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NEWS

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The Cannes convention was shaped this year by music's new digital landscape



FEATURES

UNDER CONTROL

Radio 2 controller Bob Shennan speaks to MW about a new dawn for the station



FEATURES

CLASSICAL GROWTH

Old stalwarts, young starlets and primetime TV coverage see the classical genre in rude health

Station to air midweek sales flashes in 'teaser' show

A midweek charts dream for Radio 1

Charts

By Ben Cardew

RADIO 1 IS TO AIR A WEEKLY PROGRAMME based on the Official Charts Company's midweek sales flashes from March, in what has been described as "the biggest change to the charts in almost 60 years" by the OCC.

From March 10 a programme entitled The Official Chart Update will go out on the Greg James show between 3.30pm and 4pm every Wednesday using information drawn from midweek sales flashes for singles and albums.

It is intended as a "teaser" for the station's main Sunday chart show, which airs between 4pm and 7pm, with James outlining the biggest chart stories of the week and counting down either a top 10 or top 20 of singles and albums flashes.

"This is possibly the most significant change to the charts since the inclusion of download data. It could even be the biggest change to the chart in almost 60 years," says OCC managing director Martin Talbot. "It is also about trying to make the chart as relevant to people as possible."

"We believe - and our research shows - that our young audience in particular is into the charts," adds Radio 1 head of music George Ergatoudis. "Digital singles sales we know have been going up over the years and there have been some really strong stories that have ignited interest in

"This is possibly the most significant change to the charts since the inclusion of download data. It could even be the biggest change in almost 60 years..."

MARTIN TALBOT, OCC

the chart, like the Rage Against The Machine and Joe McElderry chart battle before Christmas."

Radio 1 does not have listener figures for individual shows. However, Ergatoudis says he is confident that the December 20 chart show last year - in which it was revealed that Rage Against The Machine had beaten McElderry to the Christmas number one single - attracted a very large audience.

Statistics for the Radio 1 chart website show that it had 1.93m

page impressions in the week up to December 20, compared to an average of around 250,000.

Both Talbot and Ergatoudis believe that the new show can serve as a "call for action" for fans desperate to see their favourite band at number one and will therefore boost sales.

"Three weeks ago, singles by Iyaz and Sidney Samson were neck and neck throughout the week," Talbot explains. "Both sold around 100,000 units. The aim is to use the update on Wednesday to make sure that people go out and buy singles."

"When singles sales have been strong they are often a result of fans actively getting behind their artists," adds Ergatoudis.

The move represents a significant shift in thinking at the OCC, which used to keep midweek sales data close to its chest.

"It is the first time in 60 years that there will be information officially announced about what is going on in the charts," Talbot explains. "One of the problems about the charts is we are in an age when people can buy music as soon as they hear a song. We have got a chart announced on Sunday then you have to wait seven days."

To coincide with the new chart show, Radio 1 will publish the full singles and album updates online at www.bbc.co.uk/radio1/chart and updates will also be made available for use by The Official Charts Company to other licencees.

Ergatoudis says that the station is also planning to rebrand its Top 40 show as "the official chart on Radio 1", to reinforce the idea that the OCC chart is "the historical record".

Meanwhile, the OCC and Radio 1 have signed a new "long-term" deal for the station to use OCC chart data.

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Drums and Bass team up at Moshi Moshi

INDIE LABEL MOSHI MOSHI has signed one of 2010's most hotly-tipped acts after securing a worldwide deal for The Drums.

The American four-piece last week put pen to paper on a contract with Moshi/Island after Moshi's relationship with that label helped nail the deal, which will see their debut album released in the coming months. It will be distributed via Co-Operative music throughout Europe.

The Drums are set to build on their already eager UK fanbase when they set out on the Shockwaves NME Tour, beginning this Thursday in Newcastle and taking in a dozen other UK cities before the sell-out finale at London's O2 Academy Brixton on February 20.

In addition to the NME support, The Drums are one of MTV's "10 for 10" - a list of 10 emerging acts that the broadcaster will be paying particular attention to during 2010.

Moshi Moshi released the band's debut single Let's Go Surfing and followed that up with EP Summertime! from which the second single I Felt Stupid was released late last year. The label's co-founder Stephen Bass says staff already have a plan for The Drums' next single, while their debut album is being mixed at the moment.

"The next single will come out in April followed by the album in June," says Bass. "In the meantime they are on the NME tour and we can now announce that The Drums are supporting Florence + The Machine on tour in May."

The Drums are Moshi Moshi's second signing via their development deal with Island Records, the label having previously taken on Cocknbulldick.

Bass founded Moshi Moshi in 1998 with business partner Michael McClatchey and the duo's track record in developing new acts has been impressive, with the London indie also putting out early records by the likes of Hot Chip, Florence + The Machine, Friendly Fires, Kate Nash, The Rakes, Bloc Party and Lykke Li.

