events featured no live acts and were not broadcast, but things moved up a gear in 1985 when performances by Tina Turner, Howard Jones, Alison Moyet and others were broadcast live to the nation by the BBC. Awards were won by Wham!, Prince, Sade and, to the chagrin of

Aunty Beeb, Frankie Goes To Hollywood, whose sexually-explicit chart-topper Relax had been banned by the corporation.

**1993**

**The Brit Awards, February 16**

With this show, climaxed by a live performance from a specially reformed Rod Stewart and The Faces, incoming Brits chairman Rob Dickins radically revamped the format, switched broadcasters to Carlton and moved venue to Alexandra Palace. BBC viewing figures had declined after 1989 when 9.5m had tuned in and watched presenters Mick Fleetwood and Sam Fox fall foul of a broken autocue. With no script, the hapless pair ploughed on but could not salvage a show whose thread was comprehensively lost. Over the next couple of years the Brit Awards entered a doldrums from which it did not emerge until this 1993 triumph put it back on track.

**1995**

**The Brit Awards, February 20**

With Britpop in the ascendant, and the rivalry between Blur and Oasis growing, the 1995 Brits marked a turn-

ing point in the show's credibility when it became clear that both bands took winning their awards seriously. An event which, just a few years earlier, was being shunned by hip young acts had clearly now been taken to the hearts of the nation's two hippest bands and, as a consequence, to the hearts of their legions of fans. 1995 saw credibility further bolstered by the creation of a new, expanded and more transparent voting system, the Voting Academy, comprising 500 individuals from all across the music business.

**2001**

**The Brit Awards, February 26**



The formation of the BPI's own in-house TV production company, Brits TV, ushered in a new era in which the Brit Awards was finally in complete control of the entire process of creating the show. The independent company Initial TV, founded by industry veteran Malcolm Gerrie, had done a fine job of producing the show for many years, but an in-house company offered not just tighter control but significant cost-savings and thus increased donations for the Brits charities.

# Features

**BRIT AWARDS**  
2010



**PICTURED**  
Take That fly out of the Earls Court roof on a flying saucer during the 2009 Brits. All very well for the performer and viewers – but it certainly created something for the health and safety people to think about...

It's a night out for many, but for the Brits organisers that single evening takes a full year of preparation

## A YEAR IN THE LIFE



**ABOVE**  
Behind the scenes: Helen Terry of Brits TV and Nigel Nathan of Earls Court

“Take That elected to fly out of the roof. That brought on a flurry of risk assessments...”

**NIGEL NATHAN,  
EARLS COURT**

**THE BRIT AWARDS** is, of course, a one-night-only affair.

However, anyone paying attention to the ease with which the whole production flows, the clarity of the sound mix, the quality of the sets and the meticulously-executed camera work, knows it did not all come together in 24 hours.

In fact, work on the next show starts almost as soon as the previous one ends. “Every year we have a very thorough post-mortem,” says BPI chairman Tony Wadsworth. “We basically tear the show to pieces and try to learn from anything that wasn’t as good as it could be so that next time we can make it better.”

“Me and my team work on it all year,” says Brits event director Maggie Crowe. “Even through the summer we’ll be cleaning databases.”

Designer Mark Fisher of Stufish – the man behind stunning stage sets for The Rolling Stones, Pink Floyd and U2 – says, “Quite often, thinking about the design kicks off as soon as the previous show finishes but the 2010 one didn’t really get going until last summer. Even then we had a bit of a false start, because we did an idea which seemed good at the time but then when we looked at it again in September we realised we must have been out of our fucking minds.”

Come September, Brits TV producer Helen Terry starts mapping out the shape of the next show. “Before I even know who the artists will be, I spend two weeks doing the maths so I can put together a running order for the show, and that becomes the steel spine of the show. It dictates how long we will have between acts, how we will get things turned around... if you don’t have that structure you can’t get creative and have fun.”

From September through to March/April things become more formalised as all interested parties attend a monthly Brits Committee planning meeting. “Every year there’s lengthy debate in the Committee over who gets booked to play,” laughs Crowe. “That’s always fascinating. We have Ged Doherty in the chair, and the four majors are represented, plus Ben Beardsworth, MD of XL Recordings, and Julian Wall who represents the indie labels at the BPI. And when that’s over we start deliberations about the host.”

“I made my first artist bookings for 2010 last October,” says Helen Terry, “but it was January before we started having serious discussions about what equipment or set dressing they might like to bring with them.” Some artists, inevitably, are more demanding and exacting than others, and Terry has to fend off those who want to bring, for example, their own desks. “We’ve got the best equipment and great people to run it,” she insists.

Nor can artists simply pitch up on the day with exotic props. “If they want their own set dressing ideas, we have to construct it because there are all sorts of health and safety and insurance provisions. We’re responsible for every item that goes on that stage. So an artist can come to us with ideas and we will work with them to have those ideas fabricated.”

Nigel Nathan, MD at Earls Court, recalls how, “Last year, Take That elected to fly out of the roof of Earls Court in a purpose-made flying saucer. That brought on a flurry of risk assessments and paperwork from those who have to worry about such things – but there was no shortage of female volunteers to escort the band up to the roof for the start of their ‘flight’.”

Fisher had a revised design worked out by the end of November. “Then we produce visualisations of it which go to Helen Terry and then hopefully she approves it but, once that’s done not much else can happen because they’re still trying to pin down the acts and sort out the running order.”

Then Fisher and his art director Nicoline Refsing bring in scenery builders – Blackfriars Studio in London and Steel Monkey in Bristol – who turn their drawings into real objects designed to fit into the existing structure at Earls Court. And the theme for this 30th anniversary set? Energy and time.

It is usually Christmas before Fisher’s team can start talking to managers about what their artists are planning to do on stage. Show content begins to go public in early December when the Critics’ Award winner is announced, followed by a period of intense frustration all round when the Christmas break slows progress to a halt. The new year sometimes brings a carefully controlled trickle of teasers and name-drops before the announcement of Brits nomi-

nations in mid-January

Payne and Gunter, the Brits’ caterers, are gearing up by this point. “Timing is everything” states mobilisation manager John Jackson. “Timing and logistics.” With a team of about 650 specialist staff – chefs, waiters, washers-up and more – to recruit and truckloads of equipment and foodstuffs to deliver, Jackson runs his operation like a military exercise. “With about 4,000 covers,” he explains. “The Brits is probably the biggest annual dinner held in this country. We’ll use 12km of glasses if you laid them end to end. Something on the order of 8,000 bottles of wine will be served, 7,500 kilos of ice for the bars, 3,500 eggs, a thousand mini-loaves of bread...”

As the transmission date approaches, explains Helen Terry, her team begins to expand with the addition of, for example, camera crew grips and catering. “The core team though, is no more than eight,” she says, adding, “Whereas the European Music Awards has 55.”

As the big day approaches, the once empty shell of Earls Court begins to fill and literally hundreds of tradesmen, labourers and assorted techies swarm in through the doors. “We offer the only central London venue large enough to accept the Brits’ 5,800m<sup>2</sup> terrace complete with 450 tables offering dinner to 4,500 guests, 1,000 standing in ‘the pit’, plus 4,800 seated on levels two and four, as well as its massive 1,600m<sup>2</sup> stage,” says the cavernous venue’s Nigel Nathan. “And then we still have the space and flexibility to accommodate all the backstage elements including artist dressing rooms, lounge, bar, outside broadcast vehicles, temporary kitchens and the after-show party.”

This year the show will be hosted by Peter Kay, there will be a wacky Brit-style collaboration between Dizzee Rascal and Florence Welch (of The Machine fame), and appearances by Cheryl Cole, Lady GaGa, Kasabian, JLS, Robbie Williams and Jay-Z.

And when it is all over, Helen Terry and her harassed crew will let their collective hair down at that aforementioned after-show. “No, that’s what we don’t do,” she laughs. “We’re like one big dysfunctional family and we tend to stick together. We’ll just all have a drink together and then head for home.”

To be followed shortly after by the post-mortem...

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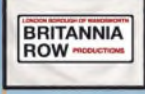
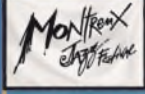
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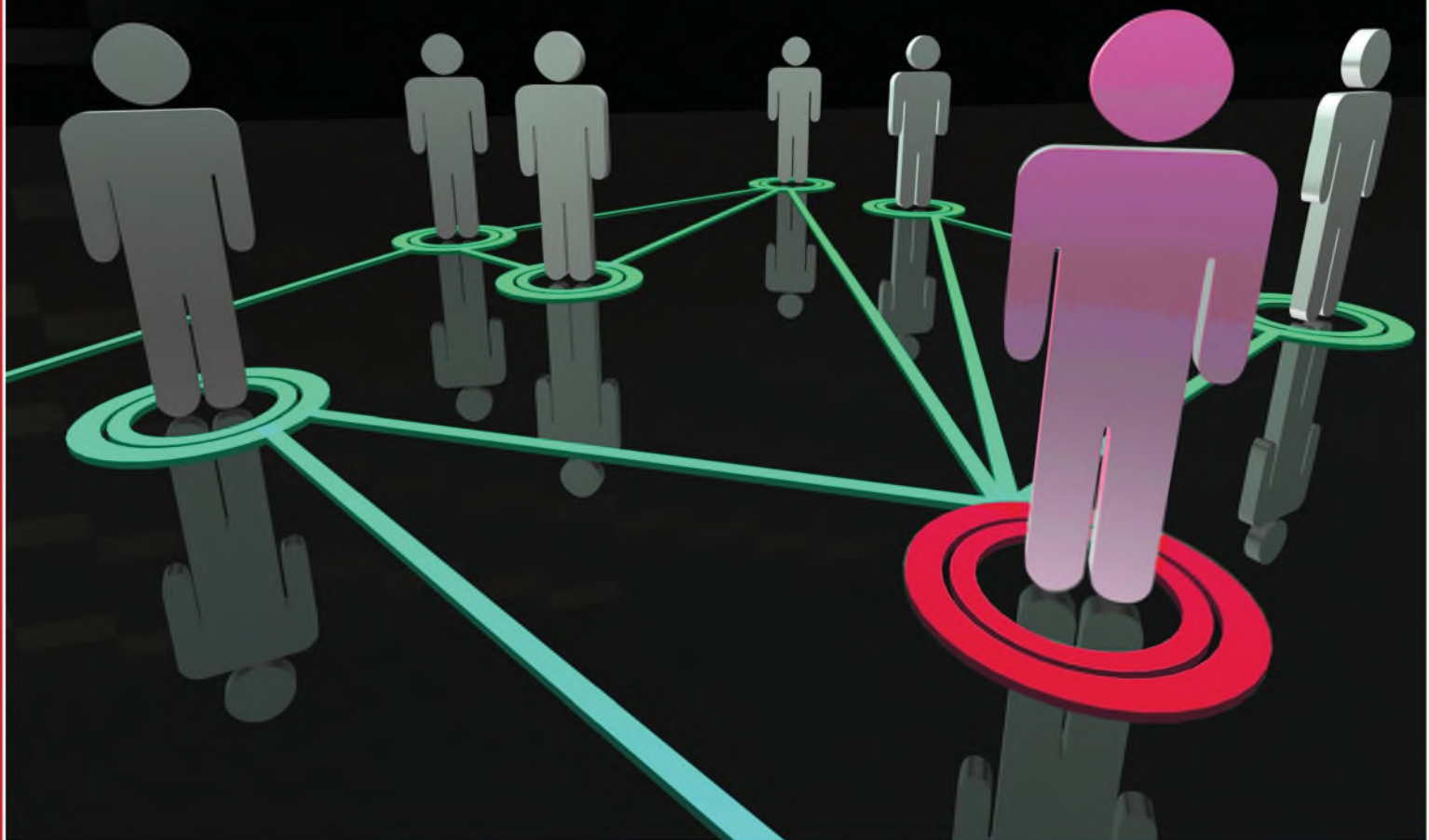
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# THE SOUTH IS RISING

As country of honour at this week's Midem, South Africa will be showcasing its national music industry and a burgeoning roster of homegrown talent. And with the 2010 FIFA World Cup providing another spotlight for South African music, the nation's artists are preparing for a big year



## International

By Lloyd Gedge

**THE GLOBAL ECONOMIC DOWNTURN** may have hit the South African economy hard in 2009, but one sector that defied the downward sales trend during the last financial year was local music.

Between December 1, 2008 and November 30, 2009 local music racked up 395m sales, a 3% increase on the previous year.

While international music sales in South Africa were down by 7.4%, resulting in a net decrease of 2.9%, it is evident that the popularity of local South African music remains as strong as ever.

"In light of the recession and piracy, this is a terrific result," says Irving Schlosberg, the managing director of EMI South Africa and the former chairman of the Recording Industry of South Africa (Risa).

"Generally speaking the industry did better than what was anticipated in the current economic climate," says David DuPlessis, the head of Risa who adds that the South African Music Awards (SAMAs) have seen a record number of entries.

However, the hard facts are that international music sales in South Africa have fallen by 18% since 2007 with piracy and the growing move towards digital sales hitting the hardest.

Industry figures including Sony Music South Africa director Sean Watson and Arthur Goldstuck of technology research company World Wide Worx believe the local success has remained high because of the incredibly low rate of broadband penetration in the country.

Only 11% of South Africa's 5.3m population have internet access with the remainder facing a massive barrier to entry regarding the digital download market. And of digital sales in 2008, 85% of them were sold via mobile phone rather than online.

Goldstuck argues that the reasons for this are twofold. He says South Africa's record labels have not had the vision to develop a viable download market and that instead the ringtone market in the country is a very mature and well-established industry.

He points out that for a very long time, cassettes were the dominant technology in the South African music market because CD technology was too expensive for many users. The jump to CDs has occurred only recently and this has had a knock-on effect with the general slow migration to a digital market, while the established ringtone industry "has



### RIGHT

First Johannesburg, then the world: BLK JKS secured an international deal last year

### BELOW

On safari: indie label Just Music is hoping to sell pop-rock four-piece Zebra & Giraffe during its trip to Midem

been mature for over a decade now in South Africa", says Goldstuck. "The guys marketing and selling ringtones have refined their business model."

Watson, who recently joined Sony Music SA after running the SAMAs for five years, says the bar for South African music is continually being raised as he witnessed from the increasing quality of the SAMA entries each year.

"South African music is now operating from a strong enough base to stay relevant internationally," he says.

Schlosberg is positive that 2010 is going to be a boom year for the South African music industry with the 2010 FIFA World Cup being held in the country while its role as country of honour at Midem is also set to turn the spotlight on local music.

Glenn Masokoane from the South African Department of Arts and Culture says the Midem role places South African music in its proper context as "a significant global player in the world's music industries".

Masokoane, who has been integral in preparing South African involvement at Midem, says there will be a

broad genre mix presented at the trade show. With local stars like Thandiswa Mazwai, Tidal Waves, Zulu Boy and DJ Black Coffee set to hit the stage at Midem, South Africa's star will be shining bright.

Business Arts South Africa CEO Michelle Constant says the country-of-honour status at Midem is a huge opportunity. "It shifts in a way the idea of what pop music is perceived to be and that is kind of sexy," says Constant. "Pop music as it comes from Africa is a very different thing. Some of the greatest pop music comes from here."

"Hopefully this showcase will dispel the myth that only world music and choirs come out of South Africa," says Karl Anderson, founder of leading independent label Just Music. "We also produce some wonderful rock, pop, urban and dance acts."

Anderson's point is relevant, with two Just Music acts securing international deals in 2009: afro-rockers BLK JKS signing to Secretly Canadian and alternative-pop outfit Dear Reader to City Slang.

Other local artists who have inked



international deals include DJ Mujava who put out a record on the Warp label in 2008 and Spoeck Mathambo who has signed a deal with BBE for his debut solo album.

Anderson says his priority for Midem is to secure international licensing deals for his other South African acts, pop-rock band Zebra & Giraffe and electro outfit Flash Republic.

He believes the balance of power in South African music is shifting to the independent sector. "Many of South Africa's most successful artists such as The Parlotones, Zebra & Giraffe, aKing, Flash Republic and Kurt Darren are signed to independents," he says.

Essential Distribution director Nathan Adams agrees that South Africa offers up many opportunities in the music industry. "The influence of local record companies and artists/producers is already being felt overseas and can only grow through the exposure of this year's World Cup," says Adams.

Ghetto Ruff founder Lance Stehr is another ambitious independent label boss who is hoping to break his urban act Jozi internationally.

"The urban market is where we need to compete; we need to be competing against the likes of Jay-Z, Beyoncé and Black Eyed Peas. That is where the money is going to flow into the country, not through winning a Grammy for a gospel choir," says Stehr.

Stehr is in the process of relocating Jozi to the US and has star producers Pete Martin in the



"Local success has remained high because of the low rate of broadband penetration..."

ARTHUR GOLDSTUCK  
WORLD WIDE WORX



UK and Gordon Williams in the States busy remixing some of Jozi's tracks.

"What we need here are the right producers to interact with the right artists," says Stehr.

Carel Hoffman of Oppikoppi Productions says that there is no doubt that South Africa has the talent but breaking internationally is still tough.

"Overseas there are millions of people all trying to hit the same small target of success," says Hoffman. "In some ways we have a bit of leeway in the fact that we have a different story to tell."

"Vusi Mahlasela, Hugh Masakela, Tidal Waves and The Parlotones are all touring and earning a decent income overseas," says Hoffman. "It is just expensive and tricky to get in."

Masokoane believes there is an abundance of talent in South Africa that is export ready.



"BLK JKS, Lira, Thandiswa Mazwai and the Gang of Instrumentals are all export-ready musicians, who are already doing the rounds in the international arena," says Masokoane. "On the whole, export-ready artists are those that provide world audiences with something that is distinctly South African."

"A lot of artists have started making inroads overseas," says Da L.E.S. from Johannesburg hip hop outfit Jozi, who will be performing at Midem.

Jozi toured the US last year and the incredible reception they received has fired them up to make the most of the opportunities they receive overseas.

Da L.E.S. says the band plans to show the world what South African hip hop offers. "2010 is the year where there will be a lot of focus on South Africa," he says. "Music-wise, people will be interested to see what South Africa has to offer."

PICTURED  
Indie promise:  
some of South  
Africa's hottest  
acts, from far left:  
The Parlotones,  
aKing and Flash  
Republic

## Awesome Africa South African labels look to license acts to international industry at Midem

"Nothing short of awesomeness" is how Southern Pulse's Leon Retief describes South Africa's country-of-honour status at Midem 2010.

As one of South Africa's respected artist management professionals, Retief has been instrumental in helping the country's premier reggae act Tidal Waves tour Europe on a regular basis.

Now Tidal Waves and numerous other talented artists such as Thandiswa Mazwai, Zuluboy and DJ Black Coffee will be showcasing their musical talents in Cannes. Over 15 different groups, bands and DJs will be performing on the opening night at the 44th Midem across two stages.

The opening-night party will include a live performance by legendary South African songwriter Vusi Mahlasela. Glenn Masokoane from the South African Department of Arts and Culture says that South Africa's showcase at Midem is aimed at providing a broad mix of genres and a taste of what South African music is all about.

Antos Stella, who runs SA independent label AS Entertainment and is also the project manager for the South African delegation to Midem, says that artists and young independent record labels will have a great opportunity to interact with the global music industry.

Numerous independent labels from South Africa are making the trip to try and license their artists internationally.

Lance Stehr from indie label Ghetto Ruff believes his band Jozi, who will be performing on the opening night, have a huge shot at making a global impact.

Just Music's Karl Anderson says Midem is vitally important to his label and this year he will be trying to

license three key South African acts in Zebra & Giraffe, Flash Republic and Locnville.

"There is an undertone of excitement currently because of the soccer World Cup and everyone hopes this brings recognition to their artists," says Retief. "Government is also spending a rather large amount on SA music as the country of honour at Midem 2010."

Award-winning artist Thandiswa Mazwai is really excited about performing at Midem, but admits it must have been difficult to decide who would attend.

"There are a lot of great bands in South Africa, but I am glad to see that Tidal Waves are playing, they are one of my favourites," says Mazwai. "This is a great opportunity for the world to see what South Africa is all about."

Mazwai along with Mahlasela, Themba Mkhize (right) and Angeliqe Kidjo (left) will be some of the artists that taking part in the Miriam Makeba tribute concert that will take place at the Carlton Hotel on January 26.



### SOUTH AFRICA AT MIDEM

Sunday, January 24

Press Conference: Blue Lounge

11:00-12:00

Keynote Address by Minister of Arts and Culture Minister Ms.Lulu Xingwana

The Music Industry Conference: Auditorium K, Level 4

15:00-17:00

The SA Opening Night Party at the Martinez

20:00-23:30

### ACOUSTIC STAGE

Maletangwao Cultural Troupe

Tidal Waves

Lira

Wouter Kellerman

Vusi Mahlasela (right)



### BALLROOM STAGE



Themba Mkhize band and Zulu Boy

Themba Mkhize band and the tribute to the legends

Themba Mkhize band and Kurt Darren

Themba Mkhize and Nothembi

Jozi

The Parlotones

Thandiswa Mazwai

SA DJs will be playing in between sets

### Tuesday, January 26

Tribute to Miriam Makeba: Carlton Hotel at 20:00

Opening Song: Mngoma (Accapela)

Themba Mkhize band and Thandiswa Mazwai

Zenzi - three songs

Themba Mkhize band, Vusi Mahlasela and Angeliqe Kidjo

midem

# CAPE OF GOOD HOPE

Introducing a new breed of South African artists who stand on the brink of global recognition



**WHILE SOUTH AFRICAN MUSIC** may still be most often associated with legends like Hugh Masekela, Miriam Makeba and the Mahotella Queens, there is a new vibrant breed of young artists staking a claim for international attention.

Creativity in South African music is at an all-time high and it is only a matter of time before South Africa's new generation of musical artists break into the global mainstream.

The signs are already there with afro-rockers BLK JKS touring the world to huge acclaim in 2009 and MC Ben Sharpa playing Glastonbury after being discovered by BBC Radio 1 DJ Mary Anne Hobbs.

So, with a new decade ahead of us, we present 10 South African acts to watch in the coming years.



## BLK JKS

South Africa's biggest music success story of the decade - four young men (above) from Spruitview and Soweto playing a hybrid sound that incorporates psychedelic afro-rock and dub-metal manage to garner attention overseas and end up signed to one of America's hippest independent labels, Secretly Canadian. The Mystery EP and debut album *After Robots* followed and have caused quite a stir at home and internationally, with the band touring the world to spread their message.

## SPOEK MATHAMBO



Spook Mathambo is one of the most talented MCs to hail from South Africa. As a member of electro outfit Sweat X, Mathambo has toured around the world and collaborated with numerous producers. Back home he has launched a new project named Playdoe with DJ Sibot and appeared on electro artists Joao Orrechia's new album *Hands & Feet*. At the moment he is busy working on his debut solo album, which will be released on international independent label BBE.

## ZULUBOY



Blending maskandi rhythms with socially-aware hip-hop, Zuluboy has generated a huge local following as well as international attention with tours to North America and Europe already under his belt. His second album *iNqolobare*, which means "grain hut", features great performances from Afro-soul artist MXO and maskandi star Bhekumuzi

Luthuli. Lyrics that talk about the plight of migrant workers and responsible parenthood are just some of Zuluboy's thoughts from the streets.

## THANDISWA MAZWAI



Earning her stripes in seminal kwaito outfit Bongo Muffin, Mazwai's star really began to burn bright when she released her debut solo album *Zabalaza*. On a pilgrimage back to her Transkei birthplace, Mazwai married the traditional harmonies of Xhosa chants with genres such as jazz, gospel, kwaito and reggae. It earned her a SAMA in 2004 for best female artist and ever since she has been hailed as the new South African Miriam Makeba.

## BEN SHARPA

Born in Soweto in 1979, Ben Sharpa relocated to Chicago with his family a few years later in a bid to escape Apartheid. Growing up in exile was tough but Sharpa took solace in hip hop. Returning to South Africa in 1993, just before the country's first democratic elections, Sharpa established himself in the underground scene, forming popular acts like *GroundWorks* and *AudioVisual*. His rhymes speak of the social conditions that people endure to grind out a living. In 2007 after being touted by BBC Radio 1 DJ Mary Anne Hobbs, Sharpa toured the UK and played the annual Glastonbury festival. Signed to South African hip-hop label Pioneer Unit, Sharpa's star is on the rise.



## DJ MUJAVA



DJ Mujava certainly does not lack talent or drive. When he began programming his own beats in the Atridgeville Township outside Pretoria, Mujava roped in South Africa's minibus taxi drivers to help spread the word by giving them free music to play while on the road. The result found people pounding on his township door demanding more. The next move was to set up a production company and once he had met Cry, a gospel producer, House Therapy Productions was born. While producing local hip-hop and gospel records, Mujava put out five solo albums. Then through Sheer House he managed to get an international deal with Warp who released his *Township Funk* record in 2008.

## TIDAL WAVES



Rallying behind their chant "original music for original people", Tidal Waves are South Africa's premier reggae outfit. Blending roots-reggae, ska, dub and rock with traditional styles like maskandi and mbaqanga, Tidal Waves' music is a true reflection of the multi-cultural rainbow nation that is South Africa. Through hard work and constant touring, Tidal Waves soon made the jump to international act spending five to six months of the year touring Europe, particularly in Belgium, Holland and Italy. Tidal Waves' live act is something not to be missed and their new album *Manifesto*, released at the tail end of 2009, is among their best work to date. Catch them at Midem 2010.



## DEAR READER

Originally named Harris Tweed, the Johannesburg band (above) had to change names in between their debut album and their follow-up release after the Harris Tweed Authority in Scotland set lawyers upon them. However, the name change seemed wholly appropriate as the band's second album, *Replace Why With Funny*, produced by Brent Knopf of indie band Menomena, revealed a wholly new sound. A deal with City Slang followed and soon Dear Reader were touring Europe. Their sound, which is lush, adventurous, hook-laden pop, has earned them many devoted fans in South Africa and abroad.

## JOZI



Featuring legendary Prophets of Da City member and award-winning R&B artist Ishmael, Jozi is at the forefront of South Africa's commercial hip-hop market. Joining him on stage is producer Bongani Fassie, son of the late Brenda Fassie. The group is rounded up by two young talented vocalists in Les and Crazy Lu. Having toured the US last year, Jozi are looking to up the ante and are promising a spirited live showcase at Midem. Their new album *Wildlife* is receiving rave reviews back home, while Ishmael's solo album *On The Edge* has garnered some significant praise, too.

## DJ BLACK COFFEE



Kwazulu-Natal's Black Coffee began playing in 1994, while still at school. However, it was his participation in the 2003 Red Bull Music Academy, which gave him a leg up in Johannesburg. After he worked as a producer and DJ, his hard work has paid off with a SAMA for the best dance album in 2006. Having crafted remixes for everyone from Thandiswa Mazwai to Busi Mhlongo, he could now be put in the running for further accolades through his new album. DJ Black Coffee will be showcasing his skills at Midem in 2010.



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**SOUTH AFRICA : Country of honour at MIDEM 2010**

# A NEW FORM OF LIVE AID

Leading lights in South Africa's music industry are calling for bigger and better live-music venues



**RIGHT**  
City limits: The Bassline is one of the few Johannesburg venues to cater for audiences of 1,000

**WHETHER IT IS THE PSYCHEDELIC AFRO-ROCK OF BLK JKs**, the reggae groove of Tidal Waves, the Zulu blues of Bust Mhlongo or the alternative pop of Dear Reader, South Africa has a lot to offer the curious live music fan.

But the country has a shortage of quality live music venues with decent sound and many industry players interviewed by *Music Week* believe the lack of a live music infrastructure is holding back their country's music industry.

There is a lot of optimism that the 2010 FIFA World Cup will deliver a whole range of new opportunities for South African musicians to showcase their music in a live setting, but most feel that a lot more investment is needed to fire up South Africa's live music scene.

Top priorities include upgrading PA systems in current venues and investment in medium-sized venues (those catering for audiences of between 500 and 1,000 people). While Johannesburg has popular live venues such as 1,000-capacity The Bassline and the Coca-Cola Dome, which has a maximum capacity of 18,000, the majority of live-music venues in the city are built for crowds of 200 to 300.

"Johannesburg has several half decent venues and a couple of larger spaces," says former venue owner and promoter Gil Hockman. "But in relation to its size and economic capacity it is profoundly under-developed."

Independent label owner Karl Anderson from Just Music agrees: "We desperately need some quality and



purpose-built 500-1,000-capacity live venues in Johannesburg, Cape Town and Durban," he says.

Key Johannesburg venues include The Bohemian, Back 2 Basix, The Radium Beer Hall and House of Nsako. While all of these host live music throughout the week, they are generally a platform for up-and-coming artists rather than established South African acts.

Hockman argues that Cape Town has a much better live-music circuit by comparison. "The only city with a half decent set up is Cape Town where there are three dedicated venues and a handful of bars and restaurants which host live music, all within a 10-minute drive of each other," says Hockman.

Leading Cape Town venues include The Mercury Lounge, The Assembly and Zula Sound Bar (logo,

right). However, Hockman points out that Cape Town does lack a venue that can cater for a crowd between 1,000 and 3,000 people.

As for the rest of the country, "you could probably count the number of venues without removing your other mitten," jokes Hockman.


Carel Hoffman, founder of Oppikoppi, South Africa's premier music festival, says the "single glaring gap" is a solid live-music-venue network. "This really is the coalface of where bands and artists start to build their acts," says Hoffman.

Business Arts South Africa CEO Michelle Constant agrees with Hoffman. "We don't have a proper circuit that deals with the different areas of growth for a band," she says. "Johannesburg has a severe shortage of small to medium live music venues. I think musicians and club-owners are swimming against the flow, they need more support."

"South Africa is a poorish country in relative terms which means the live music infrastructure has to be subsidised from somewhere," says Hoffman. "As government is not able to do this, promoters and artists have to go look elsewhere."

The result is ever-increasing corporate involvement in the South African live-music scene.


Clothing brands such as Levi's and Billabong, mobile-phone companies including Vodacom and alcohol brands such as Jägermeister, Windhoek and Hunters are regular




**ZEBRA & GIRAFFE**  
(Debut Album 'Collected Narratives' out now & recording 2nd album for release in 3rd Qtr 2010)  
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The Ride  
In My Eyes

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**FLASH REPUBLIC**  
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[www.myspace.com/flashrepublic](http://www.myspace.com/flashrepublic)  
Twister




**LOCNVILLE**  
(Debut Album 'Sun In My Pocket' released in February 2010)  
[www.myspace.com/locnville](http://www.myspace.com/locnville)  
Sun In My Pocket  
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mainstays of the national live-music sector

"The support is there because the significance of local culture has grown wide enough for it to become a viable engine for corporate marketing and promotion, which is a great compliment for the scene as a whole," says Hockman.

And South Africa's festival market is thriving as a result, with new festivals popping up every year

Hoffman launched the Oppikoppi festival in 1993, and the three day event, which takes place every August on a farm in Northam Limpopo, now attracts between 10,000 and 15,000 fans

Added to that success, the UK's *Daily Mirror* ranked it fourth in its top 10 festivals taking place outside main land Britain.

These days OppiKoppi is run as a fully-fledged events company, with a very active booking and touring agency, sponsorship management divisions and a recently-initiated below the line advertising agency: all more or less focusing on the live-music scene

Another thriving festival is Splashy Fen, held on a farm near Underberg in KwazuluNatal, which also attracts crowds in excess of 10,000. Formed by Durban's hippie folk community more than 20 years ago, Splashy Fen offers a more family-orientated festival experience set among the mountains and rivers of the lower Drakensberg

"These festivals are vital," says Southern Pulse's Leon Retief, a promoter and band manager in the country. "The bands are exposed to a lot more people that don't normally go to live music venues.

"If you can convince a large audience as a new band,



your career should take off immediately because cool festivals stay in the minds of punters for months. For a lot of bands, their most attainable means of success in South Africa is to be playing the big festivals," says Hockman. "At the same time the festivals themselves are important in their ability to channel and develop the live music scene. "They play a huge role as flagships for the whole scene and their tastes, efforts and attitudes have an impact beyond their actual running time."

As for the World Cup, almost everyone involved in South Africa's live sector has a plan up their sleeve to take advantage of the platforms provided by one of the world's biggest sporting events.

As Hockman says, "the circus is coming to town" and at all levels there will be opportunities. "The people who



MIDDLE The circus comes to town: the live sector is hoping to exploit opportunities and platforms provided by this summer's football World Cup

ABOVE & LEFT The great outdoors: Splashy Fen (above) and OppiKoppi are examples of South Africa's thriving festival scene

will benefit the most in the short term will be those who are either already connected or have the right sort of ingenuity to make good use of the opportunity."

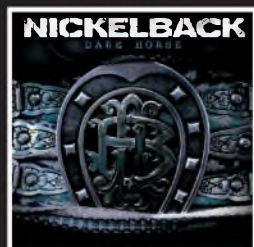
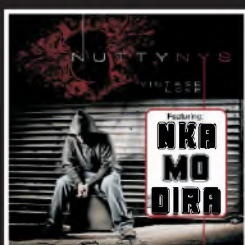


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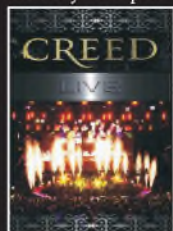
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# SEVEN UP...

A guide to our free CD featuring up-and-coming South African artists



## Tracklisting

01. Blindin Lights - Captain Stu
02. The Journey - Captain Stu
03. The Knife - Zebra & Giraffe
04. Twister - Flash Republic
05. Sun In My Pocket - Locville
06. Angels Unaware - Jon Delinger
07. Without The Ghetto - Veraz



### CAPTAIN STU

#### Track 01. Blindin Lights / Track 02. The Journey

Runner-up of the Road to V-Fest Competition as the best unsigned band in South Africa, Captain Stu, brings you a tightly-executed, energetic and eclectic blend of ska, funk, hip hop, rock and reggae with an African twist.

With two albums to their name (The Untold Tales in 2005 and The Adventures of Captain Stu in 2009), supporting Maroon 5 and One Republic, headlining at several of South Africa's major festivals and appearing on national radio and TV – plus three music videos and a few hundred rocking live shows in between – Captain Stu are a five-piece group of dedicated and professional musicians whose aim is to get you dancing.

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



### ZEBRA & GIRAFFE

#### Track 03. The Knife

South Africa's hottest new rock act is the pseudonym for singer, songwriter and multi-instrumentalist Greg Carlin and winner of the 2009 SAMA Award for Best Rock Album and the MTV MAMA Award for Best Alternative Act (beating Coldplay and Green Day). Zebra & Giraffe have supported The Killers, Oasis and Snow Patrol on their South African tours in 2009 playing to more than 100,000 people around the country. Their debut album Collected Memories has produced seven hit singles so far and sold more than 15,000 physical albums in South Africa.

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



### FLASH REPUBLIC

#### Track 04. Twister

South Africa's leading dance act have had massive number-one singles on South African national radio with Twister and Star. And they can add two music-video airplay hits and international remixes from the likes of StoneBridge, Henry John Morgan, Thomas Gold, Prok & Fitch, Fonzerelli, Bellatraz and RainDropz to that package. In 2009 Flash Republic were included on various international compilations from superstar DJs including StoneBridge, Chuckie & Arno Cost. They also went Top 10 on Roger Sanchez's chart and were in the top 15 of the *Music Week* and DMC Club Charts with Star.

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



### LOCVILLE

#### Track 05. Sun In My Pocket

Locville is the name of New York-born and South African-raised twins Andrew and Brian Chaplin – related to the late, great Charlie Chaplin. They describe their music as "...new age hip hop combined with elements of electro and organic synths". Their debut single Sun In My Pocket is already a Top 10 smash hit in national and regional radio stations across South Africa. International remixes are available courtesy of Lazee, Wez Clarke and StoneBridge.

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



### JON DELINGER

#### Track 06. Angels Unaware

Jon Delinger is an artist with a voice that will capture your mind and imagination with his amazing lyrics sung over beautiful acoustic melodies. Jon considers himself an outlaw in the music industry, just like John Dillinger, the American outlaw idolised by the public as a modern-day Robin Hood. Jon uses his amazing voice to sing music which has rock, blues and pop elements – a unique and powerful combination. Jon, a Malawian by origin, grew up in Zimbabwe and Mozambique respectively, and started playing the acoustic guitar from age seven. He has grown into a world-class artist who attracts listeners not just across Africa, but around the world as well.

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



### VERAZ

#### Track 07. Without The Ghetto

Born Werner Ferreira 23 years ago in Vereeniging, Veraz's father bought him his first guitar when he was 14 and he taught himself to play, influenced by the music of Bob Marley and UB40. His breakthrough came when he and Jon Delinger collaborated in a talent competition and producer Richard Nosworthy was so impressed that he introduced them to Storm Rekordz. Veraz's debut album From Joburg to Jamaica boasts nine of his own songs, a Bob Marley-medley and a song by Jimmy Cliff. He sings songs about ordinary life, xenophobia, love and nature and draws on the work of Don Francisco, UB40, Eddie Grant and Bob Dylan.

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

ESSENTIAL DISTRIBUTION T/A

# ESSENTIAL MUSIC & HOME ENTERTAINMENT

Essential is an independant record company based in Johannesburg, South Africa.  
The company was incorporated in 2000 and servicing over 300 retail outlets with music and entertainment.



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These ranges include Baby's Essential, Essential Tranquility, Essential Wellness Music..more

## RECORDS

Compilations of instrumental recordings namely Essential piano, Essential Sax, Essential Guitar music..more

## LICENSING

Essential have secured a worthy reputation for licensing a wide range of tracks for their compilations and currently looking for 80s hits for re-issue.

## DISTRIBUTION

The South African exposure includes large retail chains, independent retailers and ecommerce Operating through a highly reputable distribution company

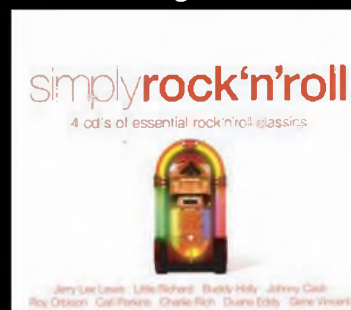
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# LOOKING FOR THE PERFECT PARTNER

With record labels seemingly no longer able to furnish their star signings with life-changing royalties, acts have embraced the previously no-go area of brand partnerships – a shift that has led to complex legal ramifications. We examine the contractual challenges of music and brand collaboration

## PICTURED

Branded a success: Take That's partnership with Marks & Spencer was a good example of how brands with similar demographics can be a perfect fit

## Brands

By Adam Woods

**TOM WAITS HAD IT RIGHT WHEN HE NOTED**, five years ago, that, "The highest compliment our culture grants artists nowadays is to be in an ad – ideally, naked and purring on the hood of a new car."

Waits does not sign up to that view himself, of course, but as a veteran of lawsuits against General Motors, Levi's and corn-chip giant Frito-Lay, he does offer an implicit lesson for those artists who do accept the compliment, and it is this: when you're dealing with brands, bring the lawyers along.

To see Take That swapping presents with the M&S girls, or The Saturdays larking around in a hotel room for Impulse, anyone might think an effective partnership required only compatible brand values and a cheque book.

But, according to the legal professionals who construct such deals, they are often the product of months of delicate contractual negotiation on all sides.

"The success of all these deals boils down to how they are formulated," says Simon Dixon, a partner at Bray & Kraus, which acts for clients including Take That and Girls Aloud. "Some of them take a long, long time and it is usually a case of really trying to marry up everyone's ideas and sensibilities and considerations."

Gregor Pryor, a partner in the digital media practice at Reed Smith, shares a checklist of key points for celebrity talent negotiations. It begins with the term and the nature of the services contracted and then runs to a further 22 points, many of which feature further sub-divisions.

Where a commercial agreement stretches only to an appearance in an advert, the proposition can still be relatively straightforward. But where brands and artists share a will to extend the scope of deals into sync usage, music exploitation, live, merchandising and other areas, there is almost no limit to the complexity.

"It depends on the type of deal the artist is doing," says Lee McGuirk, an associate in the intellectual property and technology group of DLA Piper. "It might be a very limited sponsorship deal to appear in a particular brand's tent at festivals, or it might be a 360-degree deal, or a version of one. Years back, I was involved in the Jamie Oliver/Sainsbury's deal, and that took a good year of negotiations."

Many artists have only made their first jump into the brand pool in the last few years, but that does not mean this area of the law has not been moving on for decades in their absence.

"Celebrities have always been involved with branding," says McGuirk. "It has just hugely escalated as a concept in the music industry because brands are now providing money that record labels once were. For most artists, deals with brands were pretty much



dirty business in the past, but it is very different now."

The first priority in any negotiation between a brand and an artist, McGuirk points out, is to establish exactly what rights the artist is legally able to allocate. Some of them may be surprised at how little they actually have to offer, she suggests.

"These days, [record contracts] have a much broader remit than they used to have," she says. "An artist might have a traditional deal, in which case there is usually scope to go off and do things with brands, or they might have unwittingly signed up to a deal which prohibits them from doing these things at all."

Inevitably, there are significant differences in this regard between the contractual positions of newly-signed artists and those who have long since made it.

"You have this two-tier situation where the established artists are coming to the end of their deals and have some bargaining power, but newer artists are finding themselves in a

360-degree situation [with their record companies] unless they are either really properly represented or they have agreed to a cheaper deal," Pryor explains.

Bray & Kraus acts for Groove Armada, whose 2008 post-five deal with Bacardi – incorporating numerous B-Live appearances, an EP and the launch of a music-sharing platform – still stands as a particular peak of brand/artist co-operation. It is fair to assume, then, that it also called for some notably detailed contractual provisions.

"The minute you get brands disseminating music or music that is made particularly for that brand, you get more complications, much more back-and-forth in the negotiations," says Dixon.

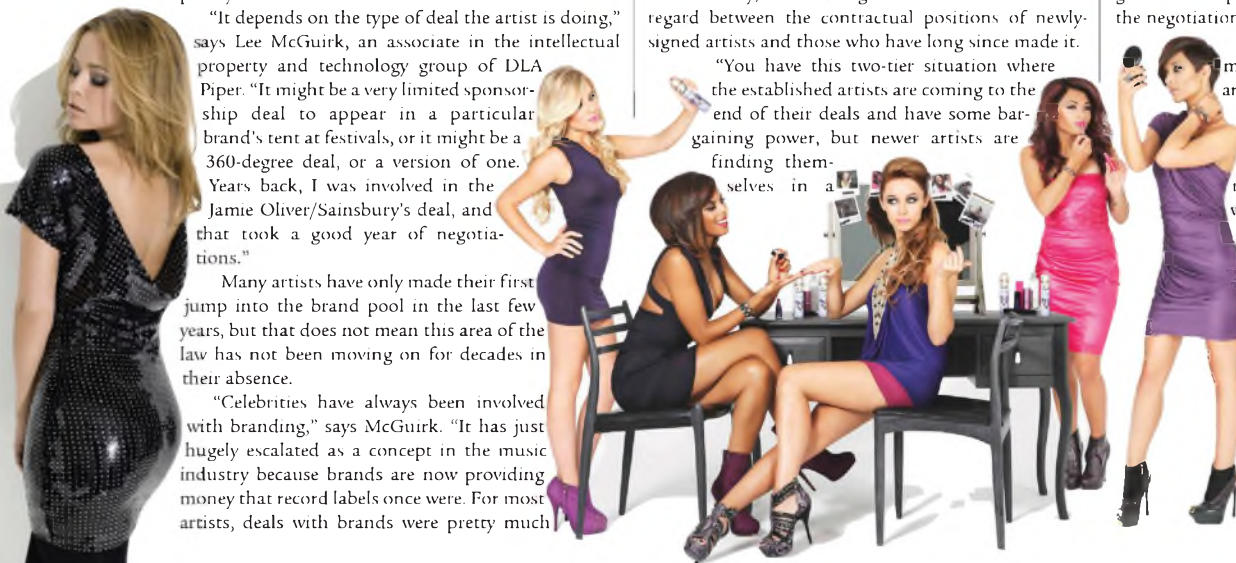
Whereas appearances and endorsements in old-style contracts, at least, are usually the sole preserve of the artist and management, the introduction of music usage into a deal not only adds layers of fine print, it also introduces a record company into the negotiation, where there is still one on the scene.

"As a record label, you want to make sure that any exploitation is consistent with the exploitation of other rights at that time," says Dixon.

The term of the deal and the extent of the rights are obviously key areas, with particular care paid to digital usage. Brand exposure and upfront licensing fees have their virtues, but no such deal should be allowed to interfere with the ongoing marketing of an act's music in the long term.

## PICTURED BELOW

(l-r) Faces for television: Girls Aloud's Kimberley Walsh models New Look's current fashion range; The Saturdays' Impulse partnership featured audio syncs, social networking content, an ad-funded TV show and a branded live appearance



The type of brand is also a key factor, and not just from a compatibility point of view. Some believe the involvement of alcohol brands in the sector may constitute a hidden risk, even for artists who own their own rights. If the anti-alcohol-advertising lobby manages to win a ban under a new government, for example, a band tied into a long-term deal with such a brand might find itself in a tricky position.

"In that sort of instance, I would imagine you are stuck in that deal," says McGuirk. "An artist could find themselves prevented from exploiting the rights they have given away for two or three years, and that is something to consider."

For bands negotiating with a record company behind them, deals will inevitably be more promotional and less immersive. And although the fashionable picture is of a liberated artist and progressive management team thrashing out a deal directly with a brand and its ad agency, in practice, most high-profile deals still tend to involve a record company.

Mark Krendel, head of business development at Universal Music UK, believes the major has had a hand in the lion's share of significant brand tie-ups in the past two years, ranging from the Take That and Saturdays deals to Kimberley Walsh/New Look and Sugababes/Microsoft.

The value a record company offers, he suggests, is in its experience of structuring such partnerships and its ability to manage them after the ink has dried.

"All of the deals we are trying to piece together touch the band and the brand in multiple places," says Krendel. "To take The Saturdays' deal with Impulse as an example, the girls featured in three executions of the TV ad, we had the music synced in those ads and we drip-fed digital content into social networks and

"Celebrities have always been involved with branding, it has just escalated in the music industry because brands are providing money that record labels once were"

**LEE MCGUIRK, DLA PIPER**

through the Impulse and Saturdays sites. Then there was an ad-funded TV programme and a show at the [HMV] Forum [in Kentish Town].

For an idea of the next place artist and brand partnerships are heading, Pryor says we need to look to the US, where the precedents for such behaviour are usually set.

"As with all this kind of thing, America is streets ahead of us," he says. "One big trend we are seeing is celebrities becoming much more interested in the business model. It used to be they'd hold up a coffee cup and here's 200 grand; now it's moving much more towards, 'How many units are we selling? Because I will have a royalty, thanks.'"

And with terms like those on the table, can it really be all that long before we see Tom Waits naked and purring on the bonnet of that car?

What's that? Mr Waits declines to exploit his music and image for advertising under any circumstances? Still? Oh. Better get Bob Dylan then.

[adamjameswoods@btinternet.com](mailto:adamjameswoods@btinternet.com)



**PICTURED**  
Cheers: Groove Armada's multi-layered deal with Bacardi was judged a high water mark in talent/brand sync

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--	---	---

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# Features

# 15 YEARS OF HARMLESS FUN

Music Week looks at how Harmless Records has remained at the top of its game in the compilation market since its launch in 1995, and finds out what it has in store for its anniversary year

## Labels

By Christopher Barrett

**PICTURED** Dance crazy: (l-r) Harmless Records' seminal compilation series from the Nineties are being revisited, including *Pulp Fusion*, *Jumpin'* and *The Breaks*

**AT THE TAIL END OF 1995 A NEW LABEL EMERGED FROM THE STREETS OF WATFORD** with a mission to decimate the widespread pretensions among the dance community and bring the finest sounds on the dancefloor to the ears of the many.

That label was Harmless and the man on a mission was Quinton Scott, a DJ and product manager at Music Collection International (MCI) who was growing increasingly frustrated by the rampant snobbery among DJs and collectors.

Fifteen years later and Harmless is still going strong as a Demon Music Group label with a line-up of releases that continue to mine a rich catalogue that embraces every corner of dance, from northern soul to breakbeat.

But, as Scott recalls, prior to the birth of Harmless, access to dance music was not always easy or affordable. "Harmless was supposed to be an ego-free label. It always wound me up that there was a lot of protectiveness around scenes and dance music, with DJs covering up records and all that kind of nonsense," says Scott.

"I was out in clubs a lot and there was so much snobbery; people buying Masters At Work Records and paying silly amounts of money just so they could say they had the latest music. I saw that there were an awful lot of people that liked the music, but it wasn't easy to get it – you either had to buy it on a very expensive 12-inch vinyl import or not at all."

"Quinton had an idea for a label that was different to anything MCI was doing at the time. During that period we were predominantly based in the budget and mid-priced market and the vision for Harmless was that it was to be a genre-based label at full-price point. That was different and exciting for us," says Danny Keene, who back in 1995 was marketing director at MCI and the man Scott had to convince that the world needed another dance label.

At MCI at the time Scott was working on everything from Cajun music to Val Doonican and relished the opportunity to focus on his first love: dance music. With Harmless, Scott set about mirroring the efforts of labels such as Mastercuts and Street Sounds to produce eclectic compilations for a broad market.

"I think the important thing with Harmless is that there had been a lot of labels in the Eighties doing exactly what Harmless did, like Charly and Street Sounds, but I found that there was a new generation in clubland that wanted to discover the music but didn't have any way of doing it. So there was a major opportunity to explore different areas of music and market it."

The first step was to produce a brand that reflected Scott's vision for an accessible, unpretentious label. Referencing harmless fun, the Harmless moniker was



born. The logo was designed by Scott Parker and the name used inventively as the basis for much of the label's early marketing, with one of the first catalogue releases featuring a toy grenade on the cover.

"I didn't want to choose a name that was very knowing and based on an old record," says Scott. "Harmless was supposed to be a bit tongue-in-cheek and accessible to all."

Keene, who is now sales and marketing director of Harmless's parent company Demon, recalls an early marketing campaign featuring images of a diverse selection of people to emphasise that philosophy.

"Quinton had some great ideas, not just about the product and the packaging but also the label name. He got a lot of photos of people, from all walks of life – everyone from an American cop to a road sweeper – holding up a board with the Harmless logo."

The first release to showcase the new brand and logo was *Masters At Work – Masterworks – The Essential Kenlou House*

*Mixes*, a collection of their remixes up to that point that transcended the dance category by featuring tracks by acts including Saint Etienne and Björk. "That was the album that started it all," says Scott.

Following the success of the *Masters At Work* collection, Harmless set about doing a similar job with Roger Sanchez, while another early success for the fledgling label proved to be the collection DJ Pogo Presents *The Breaks*.

"The thinking behind that was the whole bootleg breakbeats series of original hip-hop breaks," says Scott, who recalls that no label had produced an official collection and licensed the tracks. He set about locating the original masters and he believes the result set the template for what Harmless is all about.

"A lot of the albums on Harmless are very much about tracing back the roots of hip-hop and dance music and relating it to the wider market. With DJ Pogo Presents *The Breaks* the press was great, it crossed over to broadsheets and cultural press and so to a crossover audience, not just hip-hop heads," he says.

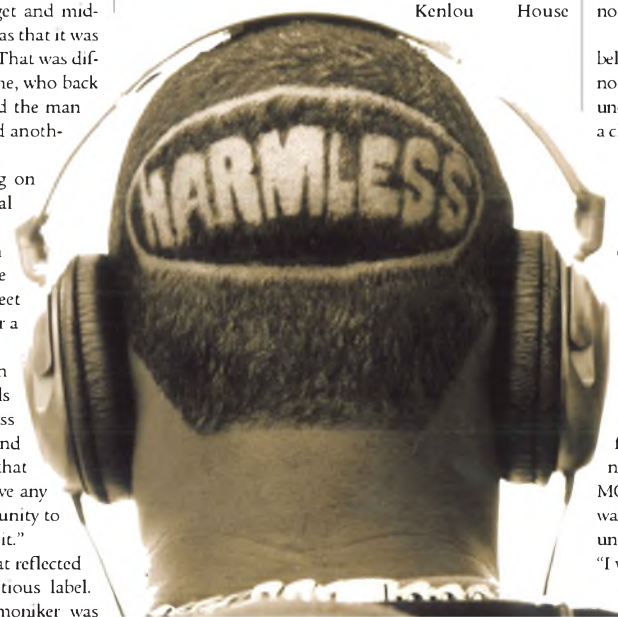
Looking back at his four years at Harmless, Scott believes the label released a number of important albums, not least Joey Negro's *Jumpin'*. "It was one of the first underground disco collections that really crossed over to a club audience," he recalls.

Another landmark release for Harmless was the *Pulp Fusion* album that was released in 1997 and later developed into a perennially popular series for Harmless which the label continues to enjoy and exploit today.

"That was a matter of coming up with a concept for funky Seventies jazz; there were a lot of people that liked the music, so we created a crossover brand around the release of the film *Pulp Fiction* with a very retro Blaxploitation feel," recalls Scott.

Harmless soon achieved Scott's goal of successfully engaging a diverse audience ranging from core fans to the mainstream consumer, but he was nonetheless stunned one day to receive a call from the MCI reception saying that a Mr Afrika Bambaataa was waiting for him. The hip-hop legend had turned up unannounced to blag a copy of a *Trouble Funk* album. "I was amazed," says Scott.

But the reaction to Harmless's effort was not always so positive, with some collectors continu-



# 10 GREAT REASONS TO CELEBRATE THE HARMLESS 15th BIRTHDAY



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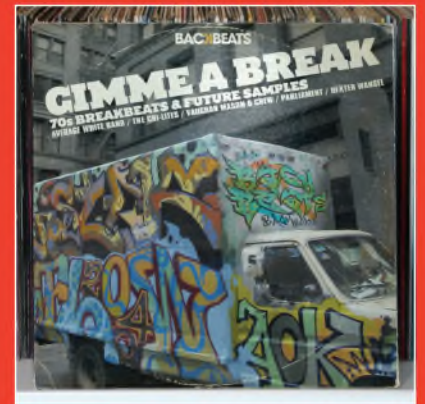
Cat No: BACKB004 / Barcode No: 5014797137172



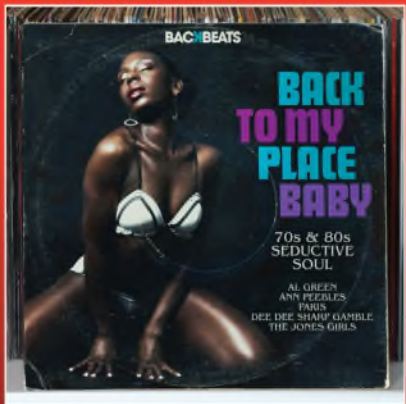
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# Features



**PICTURED ABOVE**  
Wealth of music knowledge: Harmless label manager Ian Dewhurst began DJing in 1972 and has collected about 20,000 records and 10,000 CDs

**PICTURED BELOW**  
Crossover success: Harmless moved away from the underground to a wider audience in the late Nineties, with series such as Mellow Mellow

ing to raise somewhat absurd objections. "There are always people that will complain when you are making a compilation who'll say, 'I've just spent a grand on that, this is my music, what do you think you are doing?'"

There has also been the odd misjudged attempt to embrace and profit from the latest dance craze, one of which saw the release of a speedcore collection, something that Scott recalls with a shudder as being "horrible".

It may not all have been roses for Harmless but what the label has done successfully for the past 15 years is produce quality packages that aim not only to entertain but also inform.

"The attention to detail on sleeve notes, packaging and photos was inherited from MCI," says Scott, who was intent on providing the history to the music alongside the music itself at an affordable price point.

"There were amazing stories behind those records and our efforts definitely raised the perceived value of what the label was all about. We worked with good journalists who knew their field and would write 3,000 words of interesting and inspiring copy for the sleeve notes and people definitely responded to that," Scott adds.

There have been a number of label managers at Harmless since the departure of Scott in 1999, but few can have been better qualified than Ian Dewhurst, who joined the company last year.

Dewhurst invented the Mastercuts compilation series in 1990 and has seen it shift 1m units over the first 20 releases. It is clear he is perfectly suited to handle the reins at Harmless.

Scott says, "Dewhurst broke the mould with Mastercuts; he was the missing link between Street Sounds and what we did."

"Harmless has always released eclectic music that reflected the tastes of the label managers at the time... that's why it has evolved"

**IAN DEWHURST**

Dewhurst, who began DJing back in 1972, has collected no less than 20,000 records and 10,000 CDs. He has also amassed a wealth of knowledge in a myriad of genres of music. In his years behind the decks Dewhurst has introduced numerous dance fans to songs both old and new, with Marc Almond being an obvious beneficiary after Dewhurst introduced him to Gloria Jones' 'Tainted Love'. Another notable introduction finessed by Dewhurst proved beneficial to his then employers EMI: when working as the label's head of club promotions and A&R he discovered the Pet Shop Boys.

Reflecting on his move to Demon and the top job at Harmless, Dewhurst explains that it is the wealth of catalogues that Demon controls, from the recently-deceased Teddy Pendergrass to Jean Carn and labels including Cream/Hi Records and Philly International, that attracted him to the role.

"They are all within my area of expertise. Due to the fact I have been around so long and am so old I tend to know a lot of the catalogues backwards," laughs Dewhurst, who says that it is all music he has grown up with and loved.

"I have always liked the attitude of Harmless. It has always released eclectic music that doubtless reflected the tastes of the label managers at the time and that is the reason it has constantly evolved over 15 years. It has forged its own ground while moving with the times," says Dewhurst.

"When the original Pulp Fusion albums came out they were the perfect balance of elements of rare groove, jazz and breakbeats; I think they are influential albums that embraced the tradition of the Mastercuts series and took it even further, they dug deeper, used deeper repertoire, and found an audience for it."

Dewhurst believes that key to Harmless's success has been its ability to change and develop with the market. "The early releases were aimed fairly and squarely at the underground dance market but Harmless evolved to find wider audiences with Pulp Fusion, Mellow Mellow and The Breaks series. Then later on we had The Wonder Of Stevie and the Marvel of Marvin, great

albums featuring Stevie Wonder and Marvin Gaye cover versions."

More recently Dewhurst cites the Big In The Game and Watch The Ride series as being examples of how Harmless has adapted to keep ahead of the game. But unlike the mid-Nineties when Scott was allowed a free rein to experiment with the likes of speedcore, Dewhurst says the room for risk at Harmless is now close to non-existent.

"It is a lot more difficult now. We are at the point where we can't afford to do anything speculative anymore, everything is really very thoroughly researched."

"Harmless's remit is to ride the market as carefully as we can and our recent Disco Discharge series has performed incredibly well in a challenging marketplace."

Naturally the way Harmless markets its releases has changed dramatically over the years with the development of the digital market having hugely influenced the way consumers access, find and purchase music.

With his Sunday afternoon radio show on starpointradio.com and being very lively on a number of online forums, Dewhurst says it is essential to remain close to fans of the numerous dance genres that Harmless is involved in. "With more and more people on the internet you can actually target audiences relatively easily and directly," says Dewhurst. "The strategy is to go where the buyers are and establish a presence with the leading forums and online communities."

While vinyl was a key format when Harmless first burst into business, now, a decade-and-a-half on, the label naturally makes its releases available digitally, but licensing the tracks for both physical and digital release can be fraught with difficulties, says Dewhurst.

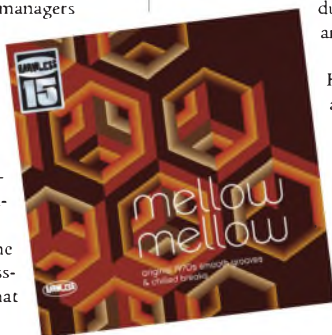
"Sometimes we have to replace tracks for a digital edition as we have been unable to license a song for both physical and digital release," he laments. "It is just one of the complications of the business these days. There are so many more things you have to do for so many less sales."

Indeed, while the challenge for Harmless's founder back in mid-Nineties was to make dance music more accessible and affordable to the masses, the masses now have internet access and therefore access to music for free.

"The music business has been hit by a perfect storm with the combination of the free download arena and more people getting technically savvy. It is much easier to find something on a blog these days than hunting through the racks of a record store, which aren't there to hunt through any more," says Dewhurst.

But for 15 years now Harmless Records has remained at the top of its game while releasing a diverse array of lovingly compiled and researched compilations. The label continues to work with some of the industry's most talented DJs and producers and there is no questioning the commitment and passion of its staff. As it celebrates its crystal anniversary, Harmless looks like it could be in for another champagne year.

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



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# Features

## LONG LIVE THE COMPILATION!

Harmless Records is celebrating 15 years in the music business with a string of dance compilations and seminal re-releases, to remind music lovers how enjoyable a lovingly-compiled album can be

**AS HARMLESS CELEBRATES ITS 15TH ANNIVERSARY** the stalwart outfit is set to highlight its impressive past with a string of Crystal Editions of previous releases, while also looking to the future with a brand new compilation series.

Covering everything from northern soul, Eighties Chicago house, Seventies dancefloor anthems to garage and breakbeats, The Backbeats series will make its debut on February 1 when the first 10 editions are released.

New multiple editions to the series will be released at regular intervals, with further titles scheduled for release throughout 2010.

Having set about locating and employing what it believes to be the most knowledgeable and experienced compilers in their respective specialist fields, Harmless

has trawled the archives for an array of tracks. The first 10 Backbeat editions alone serve up everything from Teddy Pendergrass's seductive Close The Door to the infectious energy of Jackie Wilson's The Who Who Song and Parliament's funk-fuelled Come In Out Of The Rain. It is immediately apparent Harmless label manager Ian Dewhurst's musical knowledge gained over nearly 40 years as a DJ, is paying dividends.

Recent years have seen the compilations market hit hard by the rise of the internet with consumers increasingly choosing to cherry-pick single tracks rather than purchasing a whole compilation. But Harmless remains defiant and is determined to concentrate on producing quality releases. As its promotional material emphasises: "In this age of illegal downloading, fileswapping and music stores closing, we intend to make a stand for the

beauty of the lovingly-compiled compilation format at an unbeatable price."

Retailing for around £4.99 for albums of up to 30 tracks that come complete with liner notes in eight-page booklets, it is clear that the Backbeat series is a compelling offer no matter what the impact of piracy and the changing nature of digital consumption.

"The reason why I wanted to kick off with a budget series is because there is a gap in the budget market for quality compilations. Effectively what I have done is produce a superior quality mid-price compilation but at budget price. The only way I have been able to do that is because I have such a rich bank of repertoire to draw from and I have been able to pressure our licensees into accepting such a low dealer price. I am hoping it is going to be rewarded with brilliant sales," smiles Dewhurst.



## Happy Birthday Harmless

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UNKNOWN

### Harmless label manager timeline



#### QUINTON SCOTT (1995-1998)

**Key releases:**  
Masterworks – The Essential Kenlou Mixes (HURTC001 1997).  
Pulp Fusion (HURTC003 1997).  
Jumpin' 2 – Original Full

Length Classics From The Disco Underground (HURTC006 1998).  
Norman Jay Presents: Philadelphia: The Underground Anthems Of Philly Soul (HURTC008 1998).

#### JOHNNY OCTOPUS (1998-2002)

**Key releases:**  
DJ Pogo Presents The Breaks (HURTC012 1998).  
Mellow Mellow (HURTC017 2000).  
Stand Up And Be Counted – Soul Funk & Jazz From A Revolutionary Era (HURTC020 2000).  
I'm A Good Woman – Funk Classics From The Sassy Soul Sisters (HURTC021 2000).

#### DAN JORDAN (2002-2005)

**Key releases:**  
Yo! Hot Latin Funk From El Barrio (HURTC041 2003).

Lifestyles: Compiled By 4 Hero (HURTC050 2003).



The Wonder Of Stevie (HURTC051 2003).  
The Marvel Of Marvin (HURTC057 2004).

#### JOEL DAVIES (2005-2006)

**Key releases:**  
We Can Work It Out: Covers & Cookies Of Lennon, McCartney & The Beatles (HURTC060 2005).  
Lifestyles:

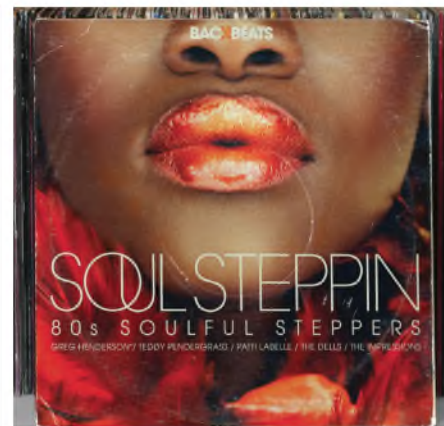
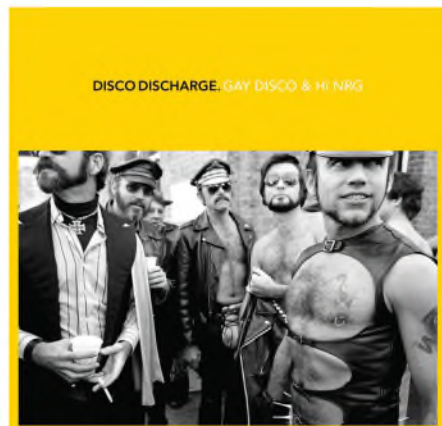
Compiled By Bugz In The Attic (HURTC061 2005).



#### GAVIN FRASER (2006-2009)

**Key releases:**  
Gold Digging: As Sampled By Kanye West (HURTC065 2006).  
Watch The Ride:

Scratch Perverts (HURTC069 2007).  
Big In The Game: Dubstep (HURTC083 2009).  
Disco Discharge: Classic Disco (HURTC084 2009).



**PICTURED**  
Quality comps. To mark 15 years in the business, Harmless Records is rolling out two compilation series. Backbeats and Disco Discharge, as well as re-releasing its seminal titles from the Nineties

The Backbeats series aims to offer the musical cream from some of the world's most respected independent labels over the last 50 years. "We will only use the full original 12" or album versions from the original artists, plus, with more than 75 minutes of music on each album, you can be assured of getting maximum musical value for relatively minimal outlay. Extraordinary on the ear, exceptional on the eye and easy on the pocket!" says Dewhurst.

To celebrate Harmless's history and anniversary, Dewhurst is also rolling out re-releases of some of the label's most successful and enduring compilations.

"Throughout the whole of this year we have scheduled what we call Crystal Editions, so we have Pulp Fusion, Mellow Mellow, Jumpin', The Breaks and Gold Digging Crystal Editions as well as The Wonder Of Stevie

and Marvel Of Marvin special editions," says Dewhurst.

Another new Harmless series is the Disco Discharge collection, which was launched on September 28 last year and has proved to be both a critical and commercial success for the label.

Compiled by disco authority Mr Pinks with sleeve notes penned by Alan Jones, co-author of the acclaimed book *Saturday Night Forever: The Story Of Disco*, the Disco Discharge series kicked off with the release of Classic Disco, Disco Ladies, Euro Disco and Gay Disco & Hi-NRG. Four more Disco Discharge sets will be unveiled in March and May, with the focus remaining on featuring 12-inch or full album versions of tracks beloved by disco fans.

Dewhurst and his team spent the best part of a year seeking out the tracks and licensing them prior to the

initial releases. And among the highlights on the first four editions are tracks that have never been available on CD before, including Nona Hendrix's *Keep It Confidential* and Sylvia Love's *Extraterrestrial Lover*.

"There is so much physical catalogue [at parent company Demon]. The Philadelphia International catalogue alone is phenomenal, then we have Cream/Hi-Philly Groove, Sam, Trax and Warlock, it's amazing," enthuses Dewhurst.

Indeed the catalogues contain the work of a truly impressive array of celebrated acts including Frankie Knuckles, Marshall Jefferson, The O'Jays, Teddy Pendergrass and Joyce Sims to name just a handful. With that wealth of quality material and in-house expertise to draw on, Harmless is well placed to not only celebrate the past but enjoy the next 15 years.

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# Features

## VIVA LA EVOLUTION

With French music in the ascendancy courtesy of Phoenix's Grammy nomination, the French Music Export Office is aiming to boost its country's international music credentials throughout 2010



**ABOVE**  
Phoenix rising: US sync favourite and single 1901 has helped the band tweak the attention of the Grammy nominations committee

**RIGHT**  
The teen 'Cines: all-girl punk band Plastiscines are set to make waves

### International

By Kieron Tyler

**FRENCH MUSIC'S HUGE OVERSEAS POTENTIAL** has once again been demonstrated as Phoenix prepare to find out if they will walk away with a Grammy at the ceremony on January 31.

The act's nomination for best alternative music album follows a strong year for the band. Along with the Grammy nod, 2009 saw Phoenix sell out Brixton's 5,000-capacity O2 Academy and shift more than 20,000 copies of the album *Wolfgang Amadeus Phoenix*.

Back in the US, the single 1901 has enjoyed prime-time exposure as the sound bed for the Cadillac SRX TV ad and, at the time of writing, the band has notched up 4.5m plays on their MySpace page.

Naturally Phoenix's UK team at Cooperative Music and V2 are aiming to build on that momentum throughout 2010, while the act continue to demonstrate that Gallie music need not be a minority interest beyond France's borders.

It is the ongoing aim of the London-based French Music Export Office to ensure that French music's profile remains high. And the part French government-funded, part French label-funded organisation has for the past decade supported a string of events and activities aimed at promoting French music in the UK. As part of its ongoing activities the export office will be hosting a press conference at Midem as well as meeting labels and distributors.

The Office's project manager Ben Ling says that, aside from Phoenix, there was no shortage of success for French acts in 2009.

"David Guetta had an absolutely phenomenal year. EMI France got two number ones, their first since Charles Aznavour in 1970. House de Racket have done really well critically and are well regarded in the indie scene. Also, as an office we're lucky to have people flying the flag for French music in the UK. There's the Rockfort French music show on Resonance FM and the Rockfort website - that can only grow. With bands such as Phoenix and Air not shy about their influences, people are interested in their context and the history of French

music, too. RPM International's Sylvie Vartan and Jacques Dutronc reissues got great reviews and sold well."

French music's international profile was also given a boost in 2009 by Sliimy. Born Yannis Sahraoui in Saint-Etienne, Sliimy's take on Britney Spears' *Womanizer* attracted the attention of Perez Hilton who duly signed him to his Warner-backed Perezicious Music label.

"The press went wild for Sliimy," says Ling of the English-language performer. "He's very attractive to the press. *Clash* did a six-page spread, *The Guardian* loved him and he supported Katy Perry."

The success aside, Ling was somewhat surprised that Sliimy did not make a bigger splash in the UK. "Although the album went to number two in France and you had in-house Warner radio pluggers on it here, he didn't make the playlists. I wondered if it was his strong accent. He needs to build and will be recording his next album this year."

Ling is also expecting great things in the future from the all-girl Parisian punk four-piece Plastiscines, who are beginning to make waves. "The media are behind them here, we're very positive and it's looking great for here," enthuses Ling.

Plastiscines, who recorded their debut album for Virgin France in 2007 with an average age of just 16, have gone on to become the first signing to Nylon Records in the US, the label subsidiary of American style magazine *Nylon*.

Their appearance playing *Bitch* in the US teen TV drama *Gossip Girl* proved a major marketing coup, and French label Because has picked up their second album *About Love* for Europe.

Because UK-based head of marketing and A&R Jane Third acknowledges that, being four very attractive French girls, the Plastiscines certainly present a marketing angle, but that it can overshadow the fact that they write great pop songs. "They are getting a lot of press here because they cover a lot of angles," says Third. "They got



the cover of *Artrockers*, *FHM* want to cover them, teen mags such as *Sugar* want to write about them and the tabloids are fascinated. It's really picking up. Top Shop want them to be their next brand ambassadors. There's a Vodafone advert in Ireland that features [the single] *Barcelona* and there's a lot of small sync activity with *Marie Claire* and Top Shop podcasts. The UK is the focus territory for Europe and eventually the way they will go is being an *NME*-type band."

*NME* editor Krissi Morrison had been at *Nylon* and was the band's label rep. "[The Plastiscines, haven't had a lot in the *NME*, but there is so much coverage in other publications that we think the *NME* will come in," explains Third.

Plastiscines, like Phoenix and Sliimy, sing in English, something Third believes helps their accessibility abroad. "We consider the artists. Because works with in the UK to be international. All the barriers of nationality have been broken down by the internet. Plastiscines fit in much more with the UK and US musical landscape. They don't hang out with French people."

But Jason Rackham, head of marketing at Phoenix's UK label Cooperative Music, is adamant that the band's nationality works in their favour. "Phoenix will always be seen as super-cool because of where they are from. They seem a little more exotic or fashionable than something homegrown."

He adds, "The fact that they're four albums in and have their biggest record would make them Elbow if they were British. They have that catalogue waiting to be discovered, which makes a good foundation."

As the year progresses, Ling predicts that more French artists will see their profiles raised in the UK. Indie dance outfit *Naïve New Beaters* have signed with Kitchenware and have strong PR behind them, while UK/French duo John and Jehn's album is out in 2010 on *Naïve*.

In a reversal of the usual French/US relationship, Ling points out that US singer-songwriter Krystle Warren signing to Because will provide a boost for the label's standing worldwide.



"She was booked on Later... with Jools Holland in late 2009 and it was an absolute smash," says Ling. "The album is having a full release early in the year and she's fantastic live."

Other recent French highlights issued here include Bella Union picking up Emily Loizeau's Pays Sauvage – a French Prix Constantin winner – which was well reviewed on its UK release. Naïve has issued Benjamin Biolay's French-language La Superbe, while Blue Wrasse is releasing Emilie Simon's compelling, mostly English-language album Big Machine. Simon became a star in France after composing the original soundtrack to the film March Of The Penguins.

Ling and his colleagues at the French Music Export Office are also busy supporting festivals and tours including Brighton's recent Vive la France! festival featuring Naïve New Beaters and electro act Etienne Jaumet and, come April, there will be a second outing of the Oui Love tour [see breakout].

London's King's Place will host Partager: Paris/London/New York Jazz Festival in May, with high lights including saxophonist Emile Parisien's Quartet and Basque guitarist Sylvain Luc. Curator Patsy Craig, from the east London venue Charlie Wright's International has worked closely with the French Music Export Office to set it up.

Craig believes that the French export system is "brilliant", adding, "They really help musicians get out there into the world. The Office has helped with transport and accommodation and left it to me to decide on the acts. London has a great need to open its doors to foreign musicians it is an international city and should operate as one."

Ling says he wants to "get people together to show that coming to London isn't that hard". "We want to be a conduit between the two countries, getting people to work together."

Reflecting on the recent surge in interest in French music in the UK and beyond, Ling is confident that the French Music Export Office will help ensure that 2010 will be a vintage year for French musical exports.

"It did seem as though the doors were closed to French music, but it's very positive now, things can only get bigger."



**ABOVE** David Guetta (left) and Slimy (right) enjoyed success in 2009, while old favourites Air (left) remain at the forefront of the French music scene

## Entente cordiale Oui Love tour showcases French imports and UK locals at student venues



**IN AN ASTUTE MOVE THAT HELPED RAISE THE PROFILE** of both French and fledgling UK acts, last October saw London's French Music Export Office simultaneously bring French music to UK students while also providing a boost for local musicians.

While the debut Oui Love tour made its way to towns with large student populations such as Blackburn, Brighton, Bristol, Scarborough, Southend

and Stafford, the gigs showcased French artists while also including local student bands on every bill – a plan designed to initiate a two-way exchange between France and the UK.

That first Oui Love tour took in small venues including Lincoln's Mezz bar and Manchester's Band On The Wall with the dates split into two sets of six shows. With four French acts overall, the first six gigs featured Fortune and Second Sex, while the second half dozen showcased Kid Bombardos and Nelson.

"We wanted the project to be an exchange between the UK and France, and also between students and professional musicians," says Oui Love co-ordinator Géraldine Noël of the thinking behind the tour's format. "The goal is to build awareness of young French artists amongst a young UK audience, but it is not a classic marketing project, it is also educational."

Although Noël was confident that attracting an audience to the gigs themselves was not going to be a problem, she was concerned that the tour should have a measurable ripple effect that could be built on in the future. "The support bands brought all their friends along," she says. "They are free gigs, with student audiences mainly, so it's easy to interest them in French music. Everything goes through the internet, allowing us to build a database of students, which is handy for promoting the young new French scene. The exchange makes it an innovative project."

Working on the project for London's French Music Export Office, Noël's initial strategy was that student involvement would come via an online community. This, in turn, led to support from the French

Ministry of Foreign Affairs as it dovetailed with their digital strategy. The hub devised was [myspace.com/ouilovexchange](http://myspace.com/ouilovexchange), which went live in September 2009 alongside Facebook activity.

For the initial tour, the local bands came through Access To Music, the music training and education outfit, that works closely with further education colleges and schools.

Planned for April this year, the next Oui Love tour will see local bands selected from submissions made to the ouilovexchange site, with interest spurred by the enticement of a prize trip to Paris as well as the support slot on the tour. The competition will launch next month.

Another feature of ouilovexchange is the live chart of the UK's favourite French acts, which is updated daily. Registering on the site provides users with the chance to vote for French artists and get their hands on a copy of a Oui Love compilation CD including Phoenix, Shoes and Naïve New Beaters. While Air usually occupy the chart's peak, Phoenix and Daft Punk are rarely far behind.

The result of the initiative has provided the French Music Export Office with the details of a growing number of French music enthusiasts and, for Noël, the intention is to build Oui Love into a brand with longevity. "We have got lots of MySpace and Facebook friends and a substantial database. I'd definitely like to increase the number of students involved, [but] what was important at this stage was to get a good response to the online part of the project and we are happy with the results."



# TOUR DE FORCE

To Africa by way of Air, taking in Parisian girl punk and France's answer to The Strokes, there is a wealth of talent on Music Week's 20-track free CD

**THIS WEEK'S MAGAZINE SEES THE INCLUSION** of a *Music Week* French CD, providing an opportunity for talent to reach the industry and for A&Rs to check out fresh acts looking for recording and publishing deals. Enjoy!

## 1. AIR So Light Is Her Footfall

When Air's classic debut album *Moon Safari* was first released, the French press proclaimed them as the band that the whole world envies. Ten years and five albums on, the situation remains the same, with their latest release *Love 2* reminding the world of their peerless Gallic sophistication and melodic gifts.

Contact Thibaut Casanova, EMI Email [thibaut.casanova@emimusic.com](mailto:thibaut.casanova@emimusic.com)



## 2. NARCOLEPTIC DANCERS Not Evident

A duo, comprising a Dutch girl singer and a male French composer, *Narcoleptic Dancers* radiate charm and summery freshness that is redolent of both The Moldy Peaches' anti-folk and Psapp's twinkling pop. Should Juno ever be re-made in France, *Narcoleptic Dancers* will have a shoe-in for the soundtrack...

Contact Vincent Nayolles, Bleep Machine Email [bleep@bleepmachine.com](mailto:bleep@bleepmachine.com)



## 3. COMING SOON Steel Wire

...and talking of which, *Coming Soon* first came to wider attention via a collaboration with Moldy Peaches' Kimya Dawson on the track *Vampire*, which was used on Juno's closing credits. The band's new album *Ghost Train Tragedy* is somewhat tougher, however, with a raucous bluesy edge.

Contact Steve Travert, Kitchen Music Email [steve@kitchen-music.com](mailto:steve@kitchen-music.com)



## 4. JOHN AND JEHN Oh My Love

Since relocating to London in 2006, French duo John and Jehn have become staples of the capital's live scene, submerging audiences in their murky blues rock. While oft-compared to The Kills, *Oh My Love* shows there is far more to John and Jehn's sound, adding jazzy discordance and looming menace to the mix.

Contact Kim To, Naive Email [kto@naive.fr](mailto:kto@naive.fr)



## 5. KID BOMBARDOS Stuck

The influence of The Strokes and The Libertines had a devastating effect on France's guitar bands, injecting a moribund scene with new verve. *Kid Bombardos* epitomise this new scene, combining the former band's New York cool with the latter's latent energy and throwing a dash of French élan into the mix.

Contact Stéphane Gille, Sober and Gentle Email [stephane@soberandgentle.com](mailto:stephane@soberandgentle.com)



## 6. PLASTISCINES Bitch

Since we first featured *Plastiscines*, the band have come on in leaps and bounds, adding a pop nous to their punky spirit that is evident in their second album *About Love*. On top of winning support from *The Observer* and *The Independent* in the UK, they recently followed in the heels of Sonic Youth by appearing on cult US TV show *Gossip Girl*, performing *Bitch*, which features here.

Contact Jane Third Email [altdeliets@yahoo.co.uk](mailto:altdeliets@yahoo.co.uk)



## 7. TURZI! Baltimore

Turzi's psychedelic garage rock is little short of filthy. *Baltimore* welds squalling guitars and electronics to stomping drums and a vacant vocal, that wouldn't sound out of place on *Primal*



Scream's *XTRMNT'R*. Praise indeed.

Contact Stéphane Elfassi, Recrd Makers Email [stephane@recrdmakers.com](mailto:stephane@recrdmakers.com)

## 8. YOU I Hate You

In a similar vein, *You* sound much as you might expect of a band with the balls to call a track *I Hate You*, ie nasty, mischievous and downright deranged. All of these are, of course, good things in a band, as are the clipped hip-hop beats, impassioned vocals and licentious guitars on display.

Contact Matthieu Sibony, Kuskus Email [matthieu@kuskus.fr](mailto:matthieu@kuskus.fr)



## 9. EMILIE SIMON Dreamland

*Dreamland*, taken from fourth album *The Big Machine*, sees Emilie Simon add a surprisingly funky edge to her pastoral pop, coming across like an unlikely cross between Scissor Sisters and Kate Bush. It is a winning combination and, with the album entirely in English, suggests considerable commercial potential.

Contact Pierre Satge, Universal Email [pierre.satge@umusic.com](mailto:pierre.satge@umusic.com)



## 10. BENJAMIN BIOLAY La Superbe

Benjamin Biolay is one of the giants of modern French pop, renowned for his superb songwriting, poetic lyrics and orchestral bent. *La Superbe*, from the album of the same name, is all this and more, a wonderfully melancholic slice of hungover drama for the Francophile in all of us.

Contact Kim To, Naive Email [kto@naive.fr](mailto:kto@naive.fr)



## 11. VICTOR DEME Djon' Maya

Deme, now in his 40s, has spent more than 20 years singing in the clubs of his native Burkina Faso, honing a wonderfully soulful voice of rare lucid intensity. On *Djon' Maya*, a simple acoustic guitar provides a beautifully simple setting for his vocals to soar.

Contact Duncan Ballantyne Email [duncan@karielcreative.co.uk](mailto:duncan@karielcreative.co.uk)



## 12. BALLAKE SISSOKO & VINCENT SEGAL Chamber Music

*Chamber Music*, the new album from renowned kora player Ballake Sissoko, pits him against French classical musician Vincent Segal. The result is a beautiful mixture of Western and African classical music that will stir the soul.

Contact Thibaut Mullings, Ac Fcformat Email [tbc@nctformat.net](mailto:tbc@nctformat.net)



## 13. MAYRA ANDRADE Storia Storia

Cape Verdean singer Maya Andrade took the world music community by storm with her debut album *Navega*, winning best newcomer at the Radio 3 Awards For World Music. For her second album, *Storia Storia*, Andrade decided to put a renewed emphasis on percussion, the results of which can be heard in this delightfully propulsive title track.

Contact Alexandra Hegarty, Sony Email [alexandra.hegarty@sonymusic.com](mailto:alexandra.hegarty@sonymusic.com)



## 14. HINDI ZAHRA Fascination

A recent *Guardian* review compared Zahra, a Paris-based Moroccan singer, to "a north African Patti Smith" – a remarkable claim for a singer who is relatively unknown on these shores. Billie Holiday is another frame of reference, thanks to Zahra's wonderfully wry voice, while her band has a touch of the Django Rheinhardt about them.

Contact Thibaut Casanova, EMI Email [thibaut.casanova@emimusic.com](mailto:thibaut.casanova@emimusic.com)



## 15. COEUR DE PIRATE Comme Des Enfants

*Coeur De Pirate* is the work of Quebecois singer songwriter Beatrice Martin, who – finding herself in something of a musical cul de sac after 10 years in bands and playing solo – decided to write songs about what was happening around her. The result is an album of superbly realised orchestral pop that somehow traces a line from French chanson to Coldplay.

Contact Pierre Satge, Universal Email [pierre.satge@umusic.com](mailto:pierre.satge@umusic.com)



## 16. KRISTLE WARREN Year End Issue

Warren, a Kansas City native signed to a French label, lists luminaries such as Cat Power, St Vincent and Joan As Police Woman as modern influences, suggesting an emotional intensity and easy-going melodicism that *Year End Issue* easily delivers. Although relatively unknown in the UK, she has already appeared on BBC2's flagship music programme *Later...*, slotting in alongside Dizzee Rascal and Charlie Watts.

Contact Jenny Adlington Email [jennyadlington@googlemail.com](mailto:jennyadlington@googlemail.com)



## 17. REVOLVER Get Around Town

*Get Around Town* is the maddeningly addictive work of three classically-trained Parisians who have been together since 2006. The song has the instantly-recognisable sound of a great pop song, underscored by an understanding of classical music structures, creating what the group themselves dub "chamber pop".

Contact Thibaut Casanova, EMI Email [thibaut.casanova@emimusic.com](mailto:thibaut.casanova@emimusic.com)



## 18. GENERAL ELEKTRIKS Raid The Radio

General Elektriks – aka Frenchman Herve "RV" Salter – has worked with everyone from Femi Kuti to Blackalicious. By himself, he delivers soulful hip hop-inflected pop music that invited a comparison from *URB* magazine to Ennio Morricone. *Raid The Radio* is a fantastic forward-looking pop song with a nagging whistled hook.

Contact Bruno Le Bolloch, Discograph Email [bruno@discograph.com](mailto:bruno@discograph.com)



## 19. PONY PONY RUN RUN Hey You

There is more than a touch of Phoenix about the superfluously named Pony Pony Run Run – something in the two bands' smooth Gallic cool that allows them to take an MOR melody that should stink to high heaven and propel it into pure pop gold. This is no bad thing, of course – Phoenix have had a hell of a year – but Pony Pony Run Run remain their own men, thanks to a smattering of disco funk.

Contact Bruno Lemonnier, Wagram Email [brlem@wagram.fr](mailto:brlem@wagram.fr)



## 20. SLIMY Paint Your Face (Bob Sinclar mix)

Slimy created waves last year when he became the first artist signed to Perez Hilton's Perezicious label. *Paint Your Face* – presented here in remixed form by renowned French DJ Bob Sinclar – shows why the gossipy tastemaker was so taken with this young French talent, who fair bursts with pop exuberance.

Contact Antoine Gouffes-Yan, Warner Email [antoine.gouffes-yan@warnermusic.com](mailto:antoine.gouffes-yan@warnermusic.com)



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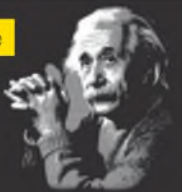

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## Out this week

### Singles

- **Aggro** Rhythm N Flow (Mercury)  
Debut single
- **Bon Jovi** Superman (Mercury)  
Previous single (chart peak): We Weren't Born to Follow (25)
- **Jamie Cullum** Don't Stop The Music (Decca)  
Previous single: I'm All Over It (55)
- **Deadmau5** Strobe (Maustrap/Virgin)  
Previous single: Lack Of A Better Name (did not chart)
- **Editors** You Don't Know Love (Kitchenware)  
Previous single: Papillon (23)
- **Gucci Mane feat. Usher** Spotlight (Usher)  
Previous single: Wasted (did not chart)
- **Matthew P** Swimming (Polydor)  
Debut single
- **Miike Snow** Silvia (Columbia)  
Previous single: Black & Blue (64)

### Albums

- **Animal Collective** Campfire Songs (Paw Tracks)  
Previous album (first-week sales/total sales): Merriweather Post Pavilion (7,353/49,001)
- **Beach House** Teen Dream (Bella Union)  
Previous album: Beach House (1,161/838)
- **First Aid Kit** The Big Black & The Blue (Wichita)  
Previous album: Drunken Trees (261/1,783)



- **Four Tet** There Is Love In You (Domino)  
Previous album: Everything Ecstatic (3,357/19,001)

“Now into his second decade of recording under the Four Tet moniker, Kieran Hebden has eased off the reinvention pedal that fuelled his recent releases, glanced over his shoulder and made an album that musically encompasses his career. There are the driving breaks his debut Dialogue heralded, the chiming crackly folk that helped spawn the folktronica sub-genre in the early Noughties and there is the weightless techno that his recent Ringer EP contained. What there isn't, thankfully, is the indulgence that began to creep into his work of late. Instead we have a fantastic album, one of his best in fact, containing a real warmth, soul and heartbreaking melodies. Lead single Love Cry's dancefloor nod aside, There Is Love In You concentrates on creating an ethereal, spacious atmosphere and succeeds. She folds in particular is among the best songs Hebden has put his name to.”

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

- **Good Shoes** No Hope, No Future (Brille)  
Previous album: Think Before You Speak (4,001/19,856)
- **Hadouken!** For The Masses (Surface Noise)

Previous album: Music for an Accelerated Culture (1,296/42,544)

- **The Magnetic Fields** Realism (Nonesuch)

Previous album: Distortion (1,419/3,943)

- **Dolly Parton** Live From London (Sony)

Previous album: Backwoods Barbie (1,121/32,768)

- **Tindersticks** Falling Down A Mountain (4AD)

Previous album: The Hungry Saw (2,128/1,151)

“Have any of the early Nineties' wave of indie hopefuls remained as intact and unspoiled as **Tindersticks**? Releasing music to varying degrees of success since 1993, the Nottingham band have retained all the qualities that won them 'next big thing' status all those years ago: impeccable musicianship, real soul and an open mind.”

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

- **White Rabbits** It's Frightening (Mute)

Previous album: Fort Nightly (355/85)

## Out next week

### Singles

- **Corinne Bailey Rae** I'd Do It All Again (Virgin)
- **Egyptian Hip Hop** Wild Human Child/Heavenly (Hit Club)
- **Empire Of The Sun** Without You (Virgin)
- **Fan Death** A Coin For The Well (Mercury)
- **Lisa Hannigan** Ocean And A Rock (Hoop Recordings)
- **Hot Chip** One Life Stand (Parlophone)
- **I Blame Coco** Caesar (Island)
- **Marina And The Diamonds** Hollywood (679)
- **MirrorKicks** Anything (Fruit Pie)
- **Scarlette Fever** What Would You Do (Starfish)
- **Uffie** MCs Can Kiss (Because/Ed Banger)
- **Wolfmother** White Feather (Modular)

### Albums

- **The Album Leaf** A Chorus Of Storytellers (Sub Pop)
- **Corinne Bailey Rae** The Sea (Virgin)
- **Mariah Carey** Lovesongs (Sony)
- **Hot Chip** One Life Stand (Parlophone)
- **Nick Jonas And The Administration** Who I Am (Hollywood)
- **kd Lang** Recollection (Nonesuch)
- **Los Campesinos!** Romance Is Boring (Wichita)
- **Tom McRae** Alphabet Of Hurricanes (Cooking Vinyl)
- **Midlake** The Courage Of Others (Bella Union)
- **Nemhain** From The Ashes (Intergroove)
- **Parachute** Losing Sleep (Mercury)
- **The Postmarks** Memoirs At The End Of The World (Unfiltered)
- **The Soft Pack** The Soft Pack (Heavenly)
- **Ringo Starr** Y Not (Polydor)

## February 8

### Singles

- **Arno Carstens** Dreamer (Sony)
- **Europe** New Love In Town (Earmusic)
- **Fe-Nix** Swagga (Genetic)
- **Calvin Harris** You Used To Hold Me (Columbia)

- **Honorebel** Now You See It (Positive)
- **Kakuzi Sun** Kissed Planet (Major 7 Records)
- **Kassidy** The Rubber Gum EP (Mercury)
- **The Maccabees feat. Roots Manuva** Empty Vessels (Fiction)
- **Ingrid Michaelson** Everybody (Warner Brothers)
- **Seasick Steve** Never Go West (Atlantic)
- **The Soft Pack** C'mon (Heavenly)
- **Danielle Spencer** On Your Side (Danielle Spencer Music)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **You Me At Six** Underdog (Virgin)

### Albums

- **Lisa Hannigan** Sea Sew (Hoop Recordings)
- **Him** Screameworks: Love In Theory & Practice (Warner Music)
- **Barry Manilow** The Great Love Songs Of All Time (Arista)
- **Massive Attack** Heligoland (Virgin)



- **Fionn Regan** The Shadow Of An Empire (Heavenly/Cooperative)
- **Sade** Soldier Of Love (RCA)
- **Seasick Steve** Songs For Elisabeth (Atlantic)
- **Yeasayer** Odd Blood (Mute)

## February 15

### Singles

- **The Big Pink** Velvet (4AD)
- **Cobra Starship** Hot Mess (Decadance/Fueled By Ramen)

- **The Courteeners** You Overdid It Doll (A&M/Polydor)
- **Enter Shikari** Thumper (Ambush Reality)
- **Errors** A Rumour In Africa (Huck Action)
- **Kasabian** Viad The Impaler (Columbia)
- **Demi Lovato** Remember December (Hollywood)
- **Muse** Resistance (Helium 3/Warner Bros)
- **Party Dark** Is That You (Champion)
- **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)

### Albums

- **Mike Batt** The Mike Batt Music Cube (Dramatico)
- **Cobra Starship** Hot Mess (Decadance/Fueled By Ramen)
- **Field Music** Field Music (Measure) (Memphis Industries)
- **Peter Gabriel** Scratch My Back (Virgin)
- **Gucci Mane** The State Vs Radric Davis (Asylum)
- **Ikons** Ikons (Seivice)
- **Lightspeed Champion** Life Is Sweet! Nice To Meet You (Domino)  
Recorded in the US with Ben Allen (Gnarls Barkley, Animal Collective), the follow-up to 2008's Falling Off The Lavender Bridge is an epic collection of 12 pop songs, two instrumental intermissions and a piano etude. Lead single Marlene is released today (Monday). Lightspeed Champion marries man Dev Hynes is in London for a string of promotion this week.
- **Scarlette Fever** tbc (Starfish)
- **Danielle Spencer** Calling All Magicians (Danielle Spencer Music)  
Calling All Magicians is the debut UK album from Australian Danielle Spencer and its release follows a wealth of promotion across the capital this month including a TV appearance on This Morning. The album was produced by the legendary Tony Visconti and is preceded by lead single On Your Side, released February 7.

- **Thao and the Get Down Stay Down** Know Better Learn Faster (Heckey)

## February 22

### Singles

- **30 Seconds To Mars** Happier (Virgin)
- **Alphabeat** Hole In My Heart (Tasminator)
- **Blood Red Shoes** Light It Up (v2) (Cooperative)
- **Brandi Carlile** Dreams (RCA)
- **The Cheek** Biggest Mistake (Po.your)
- **Chiddy Bang** The Opposite Of Adults (Parlophone)
- **Daisy Dares You** Number One Enemy (Live)
- **Jesca Hoop** In My Head (Warner Brothers)
- **Girls Morning Light** (Fantasy/Hesher)
- **Ellie Goulding** Starry Eyed (Po.your)
- **Gramophonedzie** Why Don't You (Positive/Virgin)
- **Groove Armada** Paper Romance (Work It/Cooking Vinyl)
- **Jesca Hoop** Feast Of The Heart (Last Laugh)



- **JLS** One Shot (Epic)
- **Lady GaGa feat. Beyonce** Telephone (Interscope)
- **Little Comets** Joanne (Columbia)
- **Pixie Lott** Gravity (Mercury)
- **Alexander Price** In The City (Toy Boy Records)
- **Rihanna** Rude Boy (Def Jam)
- **Jay Sean feat. Sean Paul And Lil Jon** Do You Remember (2Faintly/zydeco)
- **Senadee** My Fault (Frostmer)

## THE PANEL

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



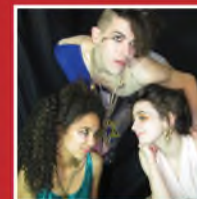
**JOHN EARLS (NEWS OF THE WORLD)**

**OK GO: Of The Blue Colour Of The Sky** (Parlophone)  
After two albums of staccato new wave, New Yorkers OK Go suddenly veer into funk. In lesser hands, that's usually a disaster, but their melodic suss and Dave Fridmann's trademark hypnotic production means they come away smiling.



**MICHAEL PICKARD (WATFORD OBSERVER)**

**Knock Twice: I Heart You** (Christopher Hall Studios)  
Harriet Telfer and Jeremy Williams, aka Knock Twice, have put their acting careers on hold to release I Heart You. Love is in the air for the duo, who will donate proceeds of this debut single to the British Heart Foundation.



**TODD HART (SUPER SUPER)**

**Maria & the Mirrors: Omar** (Parlour Records)  
Omar has all the things I love about Maria & the Mirrors: it's primal in every aspect – the beats, the noise and the chant-like singing. This is something really new and not just a fast food band that you find tasty but can't remember tomorrow. Catch their live show for their best talent.



**TOM LEA (FACT)**

**Emika: Drop The Other** (Ninja Tune)  
This sultry debut from Berlin's Emika emerges at a crossroads between the xx's spacious pop and Scuba's snow-crunch dubstep. Scuba himself turns up for remix duty on this EP, trapping the track in a tunnel system of high ceiling-ed atmospheric and clocktower percussion.

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

- **Jack Splash** I Could Have Loved You (Columbia)
- **Turin Brakes** Sea Change (Looking Vinyl)
- **Two Door Cinema Club** Undercover Martyn (Kitsune)
- **Yeti Lane** First-Rate Pretender (Sonic Cathedral)

**Albums**

- **Johnny Cash** American VI (Mercury)
- **Cold Wave Comp** Compilation (Angular)



- **The Courteeners** *Falcon* (A&M)  
Falcon was recorded in Belgium's LP Studios with producer Ed Buller (of Suede, Pulp, White Lies) over seven weeks and mixed at Electric Lady Studios in New York with Michael Brauer. It is the follow-up to the band's debut album *St Jude*, which reached number four on release in April 2008. Lead single *You Overdid It* will precede the album's release. The band capped 2009 by playing the biggest gig of their career to date at Manchester Central, with all 10,000 tickets selling out in just five days.
- **David Byrne** *Here Lies Love* (Nonesuch)
- **Efterklang** *Magic Chairs* (4AD)
- **Eight Legs** *The Electric Kool-Aid Cuckoo Nest* (Weekender)
- **Enter Shikari** *Tribalism* (Ambush Reality)
- **Erik Hassle** *Pieces* (Island)
- **David Holmes** *The Dogs Are Parading: The Best Of* (UMC)
- **Marina & the Diamonds** *Family Jewels* (679)
- **Paolo Nutini** *Live From New Orleans* (Atlantic)

- **Alan Pownall** *tbc* (Mercury)
- **Krystle Warren** *Circles* (Because)

**March 1****Singles**

- **Black Eyed Peas** *Rock That Body* (Interscope)
- **Boyzone** *Gave It All Away* (Polydor)
- **Cymbals Eat Guitars** *Wind Phoenix* (Memphis Industries)
- **Detroit Social Club** *Kiss The Sun* (Fiction/Standared Soldiers)
- **First Aid Kit** *I Met Up With The King* (Wichita)
- **Livvi Franc** *Automatik* (live)
- **LMFAO** *Lalala* (Interscope)
- **Amy Macdonald** *Don't Tell Me That It's Over* (Vertigo)
- **OK Go** *This Too Shall Pass* (Virgin)
- **Tinie Tempah** *Pass Out* (Parlophone)
- **Wiley feat. Emeli Sande** *Never Be Your Woman* (Relentless/Virgin)

**Albums**

- **A Fine Frenzy** *Bomb In A Birdcage* (Virgin)
- **Alphabeat** *The Spell* (Fascination)
- **Baby Dee** *Book Of Songs* (Tin Angel)
- **Blood Red Shoes** *Fire Like This* (V2/Cooperative)
- **Jason Derulo** *Jason Derulo* (Warner Brothers)
- **Errors** *Come Down With Me* (Rock Action)
- **Fun Lovin' Criminals** *Classic Fantastic* (Kilohertz)
- **Ellie Goulding** *Lights* (Polydor)
- **Groove Armada** *Black Light* (Work It/Cooking Vinyl)
- **Natalie Imbruglia** *Come To Life* (Island)
- **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)
- **Tinashe** *Mayday* (Island)

- **Turin Brakes** *Outbursts* (Cooking Vinyl)
- **Two Door Cinema Club** *Tourist History* (Kitsune)

**March 8****Singles**

- **Mary J Blige** *I Am* (Geffen)
- **Boys Like Girls** *Love Drunk* (Columbia)
- **Gabriella Cilmi** *On A Mission* (Island)
- **Delphic** *Halcyon* (Chimeric)
- **Fanfarlo** *Harold I Wilkins* (Atlantic/Canvasback)
- **Goldfrapp** *Rocket* (Mute)
- **Stevie Hoang** *No Coming Back* (Mercury)
- **Norah Jones** *Stuck* (Blue Note)
- **Beverly Knight** *Soul Survivor EP* (Hurricane)
- **McLean** *My Name* (Asylum)
- **Joshua Radin** *I'd Rather Be With You* (Warner Brothers)

**Albums**

- **Boyzone** *Brother* (Polydor)
- **Jimi Hendrix** *Valleys Of Neptune* (Sony)



- **Andrew Lloyd Webber** *Love Never Dies* (Polydor)
- **Amy Macdonald** *A Curious Thing* (Vertigo)
- **The Mission District** *Heartbreaker* (Virgin)
- **Usher** *Raymond Vs Raymond* (LaFace)
- **We The Kings** *Smile Kid* (Virgin)

**March 15****Singles**

- **Kris Allen** *Live Like We Are Dying* (RCA)
- **Chris Brown** *Cowl* (live)
- **Cheryl Cole** *Parachute* (Fascination)
- **Craig David** *Staring In The Shadows* (UMIV)
- **Mr Hudson** *Anyone But Him* (Good Music)
- **Jonsi** *The Go Do EP* (Parlophone)
- **Kid Sister** *Daydreaming* (Asylum)
- **Ludacris** *How Low* (Def Jam)
- **Music Go Music** *Light Of Love* (Mercury)
- **Tiffany Page** *Walk Away Slow* (Mercury)
- **Mica Paris** *Born Again* (Rhythm Riders)
- **Three 6 Mafia Vs. Tiesto** *Feat. Flo Rida & Sean Kingston* *Feel It* (Rca)

**Albums**

- **Diana Birch** *Bible Belt* (Virgin)
- **Boys Like Girls** *Love Drunk* (Columbia)
- **Mary J Blige** *Stronger With Each Tear* (Geffen)
- **Ludacris** *Battle Of The Sexes* (Def Jam)
- **The Mission District** *You'r Games* (Virgin)
- **To Rococo Rot** *Speculation* (Domino)
- **Thomas White** *The Maximalist* (Cooking Vinyl)

**March 22 and beyond****Singles**

- **Amerie** *Heard 'Em All* (Mercury) (4/15)
- **Biffy Clyro** *Bubbles* (4th Floor) (26/4)
- **Sarah Blasko** *We Won't Run* (Dramatico) (22/13)
- **Chase & Status** *tbc* (Mercury) (29/13)
- **Clipse** *I'm Good* (RCA) (29/13)
- **Miley Cyrus** *When I Look At You* (Hollywood) (29/13)
- **Eliza Doolittle** *Skinny Genes* (Parlophone) (29/13)
- **Goldhawks** *Where In The World* (Mercury) (29/13)
- **Kids In Glass Houses** *Matters At All* (Roadrunner) (29/13)

- **LMFAO** *Yes* (Interscope) (2/13)
- **Lisa Mitchell** *Oh! Hark* (RCA) (2/13)
- **Paramore** *The Only Exception* (Fuelled By Ramen) (19/14)
- **Plan B** *She Said* (679/Atlantic) (2/13)
- **Alan Pownall** *Chasing Time* (Mercury) (2/13)
- **Paul Weller** *Wake The Nation* (No Tears Left To Cry) (Island) (4/15)

**Albums**

- **Sarah Blasko** *As Day Follows Night* (Dramatico) (4/15)
- **Chase & Status** *tbc* (Mercury) (4/15)
- **Gabriella Cilmi** *Ten* (Island) (22/13)
- **Clipse** *Ill The Casket Drops* (RCA) (25/13)
- **Craig David** *Signed Sealed Delivered* (UMIV) (22/13)
- **Goldfrapp** *Head First* (Mute) (22/13)
- **James** *The Night Before* (Mercury) (4/15)
- **Jonsi** *C/O* (Parlophone) (4/15)
- **To Rococo Rot** *Speculation* (Domino) (12/14)
- **Kid Sister** *Ultraviolet* (Asylum) (25/13)
- **Adam Lambert** *For Your Entertainment* (15/RCA) (12/14)



- **Music Go Music** *Expressions* (Mercury) (22/13)
- **Plan B** *The Defamation Of Strickland Banks* (679) (4/15)
- **Elli "Paperboy" Reed** *Come And Get It* (Parlophone) (4/15)
- **Serena-Maneesh** *S-M 2: Abyss In B Minor* (4AD) (22/13)
- **Maia Sharp** *Echo* (Bliss Street) (4/15)
- **Uffie** *Sex, Dreams & Denim Jeans* (Because) (22/13)
- **Diana Vickers** *Dizna Vickers* (RCA) (26/14)

**SINGLE OF THE WEEK**Editors **You Don't Know Love** (Kitchenware)

*You Don't Know Love* is the second single to be lifted from Editors' 2009 album *In This*

*Light And On This Evening*, the band's third. Lead single *Papillon* led the album campaign, propelling the set to number one on the UK albums chart upon its release. The band commence a string of US live dates next month before returning to the UK for an extensive UK tour, incorporating two nights headlining the O2 Brixton Academy in London. This is a dramatic, mid-tempo, guitar-driven song, soaked in synths and dominated by the distinctly memorable vocals of frontman Tom Smith. The song, as with the album, was produced by Flood (Depeche Mode, U2, Sigur Ros).

**ALBUM OF THE WEEK**Beach House **Teen Dream** (Bella Union)

Victoria Legrand and Alex Scally are certainly no newcomers – this is their third album – but in a

similar way that Grizzly Bear made the jump into mainstream last year, Beach House seem to have pulled everything into focus and delivered a fantastic, accessible album. The US duo contain echoes of Fleet Foxes' windswept sound but wrap the package in a wash of woozy electronics, giving them a distinctively new sound. Bella Union is prepared to capitalise on the buzz surrounding them, with a 13-date UK tour with the above-mentioned Grizzly Bear kicking off in mid-February, while abundant press support has come from *Mojo*, *NME*, *Dazed*, *Clash* and *The Independent*.

# Key releases

## Lil's Rebirth gets ready for delivery



**THERE IS NO CHANGE AT THE SUMMIT** of the top retailers' pre-release charts this week, with Lil Wayne's *Rebirth* continuing to rule the roost at HMV and Play and Sade's *Soldier Of Love* remaining king of the Amazon jungle. *Soldier Of Love* also improves 6-4 at HMV and 13-9 at Play but *Rebirth* remains stubbornly shy of the Amazon Top 20.

All three retailers find common ground in support for the upcoming (February 8) Massive Attack album, *Heligoland*, which progresses 5-2 at Play, 7-3 at HMV and 17-5 at Amazon. Although they have released a hits set and a soundtrack album in the interim, *Heligoland* is Massive Attack's first regular album since 100th Window, exactly seven years earlier. That album topped

the chart and sold 216,000 copies, so expectations for *Heligoland* are high.

Tinie Tempah's debut Parlophone single *Pass Out* jumps 5-1 on Shazam's list of most tagged pre-releases. The grime/rap track is getting masses of play from London pirate stations, as well as Radio 1, 1Xtra and Kiss 100, with the resulting plays clearly leading to a barrage of

interrogations of Shazam's knowledge base.

Florence + The Machine's surge up the sales chart with *Lungs* is reflected by Last.fm's overall chart, where seven of its tracks re-enter the Top 20, with *Dog Days Are Over* leading the list at number two. The only track to garner more plays there is Lady Gaga's *Bad Romance*.

Alan Jones

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

Pos	ARTIST	Title	Label
1	LIL WAYNE	<i>Rebirth</i>	Island
2	MASSIVE ATTACK	<i>Heligoland</i>	Virgin
3	HIM	<i>Screamworks</i>	Warner Music
4	AIRBOURNE	<i>No Guts, No Glory</i>	Roadrunner
5	DIANA VICKERS	<i>Diana Vickers</i>	RCA
6	MARINA & THE DIAMONDS	<i>Family...</i>	679
7	PETER GABRIEL	<i>Scratch My Back</i>	Virgin
8	THE COURTEENERS	<i>Falcon</i>	A&M/Polydor
9	SADE	<i>Soldier Of Love</i>	Sony
10	SUGABABES	<i>Sweet 7</i>	Island
11	OCEAN COLOUR SCENE	<i>Saturday</i>	Cooking Vinyl
12	FEAR FACTORY	<i>Mechanize</i>	AFM
13	ELLIE GOULDING	<i>Lights</i>	Polydor
14	NATALIE IMBRUGLIA	<i>Come To Life</i>	Island
15	CORINNE BAILEY RAE	<i>The Sea</i>	Virgin
16	OWL CITY	<i>Ocean Eyes</i>	Island
17	MIDLAKE	<i>The Courage Of Others</i>	Bella Union
18	NICK JONAS	<i>Who I Am</i>	Hollywood
19	HOT CHIP	<i>One Life Stand</i>	Parlophone
20			

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	SADE	<i>Soldier Of Love</i>	Sony
2	CORINNE BAILEY RAE	<i>The Sea</i>	Virgin
3	MIDLAKE	<i>The Courage Of Others</i>	Bella Union
4	PETER GABRIEL	<i>Scratch My Back</i>	Virgin
5	MASSIVE ATTACK	<i>Heligoland</i>	Virgin
6	ANDREW L WEBBER	<i>Love Never Dies</i>	Polydor
7	HOT CHIP	<i>One Life Stand</i>	Parlophone
9	GLEE CAST	<i>Glee OST</i>	Epic
9	SUGABABES	<i>Sweet 7</i>	Island
10	ELLIE GOULDING	<i>Lights</i>	Polydor
11	NATALIE IMBRUGLIA	<i>Come To Life</i>	Island
12	MARINA & THE DIAMONDS	<i>Family...</i>	679
13	JOHNNY CASH	<i>American VI</i>	Mercury
14	BARRY MANILOW	<i>Greatest Love...</i>	Arista
15	JACK SAVORETTI	<i>Harder Than Easy</i>	De Angelis
16	NICK JONAS	<i>Who I Am</i>	Hollywood
17	OCEAN COLOUR SCENE	<i>Saturday</i>	Cooking Vinyl
18	KESHA	<i>Animal</i>	Columbia
19	LIL WAYNE	<i>Rebirth</i>	Island
20	ANGIE STONE	<i>Unexpected</i>	Decca

amazon.co.uk

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINIE TEMPAH	<i>Pass Out</i>	Parlophone
2	INNA	<i>Hot 3Beat</i>	Blue
3	MARINA & THE DIAMONDS	<i>Hollywood</i>	679
4	HOT CHIP	<i>One Life Stand</i>	Parlophone
5	RIHANNA	<i>Rude Boy</i>	Def Jam
6	CHIDDY BANG	<i>Opposite Of Adults</i>	Parlophone
7	MIKE SNOW	<i>Silvia</i>	Columbia
8	ELLIE GOULDING	<i>Starry Eyed</i>	Polydor
9	GRAMOPHONEDZIE	<i>Why...</i>	Postiva/Virgin
10	ERIK HASSLE	<i>Hurtful</i>	Island
11	GUCCI MANE	<i>Spotlight</i>	Asylum
12	LADY GAGA	<i>Speechless</i>	Interscope
13	YOUNG MONEY	<i>Bedrock</i>	Cash Money
14	STEVE AOKI	<i>I'm In The House</i>	Data
15	WILEY	<i>Never Be Your Woman</i>	Relentless/Virgin
16	TIMBALAND	<i>If We Ever Meet Again</i>	Interscope
17	MARY J BLIGE	<i>I Am</i>	Geffen
18	DAISY DARES YOU	<i>Number One Enemy</i>	Jive
19	JASON DERULO	<i>In My Head</i>	Warner Brothers
20	MUMFORD & SONS	<i>The Cave</i>	Island

SHAZAM

### Top 20 Last.fm overall chart

Pos	ARTIST	Title	Label
1	LADY GAGA	<i>Bad Romance</i>	Interscope
2	FLORENCE/MACHINE	<i>Dog Days Are Over</i>	Island
3	FLORENCE/MACHINE	<i>You Got The Love</i>	Island
4	FLORENCE/MACHINE	<i>Rabbit Heart</i>	Island
5	FLORENCE/MACHINE	<i>Kiss With A Fist</i>	Island
6	LADY GAGA	<i>Poker Face</i>	Interscope
7	VAMPIRE WEEKEND	<i>Cousins</i>	XL
8	FLORENCE/MACHINE	<i>Drumming Song</i>	Island
9	TEMPER TRAP	<i>Sweet Disposition</i>	Infectious
10	KESHA	<i>Tik Tok</i>	Columbia
11	VAMPIRE WEEKEND	<i>Horchata</i>	XL
12	FLORENCE & THE MACHINE	<i>Howl</i>	Island
13	MUMFORD & SONS	<i>Little Lion Man</i>	Island
14	VAMPIRE WEEKEND	<i>White Sky</i>	XL
15	LADY GAGA	<i>Paparazzi</i>	Interscope
16	VAMPIRE WEEKEND	<i>California</i>	English XL
17	FLORENCE/MACHINE	<i>I'm Not Calling...</i>	Island
18	VAMPIRE WEEKEND	<i>Holiday</i>	XL
19	VAMPIRE WEEKEND	<i>Taxi Cab</i>	XL
20	THE XX	<i>Crystalised</i>	Young Turks

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

Pos	ARTIST	Title	Label
1	LIL WAYNE	<i>Rebirth</i>	Island
2	NICK JONAS	<i>Who I Am</i>	Hollywood
3	MASSIVE ATTACK	<i>Heligoland</i>	Virgin
4	SADE	<i>Soldier Of Love</i>	Sony
5	MARY J BLIGE	<i>Stronger With Each Tear</i>	Geffen
6	SUGABABES	<i>Sweet 7</i>	Island
7	EMINEM	<i>Relapse 2</i>	Interscope
8	G ARMADA	<i>Black Light Work II</i>	Cooking Vinyl
9	MY BLOODY VALENTINE	<i>Loveless</i>	Sony
10	KESHA	<i>Animal</i>	Columbia
11	HOT CHIP	<i>One Life Stand</i>	Parlophone
12	MARINA/DIAMONDS	<i>The Family Jewels</i>	679
13	OCEAN COLOUR SCENE	<i>Saturday</i>	Cooking Vinyl
14	CORINNE BAILEY RAE	<i>The Sea</i>	Virgin
15	BEASTIE BOYS	<i>Hot Sauce Comm.</i>	Parlophone
16	ROB ZOMBIE	<i>Hellbilly Deluxe 2</i>	Roadrunner
17	AIRBOURNE	<i>No Guts, No Glory</i>	Roadrunner
18	ELLIE GOULDING	<i>Lights</i>	Polydor
19	BOYZONE	<i>Brother</i>	Polydor
20	MIDLAKE	<i>The Courage Of Others</i>	Bella Union

hmv.com


## CATALOGUE REVIEWS

**DAVID BOWIE:** David Bowie (Deram/Universal 5317925)




Few would argue that David Bowie's 1967 debut was his best – but it was one of his more fascinating, with flashes of the brilliance he was to display later. Newly remastered, this deluxe edition includes the mono and stereo versions of the 14-track album on CD one, while a second disc collects single mixes, BBC session versions, and new and alternate mixes, including a dozen previously unreleased tracks. Comparisons with Anthony Newley and Tommy Steele are valid but pointless: Bowie was finding his voice, and it is fascinating to hear him do so, with songs of variable quality, of which the best are the chirpy *Love You 'Til Tuesday* and *The London Boys* – and yes, *The Laughing Gnome* is among the bonus tracks.

**VARIOUS:** Philly Disco (Backbeats/Harmless BACKB 003)/Back To My Place Baby (BACKB 008)




Two of 10 simultaneously released albums marking the 15th birthday of the Harmless label, which has consistently delivered compilations of quality since its 1995 inception. It is a value range, selling for around £5, but there is no stinting on quality or quantity, with upwards of 75 minutes of music on each. *Philly Disco* contains the glorious full versions of *The O'Jays'* *I Love Music*, *McFadden & Whitehead's* *Ain't No Stoppin' Us Now* and *Harold Melvin & The Blue Notes'* *Don't Leave Me This Way*, while *Back To My Place* focuses on seductive soul, as exemplified by *The Chi-Lites'* *Have You Seen Her*, *Al Green's* *I'm Still In Love With You* and *The Average White Band's* super-smooth *A Love Of Your Own*.

**THE HOLLIES:** The Midas Touch – The Very Best Of The Hollies (EMI 6082272)



With The Hollies about to be inducted into The Rock & Roll Hall of Fame and embark on a UK tour, the time is ripe for another retrospective. This two-CD, 48-track compilation focuses much of its attention on their classic Sixties and Seventies hits, but also includes a smattering of more recent tracks. Attractive but basic early tracks like *Just One Look* and *Stay* soon gave way to polished pop gems like *Yes I Will* and *Bus Stop*, with the hits continuing via the psychedelic masterpiece *King Midas In Reverse*, the shimmering majesty of *The Air That I Breathe* and the touching poignancy of *He Ain't Heavy, He's My Brother*. Their playing was always superb but the production of their songs (mostly by Ron Richards) was impeccable.

**VARIOUS:** Nippon Girls: Japanese Pop, Beat & Bossa Nova 1966-1970 (Big Beat International CDWIKD 288)



Japanese pop once consisted largely of local covers of US songs but the influence of The Beatles and other British invasion stars resulted in a boom of locally-written material. Nippon Girls gathers together 25 of the best groovy girl pop tracks from the land of the rising sun, and adds extensive liner notes, the better to understand this fascinating phenomenon. It's an eclectic selection, ranging from Ayumi Ishida's lavishly orchestrated beat ballad *Taiyou Wa Naite Inu* to Eiko Shuni's more primitive and basic *Ye-Ye* via *Man Atsumi's* sensual *Suki Yo Ai Shite*. The standard of material is high and given a unique eastern twist – though local flavourings are diluted in this westernised brew.

Alan Jones

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Chart
1	1	JOURNEY	<i>Don't Stop Believin'</i> / Columbia (ARV)	
2	11	MIA	<i>Paper Planes</i> / XL (PIAS)	
3	2	PLACEBO	<i>Running Up That Hill</i> / Virgin (E)	
4	3	SNOW PATROL	<i>Chasing Cars</i> / Fiction (ARV)	
5	4	THE KILLERS	<i>Mr Brightside</i> / Izard King/Mercury (ARV)	
6	7	TAKE THAT	<i>Rule The World</i> / Polydor (ARV)	
7	9	MICHAEL JACKSON	<i>Man In The Mirror</i> / Epic (ARV)	
8	13	ALICIA KEYS	<i>No One</i> / J (ARV)	
9	8	BASSHUNTER FEAT. DJ MENTAL THEOS	<i>Now You're Gone</i> / Ha d2beat (ARV)	
10	10	LUTHER VANDROSS	<i>Dance With My Father</i> / J (ARV)	
11	5	SISQO	<i>Thong Song</i> / Def Jam (ARV)	
12	16	GOO GOO DOLLS	<i>Iris</i> / Warner Brothers (EIN)	
13	15	LADY SOVEREIGN	<i>Love Me Or Hate Me</i> / Island (ARV)	
14	6	RAGE AGAINST THE MACHINE	<i>Killing In The Name</i> / Epic (ARV)	
15	17	GUNS N' ROSES	<i>Sweet Child O' Mine</i> / Geffen (ARV)	
16	RE	EMINEM	<i>Lose Yourself</i> / Interscope (ARV)	
17	RE	EVANESCENCE	<i>Bring Me To Life</i> / Epic/Wind-up (E)	
18	RE	SURVIVOR	<i>Eye Of The Tiger</i> / Arista (ARV)	
19	20	MGMT	<i>Kids</i> / Columbia (ARV)	
20	18	FLO-RIDA FEAT. T-PAIN	<i>LOW</i> / Atlantic (EIN)	

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# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	1	3	PAUL HARRIS V EURYTHMICS	I Want You	Cr2/Sony
2	12	5	CLEARCUT FEAT. TRIX	Fireworks	Typecast
3	11	3	TJR FEAT. XAVIER	Just Gets Better	Absolute
4	24	2	STEVE AOKI FEAT. ZUPER BLAHO	I'm In The House	Data
5	20	3	HONOREBEL FEAT. PITBULL & JUMP SMOKERS	Now You See It	Positiva/Virgin
6	18	5	LOLENE	Sexy People	EMI/Capitol
7	15	3	ALPHABEAT	Hole In My Heart	Polydor
8	2	3	REMADY	No Superstar	Maelstrom
9	21	3	NOVENA	When I'm With You	Alive Production
10	NEW		MUSE	Resistance	Helium // Warner Bros
11	19	2	NIGHTSTYLERS FEAT. MAJURI	No More Lies	White Label
12	26	3	VISAGE	Fade To Grey	UMC/Polydor
13	17	2	DANDY ANDY FEAT. CARMEN CASTRO	My Lonely Valentine	Poplife/Island
14	23	3	LOVERUSH UK FEAT. CARLA WERNER	Give Me Your Love	SzS LRJ
15	NEW		BEBE ZAHARA BENET	I'm The Sh*t	Blueplate
16	5	3	CHEW LIPS	Play Together	Family
17	NEW		CAVIN HARRIS	You Used To Hold Me	Columbia
18	1	4	MILK & SUGAR FEAT. AYAK	You Got Me Burnin'	Milk & Sugar
19	7	4	SEAMUS HAJI V MARK KNIGHT & FUNKAGENDA	Good Times	Misspell
20	6	3	MEKKI MARTIN	This Feeling	Vibrate
21	NEW		NATALIE WILLIAMS	Keep Me Holding On	Scound-InBe
22	34	2	CLAIRE TCHAIKOWSKI	Undone	Land Of PR
23	9	3	THE TEMPER TRAP	Fader	Infectious
24	28	3	JUS JACK & PHIL GARRANT FEAT. MATINI PARISI	Smoke	Moda
25	31	4	ASH	Space Shot	Atomic Heart
26	NEW		VEGAS BABY FEAT. KATY TIZZARD	I Can't Help Myself	Helium // Warner Bros
27	36	2	EDITORS	You Don't Know Love	Kitchenware
28	25	10	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data
29	NEW		OWL CITY	Fireflies	Island
30	16	5	MADONNA VS. DAVID GUETTA FEAT. LIL WAYNE	Revolver	Warner Brothers
31	13	4	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
32	8	5	FUGATIVE	Supafly	Hard2beat
33	14	5	STEFANO NOFERINI	Burundi	Deeperfect
34	27	8	EXAMPLE	Won't Go Quietly	Data
35	22	5	PARTY DARK	Is That You	Champion
36	4	5	SHARAM JEY FEAT. CORNELIA	Army Of Men	King Kong
37	35	2	FREEDOM WILLIAMS	Party Time (Get Up, Get Down)	SzS-LRD
38	39	3	GRAMOPHONEDZIE	Why Don't You	Positiva/Virgin
39	NEW		JULIAN PERRETTA	If I Ever	Columbia
40	NEW		JACK SPLASH FEAT. MISSY ELLIOTT/J J SULLIVAN	I Could Have Loved You	Columbia

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	3	HONOREBEL FEAT. PITBULL/JUMP SMOKERS	Now You See It	Positiva/Virgin
2	11	3	LIVVI FRANC	Automatik	Jive
3	6	3	DANDY ANDY FEAT. CARMEN CASTRO	My Lonely Valentine	Poplife/Island
4	17	4	LOLENE	Sexy People	EMI/Capitol
5	13	3	ALPHABEAT	Hole In My Heart	Polydor
6	12	2	LADY GAGA FEAT. BEYONCE	Telephone	Interscope
7	1	3	ALEXANDRA BURKE	Broken Heels	Sycc
8	18	3	TJR FEAT. XAVIER	Just Gets Better	Absolute
9	16	3	FUGATIVE	Supafly	Hard2beat
10	15	3	RODRIGO MORATTO	Whatever, Whatever	MPA
11	24	2	CRAIG DAVID	One More Lie (Standing In The Shadows)	AATW/UMTV
12	23	2	THREE 6 MAFIA VS. TIESTO	FEEL IT	RCA
13	NEW		STEVE AOKI FEAT. ZUPER BLAHO	I'm In The House	Data
14	NEW		PAUL HARRIS V EURYTHMICS	I Want You	Cr2/Sony
15	19	3	FE-NIX	Swagga	Genetic
16	22	3	MICHAELA WRIGHT	Never Gonna Give In	Cubi
17	27	2	NORTHERN ALLSTARS	Don't Stop Believing	AATW
18	21	2	2PLAY FEAT. MAXI PRIEST	That's What The Girls Like	Mujo
19	NEW		JIMMY SCREECH	Know Better	MAP
20	NEW		GRAMOPHONEDZIE	Why Don't You	Positiva/Virgin
21	NEW		NAUGHTY BOY PRES. WILEY/EMELI SANDE	Never Be Your Woman	Relentless/Virgin
22	3	5	EXAMPLE	Won't Go Quietly	Data
23	NEW		JLS	One Shot	Epic
24	NEW		LEMAR	The Way Love Goes	Epic
25	NEW		PITBULL FEAT. AKON	Shut It Down	J
26	NEW		NOVENA	When I'm With You	Alive Production
27	25	9	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data
28	7	4	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
29	2	3	PLATINUM	Emotionally Tired	White Label
30	NEW		KJ	Without You	Savage/Tax

# Vegas man strikes gold with Eurythmics classic



**DIRTY VEGAS STAR PAUL HARRIS** was one of the DJs who furnished mixes for Milk & Sugar's Upfront club chart topper *You Got Me Burnin'* last week and is now responsible for replacing that record at number one with his own hot new hit, *I Want U*. An anthemic reworking of Eurythmics' *Love Is A Stranger*, it is one of Pete Tong's current favourites and a runaway chart champ this week, finishing more than 22% ahead of runner-up Jumping 20-5 Upfront, 7-3 Urban and 5-1 on the Commercial Pop chart, *Now You See It* is a happening record across the board for the eclectic mix of Jamaican dancehall artist HonoRebel, rapper Pitbull and Chicago DJs, Jump Smokers. An electro club banger, it looks like

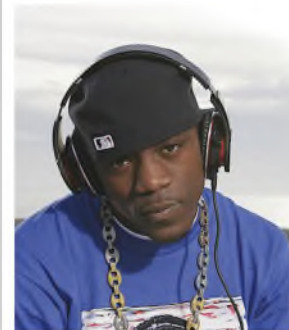
providing Nineties veteran HonoRebel with his big break. After four weeks atop the Urban chart, Beyoncé and Lady GaGa's *Video Phone* falls to number two, with Iyaz's *CCC* sales chart topper *Replay* taking a 21% lead.

**UPFRONT CLUB CHART BREAKERS:** 1 Marina & The Diamonds: *Hollywood* 2 Scarlett Fever: *What Would You Do* 3 Livvi Franc: *Automatik* 4 Timothy Allan & Marcie: *One Night Stand* 5 Craig David: *One More Lie* 6 Sub Focus: *Could This Be Real* 7 Three 6 Mafia/ Tiesto/Sean Kingston/Ho Rida: *Feel It* 8 TV Rock Vs Axxell: *In The Air* 9 Tiesto feat Nelly Furtado: *Who Wants To Be Alone* 10 Lady GaGa feat. Beyoncé: *Telephone*

Alan Jones



**Now you're seeing it:** HonoRebel could finally be getting his big break after topping the Commercial chart



**Action Replay:** Iyaz takes another chart crown, this time on the Urban list

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	8	IYAZ	Replay	Reprise
2	1	6	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
3	7	3	HONOREBEL FEAT. PITBULL/JUMP SMOKERS	Now You See It	Positiva/Virgin
4	6	3	LADY GAGA FEAT. BEYONCE	Telephone	Interscope
5	5	8	WILEY FEAT. CHEW FU	Take That	Island
6	4	6	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive
7	10	3	PITBULL FEAT. AKON	Shut t Down	J
8	3	7	50 CENT FEAT. NE-YO	Baby By Me	Interscope
9	9	10	CHRIS BROWN FEAT. LIL' WAYNE	I Can Transform Ya	Jive
10	25	2	JASON DERULO	In My Head	Warner Brothers
11	14	5	GUCCI MANE FEAT. USHER	Spotlight	Asylum
12	8	10	KARDINAL OFFISHALL	Clear	Kon Live
13	26	2	JLS	One Shot	Epic
14	11	8	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope
15	17	4	KC JOCKEY	Rub Your Body	Sweet Sadies/Wobeyon Entz
16	12	15	JAY SEAN FEAT. LIL WAYNE	Down	Island
17	21	3	LEMAR	The Way Love Goes	Epic
18	25	2	WILEY FEAT. EMELI SANDE	Never Be Your Woman	Relentless/Virgin
19	15	13	JASON DERULO	Whatcha Say	Warner Bros/Entz
20	22	2	ALEXANDRA BURKE	Broken Heels	Sycc
21	20	17	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella
22	16	9	KESHA	Tik Tok	Columbia
23	15	9	SEAN KINGSTON	Face Drop	Beluga Heights/Epic
24	30	2	THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA/SEAN KINGSTON	Feel It	RCA
25	15	3	FE-NIX	Swagga	Genetic
26	18	10	LADY GAGA	Bad Romance	Interscope
27	24	2	SHONTELLE	Superwoman	Island
28	25	3	JAMMER	Party A timal	Big Dada
29	28	8	TAIO CRUZ	No Other One	4th & Broadway
30	RE	12	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank

## Cool Cuts Top 20

Pos	ARTIST	Title
1	NAUGHTY BOY PRESENTS WILEY/EMELI SANDE	Never Be Your Woman
2	PAUL HARRIS/EURYTHMICS	I Want You
3	STEVE AOKI	I'm In The House
4	CAVIN HARRIS	You Used To Hold Me
5	GROOVE ARMADA	Paper Romance
6	SHARAM FEAT. ANOUSHEH KHALILI	Don't Say A Word
7	TIESTO FEAT. NELLY FURTADO	Who Wants To Be Alone
8	EDITORS	You Don't Know Love
9	MANDY VS BOOKA SHADE	Donut
10	HOT CHIP	One Life Stand
11	X-PRESS 2 FEAT. JAMES YULLI	Time
12	BODYROX FEAT. LUCIANA	Shut Your Mouth
13	SEAMUS HAJI V DINO PSARAS FEAT. RUDI	My Destiny
14	ZINC	Wile Out
15	VEGAS BABY	I Can't Help Myself
16	JAPANESE POPSTARS	Destroy
17	ALEX M.O.R.P.H	Sunset Boulevard
18	SUGABABES	Wear My Kiss
19	LEE MORTIMER & FOAMO	Superman
20	DEEJAY	Infatuation



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio 2 (0203 176 616) or on www.ministryofsound.com/radical

# Charts analysis

## Analysis Alan Jones



On fire: Owl City taste UK singles success

# Fireflies burns hot for the City

**AFTER TAKING 28 WEEKS TO REACH NUMBER ONE**, Florence + The Machine are in no mood to relinquish their album chart throne but on the singles chart there is no replay for Iyaz, as Owl City swoops.

Ahead in early midweek flashes, Iyaz's *Replay* finally surrendered pole position to Owl City's *Fireflies*, thus failing in its quest to become the first single on the Reprise label to spend three weeks at number one since label founder Frank Sinatra's *Strangers In The Night* in 1966. *Replay*'s sales dipped 22.1% to 67,601, while *Fireflies*' increased 21.3% to 71,865.

*Fireflies* is the introductory UK single of Owl City - 20-year-old Adam Young - though lead vocals on the track are handled by Matt Thiessen of the group Relient K. The track reached number one in the US in December, and has sold 3,002,553 copies to date. Owl City's album *Ocean Eyes* is released here in four weeks.

Glee Cast's *Don't Stop Believin'* rises 5-3 on sales of 51,621, a 31.8% increase week-on-week. Its cause was helped both by Channel 4's Sunday repeat screening of the series, which premiered on E4 the previous week

and fast-growing airplay - it jumps 149-33 on the radio airplay chart as audience more than quintuples to 20m.

Without airplay, there are mixed fortunes for the other four Glee Cast tracks that made the Top 75 a week ago: *Take A Bow* climbs 43-36 (8,596 sales, 16.9% up), *Gold Digger* rises 49-44 (7,128 sales, 13.4% up), and *Rehab* moves 62-68 (4,047 sales, down 13.6%), while *On My Own* dips out of the Top 75, falling 73-87 (3,239 sales, 20.8% down). Only two new Glee Cast songs were released last week: *Bust Your Windows* - a cover of Jazmine Sullivan's 2008 number 31 US hit, debuts at number 57 (5,332 sales) but the other - Duffy cover *Mercy* - falls short of the Top 75, debuting at 94 (2,966 sales).

Meanwhile, Journey's original version of *Don't Stop Believin'* eases 6-7 (35,602 sales). I erroneously suggested last week that it was the biggest-selling download of a song originally issued before 2000. It is actually the biggest-selling download of a track from before 1990 - its 432,396 sales are impressive but well short of the 669,748 copies that Rage Against The Machine's *Killing In The Name* has sold digitally

### Sales statistics

Last week	Singles	Artist albums
Sales	3,029,142	1,594,722
prev week	3,143,555	1,664,057
% change	-3.6%	-4.2%

Last week	Compilations	Total albums
Sales	298,188	1,892,910
prev week	310,076	1,974,133
% change	-3.8%	-4.1%

Year to date	Singles	Artist albums
Sales	9,458,731	4,933,007
vs prev year	8,866,491	6,008,978
% change	+6.8%	-17.9%

Year to date	Compilations	Total albums
Sales	933,620	5,866,627
vs prev year	1,331,501	7,340,479
% change	-29.9%	-20.1%

Compiled from sales data by Music Week

While the Ministry Of Sound's 64th Top 10 hit of the century continues to prosper, it is joined in the top tier by its 65th. On its third week in the chart, *Riverside* (Let's Go) by Sidney Samson feat Wizard Sleeve drifts 3-5 (43,826 sales) while Example's *Won't Go Quietly* debuts at number six (39,288 sales). Both tracks are on the Data label, source of 34 of those hits. The Ministry Of Sound thus increases its lead over next most successful 21st century indie, Telstar, which racked up 26 Top 10 hits before its 2004 demise.

Jay-Z and Alicia Keys' *Empire State Of Mind* drifts 20-21 (14,852 sales) on its 19th week in the Top 40. It is overtaken for the first time by Keys' solo "answer" to the track, *Empire State Of Mind (Part II) Broken Down*, which climbs 23-15 (20,265 sales) helped by rapidly-growing airplay and Keys performance of the track on Friday Night With Jonathan Ross. Parent album *The Element Of Freedom* falls 7-8, despite increasing sales by 12.5% last week to 20,626.

Singles sales drift lower for the third time in a row, falling 3.64% week-on-week to 3,029,142 but are 17.47% above same-week 2009 sales of 2,578,689. Last week's total, incidentally, includes just 1,515 12-inch sales - though that is an improvement on the 1,208 12-inch singles sold four weeks ago, the lowest tally recorded since the format was launched 34 years ago.

Welsh rockers Lostprophets fourth album *The Betrayed* topped the chart on early sales flashes but eventually debuted at number three on sales of 31,873 copies. Following the number 16 peak of introductory single *It's Not The End Of The World But I Can See It From Here* and the number 32 peak of follow-up *Where We Belong*, the album fails to match its predecessor, *Liberation Transmission* which earned the band its maiden number one in 2006, on sales of 55,425 copies

### ARTIST ALBUMS



Universal	42.7%
Sony	21.3%
Warner	19.8%
EMI	4.5%
Others	11.6%

### SINGLES



Universal	39.9%
Sony	26.5%
Warner	20.2%
EMI	2.2%
Others	11.2%

Fifteen-year-old Canadian Justin Bieber has been in the UK promoting his debut album *My World*, which debuts strongly at number four on sales of 28,274 copies following first single *One Time*'s success. *One Time* has moved 14-11-12 since debuting a fortnight ago, and sold 25,494 copies last week. Bieber's new-found fans are busy downloading individual tracks from *My World* too - all seven of the other *My World* tracks are in the Top 200, led by *One Less Lonely Girl* (number 62, 4,795 sales), *Love Me* (number 71, 3,815 sales), and *Favourite Girl* (number 76, 3,556 sales).

Two other new albums secure enough sales to make Top 30 debuts this week: Eels' 10th chart entry *End Times*, which debuts at number 21 (8,336 sales) and the soundtrack set *Alvin & The Chipmunks 2: The Squeakquel* which arrives at number 22 (8,300 sales). The Chipmunks have released at least 42 previous albums - but this is the first to chart, arriving more than 50 years after their first hit single *Ragtime Cowboy Joe*, and 38 years to the week after their creator and original voice, Ross Bagdasarian, died.

At the top of the chart, Florence + The Machine's *Lungs* had to operate at full capacity to fight off first Lostprophets, then Paolo Nutini, *Lostprophets*' challenge faded throughout the week but Nutini's grew. In a photo finish *Lungs* is first past the post for the second week in a row, on sales of 42,359, defeating Nutini's *Sunny Side Up* by just 211 sales. Both albums are off week-on-week with *Lungs* dipping 17% and *Sunny Side Up* ebbing 15%. Florence's tally is the lowest for a number one album since Editors' *In This Light And On This Evening* topped 14 weeks ago on sales of 30,669.

Although it did not match the number-one peak of her first two singles, Pixie Lott's third *Cry Me Out*, is holding on very nicely and stimulating sales of her album *Turn It Up*. *Cry Me Out* peaked at number 12 but has meandered 26-26-24-29-27-27 in the past few weeks.

Meanwhile, the jury is still out on whether Alexandra Burke or JLS will complete their hat-trick of number ones with their third singles. Burke seems unlikely to do it with *Broken Heels*, improving only 10-8 (33,240 sales), but JLS' *One Shot* is moving faster, climbing 32-10 (27,286 sales). For both artists, however, the singles have helped their debut albums to revive: Burke's *Overcome* rallies 28-19 (9,449 sales), while JLS' self-titled set climbs 30-20 (8,391 sales). *Overcome* has sold 513,833 copies to date, while JLS has sold 955,297.

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 FLORENCE + THE MACHINE <i>Lungs</i>	£11.98	£6.99	£11.99	£5.98
2 PAOLO NUTINI <i>Sunny Side Up</i>	£4.68	£4.99	£5.49	£7.95
3 LOSTPROPHETS <i>The Betrayed</i>	£8.88	£8.99	£11.99	£8.90
4 JUSTIN BIEBER <i>My World</i>	£5.98	£5.99	£9.49	£5.80
5 LADY GAGA <i>The Fame</i>	£8.34	£8.99	£15.49	£5.99

Source: Music Week

## International charts coverage Alan

# Starr lights up US charts with a little help from his co-stars

### ARGUABLY THIRD BEHIND VAMPIRE WEEKEND'S NEW ALBUM

Contra, and Lacy GaGa's *The Fame* in world sales last week. Susan Boyle's *I Dreamed A Dream* nevertheless continues to do remarkably well on its eighth frame. It has spent all of those eight weeks at number one in Australia - where it is now the longest running chart-topper since Pink's *Furhouse* was top for nine weeks in 2008 - and New Zealand. It is on its

third week at number one in South Africa, and its first in the Belgian region of Flanders - where it climbs 2-1 - and Greece, where the overall chart is currently suspended by the IPI but where it ranks number one on the International chart. Boyle's album slips in many territories, even departing the chart altogether in Poland and Russia, but it reaches new peaks in Hungary, where it jumps 7-4, Wallonia (10-7) and Denmark (4-2). It bounces 14-9 in



# Charts sales

**OFFICIAL**  
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)
		<b>NEW EXAMPLE</b> Won't Go Quietly / Uta (ARV)
		<b>NEW SUB FOCUS</b> Could This Be Real / Ram (Southern)
4	4	<b>LOSTPROPHETS</b> Where We Belong / Visible Noise (ADA CIN)
		<b>NEW FUGATIVE</b> Supafly / Hardbeat (ARV)
6	2	<b>CHUCKIE &amp; LMFAO</b> Let The Bass Kick In Miami Girl / C1 (Prime Direct)
7	3	<b>VAMPIRE WEEKEND</b> Cousins / XL (PIAS)
8	5	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
		<b>NEW SO SOLID</b> Since You Went Away / Mega & Co (Nova Arvato)
10	10	<b>EXAMPLE</b> Watch The Sun Come Up / Uta (ARV)
11	9	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
12	7	<b>MIA</b> Paper Planes / XL (PIAS)
		<b>NEW MIDNIGHT BEAST</b> Tik Tok (Parody) / The Midnight Beast (AWAL)
14	8	<b>THE TEMPER TRAP</b> Fader / Infectious (PIAS)
15	12	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
		<b>NEW ASH</b> Space Shot / Atomic Heart (ADA CIN)
17	15	<b>BASSHUNTER FEAT. DJ MENTAL THEOS</b> Now You're Gone / Hardbeat (ARV)
		<b>RE LOSTPROPHETS</b> It's Not The End Of The World / Visible Noise (ADA CIN)
19	16	<b>DIZZEE RASCAL</b> Dirtee Cash / Dirtee Stank (PIAS)
20	14	<b>THE BIG PINK</b> Dominos / JAD (PIAS)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
		<b>NEW LOSTPROPHETS</b> The Betrayed / Visible Noise (ADA CIN)
2	1	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
3	2	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
4	3	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
5	5	<b>ARCTIC MONKEYS</b> Humbug / Domino (PIAS)
		<b>RE THE XX XX</b> / Young Turks (PIAS)
7	6	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
8	4	<b>IAN DURY &amp; THE BLOCKHEADS</b> Sex & Drugs & Rock & Roll / BMG TV (SB1)
		<b>NEW THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA CIN)
		<b>NEW THESE NEW PURITANS</b> Hidden / Angular (PIAS)
11	12	<b>ARCTIC MONKEYS</b> Whatever People Say I Am That's What I'm Not / Domino (PIAS)
12	10	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ROM ARV)
		<b>NEW FLORENCE RAWLINGS</b> A Fool In Love / Dramatico (ADA CIN)
14	11	<b>BASSHUNTER</b> Bass Generation / Hardbeat (ARV)
15	17	<b>JAY SEAN</b> All Or Nothing / Spinn/Dayend (AbsoluteArvato)
		<b>NEW LOSTPROPHETS</b> Liberation Transmission / Visible Noise (ADA CIN)
17	14	<b>ANIMAL COLLECTIVE</b> Merryweather Post Pavilion / Domino (PIAS)
18	9	<b>IMAGINED VILLAGE</b> Empire And Love / Kinnaman Cornflake (Proper Music)
19	19	<b>THE STROKES</b> Is This It / Rough Trade (PIAS)
		<b>NEW LOSTPROPHETS</b> Start Something / Visible Noise (ADA CIN)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
		<b>NEW SUB FOCUS</b> Could This Be Real / Ram (Southern)
		<b>NEW MIDNIGHT BEAST</b> Tik Tok (Parody) / The Midnight Beast (AWAL)
3	2	<b>THE BIG PINK</b> Dominos / JAD (PIAS)
4	1	<b>DUCK SAUCE</b> Anyway / Data (ARV)
		<b>NEW EMILY BARKER &amp; THE RED CLAY HALO</b> Nostalgia / Everyone Sarg (Proper)
6	4	<b>ALL TIME LOW</b> Damned If I Do Ya (Damned If I Don't) / Hope (ARC) (A114 CIN)
		<b>RE SUB FOCUS</b> Rock It/Follow The Light / Ram (Southern)
8	5	<b>TRASHMEN</b> Surfin Bird / Charly (Pinnacle)
9	12	<b>FRIENDLY FIRES</b> Jump In The Pool / XL (PIAS)
10	9	<b>NELL BRYDEN</b> Not Like Loving You / Cooking Vinyl (ADA CIN)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Running Trax / Ministry (ARV)
2	3	<b>VARIOUS</b> Now That's What I Call Music 74 / EMI Virgin/UMTV (E)
		<b>NEW VARIOUS</b> Big Top 40 / Sony Music/UMTV (ARV)
4	2	<b>VARIOUS</b> Anthems - Electronic 80s / EMI TWIMOS (E)
5	4	<b>VARIOUS</b> Pure Urban Essentials 2010 / Rhino/Sony (ARV)
6	6	<b>VARIOUS</b> 100 Garage Classics / Rhino (CIN R)
7	7	<b>VARIOUS</b> Ultimate NRG Megamix / AATW/UMTV (ARV)
8	5	<b>VARIOUS</b> Clubbers Guide - Electro / Ministry (ARV)
		<b>RE VARIOUS</b> R&B Collection / HMV (ARV)
10	8	<b>VARIOUS</b> Ministry Of Sound - One / EMI TWIMOS (E)
11	9	<b>VARIOUS</b> Clubland 16 / AATW/UMTV (ARV)
12	11	<b>VARIOUS</b> Pop Party 7 / Universal TV (ARV)
13	13	<b>VARIOUS</b> 101 Running Songs / EMI Virgin/ARCA (ARV)
14	14	<b>VARIOUS</b> Floorfillers 2010 / AATW/UMTV (ARV)
		<b>RE VARIOUS</b> Radio 1's Live Lounge - Vol 4 / Sony Music/UMTV (ARV)
16	17	<b>VARIOUS</b> The Annual 2010 / EMI TWIMOS (E)
17	17	<b>VARIOUS</b> The Best Sixties Album In The World / EMI Virgin/UMTV (ARV)
18	15	<b>VARIOUS</b> Dreamboats And Petticoats 3 / EMI TWIMTV (ARV)
19	18	<b>VARIOUS</b> Jackie - The Annual 2010 / EMI TWIMTV (ARV)
20	19	<b>OST</b> Twilight / Atlantic (CIN R)

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)
		<b>NEW ROYAL SCOTS DRAGON GUARDS</b> Spirit Of The Glen - Ultimate Collection / Decca (ARV)
3	2	<b>KATHERINE JENKINS</b> The Ultimate Collection / Decca (ARV)
		<b>RE CAMILLA KERSLAKE</b> Camilla Kerslake / Future Record (ARV)
		<b>NEW ALL ANGELS</b> Fly Away / Decca (ARV)
6	3	<b>COLDSTREAM GUARDS</b> Heroes / Decca (ARV)
7	4	<b>THE PRIESTS</b> Harmony / Epic (ARV)
8	5	<b>RHYDIAN ROBERTS</b> O Fortuna / Syco (ARV)
9	9	<b>KATHERINE JENKINS</b> Second Nature / UCI (ARV)
10	8	<b>THE PRIESTS</b> The Priests / Epic (ARV)

## Jazz/Blues albums Top 10

This	Last	Artist Title / Label
1	1	<b>SEASICK STEVE</b> Man From Another Time / Atlantic (CIN R)
2	5	<b>JAMIE CULLUM</b> The Pursuit / Decca (ARV)
3	2	<b>SEASICK STEVE</b> I Started Out With Nothin' And Still Got Most Of It Left / Warner (CIN)
4	3	<b>MICHAEL BUBLE</b> Call Me Irresponsible / Reprise (EIN)
5	4	<b>MICHAEL BUBLE</b> Michael Buble / Reprise (CIN)
6	7	<b>SEASICK STEVE</b> Dog House Music / Bronzeat (PIAS)
7	6	<b>MICHAEL BUBLE</b> It's Time / Reprise (CIN)
		<b>RE MICHAEL BUBLE</b> Come Fly With Me / Reprise (CIN)
9	8	<b>NORAH JONES</b> The Fall / Blue Note (E)
		<b>RE MICHAEL BUBLE</b> Caught In The Act / Reprise (CIN)

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## Jonas



Sweden, and 6-5 in Switzerland. It remains in the Top 10 in the Netherlands (1-2), Ireland (4-7), Mexico (5-6), Austria (7-7), Canada (2-4), and the US (2-2), where Boyle's appearance on The Oprah Winfrey Show last Tuesday is expected to be enough to return I Dreamed A Dream to the top of the chart a week hence.

Ringo Starr has his highest charting regular album in the US for 34 years, debuting at number 58 with Y Not, his 14th Top 200 entry outside of The Beatles. The album - which features stellar assists from Joe Walsh, Dave Stewart, Ross Stone and Paul McCartney - debuts at number 75 in Canada.

While Starr's album was released early in North America, Welsh rockers Lostprophets' fourth album, The Betrayed, hit the Japanese market first. Arriving there five days before its UK release, it sold more than 9,000 copies, and debuts at number 17.

As noted last week, the xx's self-titled debut album is enjoying a second lease of life in many territories. It makes further gains this week, climbing 64-53 in The Netherlands, 86-63 in France, 96-67 in Ireland, 96-95 in Canada, 99-89 in Switzerland and 40-19 in Flanders. It returns to the charts in Germany (number 85) and Wallonia (number 65).

Adele's debut album 19 was a major success here, selling 576,000 copies and spending more than a year on the chart. Its last UK chart appearance was in March of last year, and the album now sells in the hundreds rather than the thousands weekly. It had a good run internationally too - especially in The Netherlands, where it clocks up its 100th straight week on the chart this week, more than any other current album. The album took 47 weeks to top the Dutch chart for the first time, and has spent eight weeks at number one in all. It leaps 16-8 this week, returning to the Top 10 for the first time in 18 weeks.

# 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

Wk	Pos	Wk in chart	Artist	Title	Label / Catalogue number (Distributor)	SALES
1	2	3	OWL CITY	Fireflies	Island CATCO157687536 (ARV)	SALES INCREASE
2	1	3	IYAZ	Replay	Reprise CATCO15507377 (CIN)	
3	5	3	GLEE CAST	Don't Stop Believin'	Epic CATCO15652813 (ARV)	SALES INCREASE
4	4	6	3OH!3 FEAT. KATY PERRY	Starstruck	Asylum/Photo Finish CATCO153477585 (CIN)	
5	3	3	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data DATA225CEX (ARV)	
6	New		EXAMPLE	Won't Go Quietly	Data DATA225CEX (ARV)	HIGHEST NEW ENTRY
7	6	23	JOURNEY	Don't Stop Believin'	Columbia USSM181001E (ARV)	
8	10	6	ALEXANDRA BURKE	Broken Heels	Syco 8869762832 (ARV)	SALES INCREASE
9	7	13	LADY GAGA	Bad Romance	Interscope 2726752 (ARV)	
10	32	2	JLS	One Shot	Epic GBAR1090331 (ARV)	SALES INCREASE
11	14	8	THE SATURDAYS	Ego	fascination CATCO15767613 (ARV)	SALES INCREASE
12	11	3	JUSTIN BIEBER	One Time	Def Jam CATCO156365691 (ARV)	
13	13	13	JAY-Z FEAT. MR HUDSON	Young Forever	Roc Nation CATCO157489498 (CINR)	SALES INCREASE
14	12	12	KESHA	Tik Tok	Columbia 3869761902 (ARV)	
15	23	5	ALICIA KEYS	Empire State Of Mind Part II	J CATCO157951829 (ARV)	SALES INCREASE
16	15	10	N-DUBZ FEAT. MR HUDSON	Playing With Fire	ARWUMT CDG108304 (ARV)	SALES INCREASE
17	8	21	FLORENCE + THE MACHINE	You Got The Love	Island 2726059 (ARV)	
18	9	2	PLAN B	Stay Too Long	619 Atlantic 6791717CD (CIN)	
19	New		GIRLS CAN'T CATCH	Echo	fascination 2728244 (ARV)	
20	38	2	BIFFY CIYRO	Many Of Horror (When We Collide)	Warner 14FLR41CD (CIN)	+50% SALES INCREASE
21	20	19	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation A10350D (CIN)	
22	15	10	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive 8869763222 (ARV)	
23	52	2	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Island CATCO158058487 (ARV)	HIGHEST NEW ENTRY
24	17	16	BLACK EYED PEAS	Meet Me Halfway	Interscope 2724544 (ARV)	
25	19	9	RIHANNA	Russian Roulette	Def Jam CATCO15429408 (ARV)	
26	30	3	ONE REPUBLIC	All The Right Moves	Interscope CATCO15722522 (ARV)	SALES INCREASE
27	29	12	PIXIE LOTT	Cry Me Out	Motown CATCO1564041E9 (ARV)	SALES INCREASE
28	21	P	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope 2728036 (ARV)	
29	18	13	CHERYL COLE FEAT. WILL I AM	3 Words	fascination 272924 (ARV)	
30	22	10	JASON DERULO	Whatcha Say	Warner Brothers CATCO14922743 (CIN)	
31	28	32	BLACK EYED PEAS	I Gotta Feeling	Interscope CATCO151960369 (ARV)	★
32	27	P	ALICIA KEYS	Doesn't Mean Anything	J 8869762702 (ARV)	
33	24	3	FLORENCE + THE MACHINE	Dog Days Are Over	Island MDSH171 (ARV)	
34	26	4	WILEY FEAT. CHEW FU	Take That	Island 2728893 (ARV)	
35	34	15	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco 88697590932 (ARV)	★
36	43	2	GLEE CAST	Take A Bow	Epic CATCO15711535 (ARV)	SALES INCREASE
37	33	14	CHERYL COLE	Fight For This Love	fascination 2721778 (ARV)	
38	25	6	JOE MCELDERRY	The Climb	Syco 88697632962 (ARV)	★

39	31	11	ROBBIE WILLIAMS	You Know Me	Virgin VSCD2002 (E)	
40	New		PITBULL FEAT. AKON	Shut It Down	J CATCO155889594 (ARV)	
41	New		SUB FOCUS	Could This Be Real	Ham FAMM820U (1CD)	
42	55	2	RIHANNA FEAT. YOUNG JEEZY	Hard	Def Jam USUM9251285 (ARV)	SALES INCREASE
43	36	E	30 SECONDS TO MARS	Kings And Queens	Virgin VJSTU074 (L)	
44	49	2	GLEE CAST	Gold Digger	Epic CATCO14922743 (ARV)	SALES INCREASE
45	40	15	MICHAEL BUBLE	Haven't Met You Yet	Reprise CATCO15374011 (CIN)	
46	37	13	JAY SEAN FEAT. LIL WAYNE	Down	Island 272454 (ARV)	
47	44	3	LOSTPROPHETS	Where We Belong	Visible Noise TORMENT145 (ARV)	
48	New		FUGATIVE	Supafly	Hardbeat CATCO15762825 (ARV)	
49	48	E	LADY GAGA FEAT. BEYONCÉ	Telephone	Interscope USUM9251285 (ARV)	SALES INCREASE
50	42	7	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope CATCO155514725 (ARV)	
51	59	2	LIL WAYNE FEAT. EMINEM	Crop The World	Island CATCO157656745 (ARV)	SALES INCREASE
52	New		RIHANNA	Rude Boy	Def Jam USUM9251285 (ARV)	
53	35	7	CHUCKIE & LMFAO	Let The Bass Kick In Miami Girl	Capitol 02171 (Prime Direct)	
54	39	2	VAMPIRE WEEKEND	Cousins	XI XLS475 (PIAS)	
55	45	15	PAOLO NUTINI	Pencil Full Of Lead	Atlantic A1UKC51 (L) (CINR)	
56	47	12	JLS	Everybody In Love	Epic 8869762626 (ARV)	
57	New		GLEE CAST	Bust Your Windows	Epic CATCO1572247 (ARV)	
58	46	13	MILEY CYRUS	Party In The Usa	Hollywood Polygram 510C62 (ARV)	
59	50	23	THE TEMPER TRAP	Sweet Disposition	Inductus INTCEK51 (PIAS)	
60	51	70	KINGS OF LEON	Sex On Fire	Hard Me 88697520C2 (ARV)	
61	New		YOUNG MONEY FEAT. LLOYD	Bedrock	Island USCM505056 (ARV)	
62	New		JUSTIN BIEBER	One Less Lonely Girl	Def Jam CATCO15408016 (ARV)	
63	56	53	LADY GAGA	Poker Face	Interscope 2703545 (ARV)	★
64	New		PAOLO NUTINI	10/10	Atlantic CATCO149484751 (CINR)	
65	54	24	DAVID GUETTA FEAT. AKON	Sexy Chick	Positive/Virgin CATCO152514635 (E)	
66	41	36	LA ROUX	In For The Kill	Fuydoy 270304 (ARV)	★
67	53	12	CHRIS BROWN FEAT. LIL WAYNE	I Can Transform Ya	Jive CATCO155687517 (ARV)	
68	62	2	GLEE CAST	Rehab	Epic CATCO1563284 (ARV)	
69	57	11	N-DUBZ	I Need You	ARWUMT CDG108304 (ARV)	
70	68	19	TAIO CRUZ	Break Your Heart	4th & Broadway 271745 (ARV)	
71	New		JUSTIN BIEBER	Love Me	Def Jam CATCO1548280C3 (ARV)	
72	New		CALVIN HARRIS	You Used To Hold Me	RCA GRAPHIC52824 (ARV)	
73	65	12	CHASE & STATUS FEAT. PLAN B	End	credits vertigo 272359 (ARV)	
74	72	19	PIXIE LOTT	Boys And Girls	Mercury 271487 (ARV)	
75	74	15	CHIPMUNK	Copsy Daisy	Jive 8869758892 (ARV)	

Official Charts Company 2010.

10th 64	Do You Remember	23	Everybody In Love	56	Let The Bass Kick In	42	Supafly	48	Sweet Disposition	59	Young Forever	13	Key
3 Words	Doesn't Mean Anything	32	Fight For This Love	37	Miami Girl	53	Playing With Fire	16	Take A Bow	36	Rehab	68	★ Platinum (100,000)
All The Right Moves	32	Fireflies	1	Look For Me	22	Poker Face	63	Take That	34	Telephone	45	● Gold (100,000)	
Bad Boys	35	Forever	50	Love Me	71	Replay	68	Take That	34	The Climb	38	● Silver (200,000)	
Bad Romance	9	Cold Digger	44	Many Of Horror (When We Collide)	20	Replay 2	68	Take That	34	What's Say	30	As used by Radio 1	
Bedrock	61	Hard	42	Meet Me Halfway	24	Rude Boy	52	Take That	34	Where We Belong	47		
Boys And Girls	74	I Can Transform Ya	67	Morning After Dark	38	Russian Roulette	25	Take That	34	Won't Go Quietly	6		
Break Your Heart	70	I Gotta Feeling	31	One Less Lonely Girl	62	Sex On Fire	60	Take That	34	You Got The Love	17		
Broken Heels	8	I Need You	69	One Shot	10	Sexy Chick	65	Take That	34	You Know Me	35		
Bust Your Windows	57	In For The Kill	6E	One Time	12	Shut It Down	40	Take That	34	You Used To Hold Me	72		
Could This Be Real	41	Party In The Usa	58	Oopsy Daisy	75	Starstruck	4	Take That	34				
Cousins	54	Stay Too Long	18	Party In The Usa	58	Stay Too Long	18	Take That	34				
Cry Me Out	27	Take That	34					Take That	34				

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	Wks on chart	Artist	Title	Label / Catalogue number (Distributor)	
1	1	29	<b>FLORENCE + THE MACHINE</b>	Lungs	Island 1797940 (ARV) ★	
2	2	34	<b>PAOLO NUTINI</b>	Sunny Side Up	Atlantic 2564688581 (CIN) 3★	
3	New		<b>LOSTPROPHETS</b>	The Betrayed	Visible Noise TORMEN143H (Ada Cin) ●	HIGHEST NEW ENTRY
4	New		<b>JUSTIN BIEBER</b>	My World	Def Jam 2725923 (ARV)	
5	4	54	<b>LADY GAGA</b>	The Fame	Interscope 1789138 (ARV) 4★	
6	6	4	<b>ANDRE RIEU</b>	Forever Vienna	Decca 5323875 (ARV)	SALES INCREASE
7	10	19	<b>PIXIE LOTT</b>	Turn It Up	Mercury 2700146 (ARV) ★	SALES INCREASE
8	7	6	<b>ALICIA KEYS</b>	The Element Of Freedom	J 88697465712 (ARV)	SALES INCREASE
9	3	2	<b>VAMPIRE WEEKEND</b>	Contra	XL XICD429 (PIAS)	
10	9	16	<b>MUMFORD &amp; SONS</b>	Sigh No More	Island 2716532 (ARV) ●	
11	11	9	<b>SUSAN BOYLE</b>	I Dreamed A Dream	Syco 88697554542 (ARV) 7★	
12	14	14	<b>MICHAEL BUBLE</b>	Crazy Love	Reprise 9362497077 (CIN) 3★	
13	17	11	<b>BIFFY CLYRO</b>	Only Revolutions	14th Floor 5186561452 (LINN) ●	SALES INCREASE
14	12	33	<b>BLACK EYED PEAS</b>	The E.N.D.	Interscope 2707969 (ARV) 4★	
15	19	62	<b>BEYONCÉ</b>	I Am Sasha Fierce	Columbia 88697194922 (ARV) 4★	SALES INCREASE
16	13	13	<b>PALOMA FAITH</b>	Do You Want The Truth Or Something Beautiful	epic 88697543552 (ARV) ●	
17	15	19	<b>MUSE</b>	The Resistance	Helium 3/warner Bros 2564686625 (CINR) ★	
18	20	70	<b>KINGS OF LEON</b>	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	
19	28	14	<b>ALEXANDRA BURKE</b>	Overcome	Syco 88697460332 (ARV) ★	SALES INCREASE
20	30	11	<b>JLS</b>	JLS	epic 88697564572 (ARV) 3★	SALES INCREASE
21	New		<b>EELS</b>	End Times	cooperative/vagrant WRR72842 (inn. av)	
22	New		<b>ALVIN &amp; THE CHIPMUNKS</b>	Alvin & The Chipmunks 2 - The Squeakquel	Rhino 8122758175 (CINR)	
23	22	11	<b>SNOW PATROL</b>	Up To Now	Fiction 2720709 (ARV) 2★	
24	16	3	<b>ELVIS PRESLEY</b>	Elvis 75	RCA 88697619482 (ARV)	
25	23	33	<b>KASABIAN</b>	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) ★	
26	21	11	<b>ROBBIE WILLIAMS</b>	Reality Killed The Video Star	Virgin CD13064 (E) 2★	
27	27	50	<b>LILY ALLEN</b>	It's Not Me It's You	Regal 694275 (E) 2★	
28	8	2	<b>DELPHIC</b>	Acolyte	Polydor CH1M3CD (ARV)	
29	New		<b>ONE REPUBLIC</b>	Waking Up	Interscope 270932 (ARV)	
30	34	9	<b>RIHANNA</b>	Rated R	Def Jam 2725950 (ARV) ★	SALES INCREASE
31	37	100	<b>PAOLO NUTINI</b>	These Streets	Atlantic 094634 (CINR) 3★	SALES INCREASE
32	24	10	<b>QUEEN</b>	Absolute Greatest	Pariophone 3091952 (E) 2★	
33	New		<b>ROYAL SCOTS DRAGOON GUARDS</b>	Spirit Of The Glen - Ultimate Collection	Decca 2716114 (ARV)	
34	29	26	<b>LA ROUX</b>	La Roux	Polydor 1795991 (ARV) ●	
35	31	56	<b>FLEETWOOD MAC</b>	The Very Best Of	WSM 8122736352 (CIN) 3★	
36	18	10	<b>WILL YOUNG</b>	The Hits 10 Recordings	RR69758132 (ARV) ★	
37	58	5	<b>THE SATURDAYS</b>	Words Shaker	Fascination! Geffen 271967 (ARV)	HIGHEST CLIMBER
38	25	16	<b>THE TEMPER TRAP</b>	Conditions	Infectious INFECT02CD (PIAS) ●	

This wk	Last wk	Wks on chart	Artist	Title	Label / Catalogue number (Distributor)	
39	33	10	<b>N-DUBZ</b>	Against All Odds	AATW/UMTV 2725129 (ARV) ★	
40	26	15	<b>CHIPMUNK</b>	I Am Chipmunk	live 8869759066 (ARV)	
41	5	2	<b>YOU ME AT SIX</b>	Hold Me Down	Virgin CDV5071 (E)	
42	32	13	<b>CHERYL COLE</b>	3 Words	Fascination! 2721459 (ARV) ★	
43	40	65	<b>PINK</b>	Funhouse	LaFace 88697406492 (ARV) 3★	SALES INCREASE
44	35	58	<b>TAKE THAT</b>	The Circus	Polydor 1787444 (ARV) 7★	
45	44	16	<b>JAY-Z</b>	Blueprint III	Roc-A-Fella 7567895773 (CIN) ●	SALES INCREASE
46	26	26	<b>NOISETTES</b>	Wild Young Hearts	Vertigo 1792832 (ARV) ●	
47	39	36	<b>WHITNEY HOUSTON</b>	The Ultimate Collection	Arista RR6971700 (ARV) ★	
48	53	36	<b>TAYLOR SWIFT</b>	Fearless	Mercury 1795298 (ARV) ●	SALES INCREASE
49	38	13	<b>PARAMORE</b>	Brand New Eyes	Fueled By Ramen 7567895804 (CIN) ●	
50	47	8	<b>SEASICK STEVE</b>	Man From Another Time	Atlantic 518561582 (CINR) ●	
51	Re-entry		<b>KATHERINE JENKINS</b>	The Ultimate Collection	Decca 2705882 (ARV)	
52	52	66	<b>LEONA LEWIS</b>	Spirit	Syco RR69718262 (ARV) 9★	
53	45	18	<b>CAVIN HARRIS</b>	Ready For The Weekend	Columbia RR69751511 (ARV) ●	
54	42	11	<b>ROD STEWART</b>	Soulbook	J 8869760343 (ARV)	
55	43	17	<b>DIZZEE RASCAL</b>	Tongue N Cheek	Circle Stank 125TANK007 (PIAS) ●	
56	41	8	<b>TAKE THAT</b>	The Greatest Day: Take That Present The Circus Live	Polydor 2723560 (ARV)	
57	65	80	<b>ELBOW</b>	The Seldom Seen Kid	Fiction 1764098 (ARV) 2★	SALES INCREASE
58	Re-entry		<b>CAMILLA KERSLAKE</b>	Camilla Kerslake	Future Records 2725847 (ARV)	
59	50	10	<b>LEONA LEWIS</b>	Echo	Syco RR69750012 (ARV) 2★	
60	56	15	<b>ARCTIC MONKEYS</b>	Humburg	Domino WIGCE220 (PIAS)	
61	46	12	<b>FOO FIGHTERS</b>	Greatest Hits	RCA RR697369111 (ARV)	
62	49	8	<b>WESTLIFE</b>	Where We Are	S 88697611272 (ARV) 2★	
63	71	54	<b>THE KILLERS</b>	Day & Age	Vertigo 1785121 (ARV) 3★	SALES INCREASE
64	64	7	<b>30 SECONDS TO MARS</b>	This Is War	Virgin CDV5359 (E)	
65	New		<b>FYFE DANGERFIELD</b>	Fly Yellow Moon	Gaffney 2727659 (ARV)	
66	59	33	<b>STEREOPHONICS</b>	A Decade In The Sun - Best Of	172RC659 (ARV) 2★	
67	60	17	<b>MADONNA</b>	Celebration	Warner Bros/Warner 7595395 (CIN) ★	
68	74	21	<b>ROD STEWART</b>	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN) ★	SALES INCREASE
69	Re-entry		<b>JAMIE CULLUM</b>	The Pursuit	Decca 2713307 (ARV)	
70	55	13	<b>THE SOLDIERS</b>	Coming Home	Rhino 2564685743 (CINR) 2★	
71	Re-entry		<b>THE XX</b>	xx	Young Turks YTN3CD (PIAS)	
72	63	35	<b>VAMPIRE WEEKEND</b>	Vampire Weekend	XI XIC31R (PIAS) ●	
73	51	2	<b>IAN DURY &amp; THE BLOCKHEADS</b>	Sex & Drugs & Rock & Roll	EMG TV EMG1VC3R (SDU)	
74	67	41	<b>THE PRODIGY</b>	Invaders Must Die	Take Me To The Hospital HOSPCD001 (Ada Cin) 2★	
75	62	10	<b>THEM</b>	Crooked Vultures	RCA RR697615361 (ARV)	

Official Charts Company 2010.

30 Seconds To Mars 64	Chipmunk 40	Fyfe Dangerfield 65	Lewis, Leona 55	Pink 43	Stewart, Rod 54	xx, The 71	Key	EPI Awards
Allen, Lily 27	Cole, Cheryl 42	Harris, Calvin 53	Lostprophets 3	Presley, Elvis 24	Stewart, Rod 68	You Me At Six 41	★ Platinum (300,000)	Albums
Alvin & The Chipmunks 22	Cullum, Jamie 65	Houston, Whitney 47	Lott, Pixie 7	Prodigy, The 74	Take That 44		● Gold (100,000)	[Lostprophets: The Betrayed (Silver); Animal Collective: Mezzanine (Silver); Post Malone: The Post Malone (Silver); Will Young: The Hit (Platinum); Florence + The Machine: Lungs (2 x Platinum); Beyoncé: I Am...Sasha Fierce (4 x Platinum)]
Arctic Monkeys 60	Delphic 28	Jay-Z 45	Madonna 67	Queen 32	Take That 56		● Silver (60,000)	
Beyoncé 15	Dizzy Rascal 55	Jay-Z 45	Mumford & Sons 10	Rieu, André 6	Taylor Swift 48		★ UK European sales	
Bieber, Justin 4	Dury, Ian & The Blockheads 73	JLS 20	Muse 17	Rihanna 30	Temper Trap, The 38			
Biffy Clyro 13	Eels 31	Kasabian 35	N-Dubz 35	Royal Scots Dragoon Guards 33	Them, Crooked Vultures 75			
Black Eyed Peas 14	Elbow 57	Keys, Alicia 8	Noisettes 46	Saturdays, The 37	Vampire Weekend 72			
Boyle, Susan 11	Fleetwood Mac 35	Kings Of Leon 18	Nutini, Paolo 2	Seasick Steve 56	Westlife 62			
Buble, Michael 12	Florence + The Machine 1	La Roux 34	Nutini, Paolo 31	Snow Patrol 23	Will Young 36			
Burke, Alexandra 19	Foo Fighters 61	Lady Gaga 5	One Republic 25	Soldiers, The 70	Williams, Robbie 26			
Camilla Kerslake 58		Lewis, Leona 52	Paloma Faith 16	Stereophonics 66				

# 95% of unauthorized reproductions ...

Official Source : International Federation of Phonographic Industry (IFPI)

**60% of internet users are  
willing to compensate you !**

Source : IFOP – French polling firm  
ZOGBY International – American polling firm



**Registration is easy and free**

The screenshot shows the MooZar website interface. At the top left is the MooZar logo with the tagline "Give to the Artists". Navigation links include Home, About Us, MooZar Application, and MooZar Catalog. On the right, there is a "Create an account" and "Login" section with fields for Email and Password, and a "Forgot password" link. Below this, it shows "My basket : 152 Titles" and "My Wish List : 23 Titles". A search bar is present with the text "Search for an Artist, a Title" and a dropdown menu set to "All".

The main content area features a "Welcome to MooZar" section with a photo of a musician. The text reads: "Make a donation to the Artist for the Work of your choice and Contribute to the Creation (music, text, video, picture).". It also states: "If your gift exceeds the Compensation desired by the Artist and assuming you have reproduced the Work without authorization, MooZar Agreement settles any dispute with the beneficiary." and "MooZar stores for you, your Gestures and Agreements." A "Create an account" button is visible.

On the right side of the main content, there are three sections: "Internet users Register and Contribute to Creation", "The blog Hot news about the website", and "Artists Register and Collect your lost rights !".

Below the main content is a section titled "It's easy" with a three-step process:

- 1** Search for an Artist, a Title or Use MooZar Application
- 2** Donate and Compensate your favorite Artists
- 3** MooZar stores for you, your Gestures and Agreements