Hopes are also high for The Drums, who Bass reports will be spending much of their time in the UK this year. "They're here for a month at the moment and then they're back for the Florence tour. The UK is probably where it's kicking off biggest for them right now, so we're expecting they'll do their own headline tour around the album as well as a number of festival appearances this summer."



Wednesday's man: Greg James will host the new Official Chart Update show

News

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

The Playlist



GIGGS FEAT. B.O.B Don't Go There

XL
If the recent XL signing can keep delivering tracks like this, his debut album could be one of the most important records this year. Brilliant stuff. (single, February 22)



MCLEAN My Name

Asylum
A slick, beat-driven ballad with international appeal that is lapping up views on YouTube where it topped the music video chart last week. (single, March 8)



DONKEYBOY Ambitions

Warner Bros
The Norwegian group's falsetto vocals lead a brilliant, genre-defining pop song that is underpinned by shiny production. (single, tbc)



RUMER Slow

unsigned
A bright new talent from the UK with international potential, Rumer has a voice and songwriting style that bring to mind some of the greats. (demo)



PERFUME GENIUS Mr Petersen

Transparent
The Seattle native couples the tragedy at the heart of these songs with a fragility and honesty that will break your heart and stick long after the first listen. (single, tbc)



LOUIS LA ROCHE Supersoaker

Ever After
Taken from the forthcoming EP of the same name, this bass-driven commercial club tune has potential to make a big impression at radio. (from EP, tbc)



GABRIELLA CILMI On A Mission

Island
Leading the campaign for Cilmi's new album, the Aussie singer camps it up with this up-tempo, disco number. (single, March 8)



PETE LAWRIE How Could I Complain

Field/Island
The title track from Lawrie's debut EP How Could I Complain is a folk-tinged slice of guitar-driven pop with strong commercial appeal. (from EP, April 5)



STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House

Data
Hipster American DJ Steve Aoki is making a splash with his own single, which is enjoying plays on Radio 1 – and it features will.i.am in disguise. (single, March 8)



DON DIABLO Who's Your Daddy

Sony
Having produced songs for everyone from Mika to Plump DJs, the Dutchman will go under his own name with this beat-driven, club-friendly track. (single, June tbc)



SIGN HERE

3 Beat Productions, which was behind the UK success of Agnes, has signed Romanian singer **Inna**. The Liverpool-based label is set to release her first UK single, *Hot*, on March 15

4AD has signed New York band **Gang Gang Dance**, with a new album – the follow-up to 2008's *Saint Dymphna* – due later this year

Napster to benefit from parent company Best Buy's arrival

Napster relaunch as parent

Digital

By Ben Cardew



NAPSTER IS RELAUNCHING ITS MUSIC SERVICE later this year to benefit from the increased exposure it will receive from parent company Best Buy opening in the UK.

US electronics and entertainment retailer Best Buy, which bought Napster in 2008 and also owns a 50% stake in Carphone Warehouse's retail interests, is set to open its first UK stores in spring.

To date, it has said it will open three UK stores, in Thurrock, Southampton and Merry Hill in the Midlands. However, with the company predicting it will create 5,000 jobs in the UK over the next five years, it clearly has ambitions beyond three outlets.

Napster VP of sales and marketing for Europe Thorsten Schliesche (pictured above) says that Best Buy opening in the UK will offer his company "big opportunities" to bundle Napster in with devices, something it is currently testing via a deal with computer manufacturer Dell.

It will also help to bring the offer into more UK stores: currently around 200 Carphone Warehouse

stores in the UK have a Napster display, featuring product information and pre-pay cards.

"Getting on devices will be a key strategy for us," Schliesche says. "We will have big opportunities through bundling, especially with companies like Carphone Warehouse and Best Buy."

"Best Buy is officially [targeting] spring 2010 to open their first [UK store] and Carphone are already there. These stores have key competencies in selling physical goods," Schliesche adds. "With Carphone we have basic integration. Now both parties want to bring it to the next level. Bundling with devices is very important."

Despite this retail edge, Napster faces considerable competition in the subscription market: digital music provider Omnicore last week announced a partnership with computer company HP to offer an unlimited music service on a range of PCs across 10 European markets, while We7 launches its paid versions (£4.99 for PC only and £9.99 for PC and mobile) next month.

Schliesche says that the crowded marketplace does worry him. But he believes that having other companies offering similar services to Napster "will help to support the message".

He also says that Napster has "the right offer in place" having relaunched late last year with a £5



unlimited streaming plus downloads offer and the next step is to improve the service. This will include the launch of a new user interface, with improved streaming speed and search quality, as well as better usability.

The company is also working on a number of mobile apps, with an iPhone app "more or less ready", although Schliesche says his company is still in negotiation with the music industry about the right rates for mobile streaming.

Schliesche is confident that having the right device integration and physical presence will give Napster an edge in the subscription market. However, while he believes in the business practice of offering a limited free trial, he says he is not a fan of free ad-supported services.

"Some of these companies have a very big focus on free and therefore devalue music," he says. "We have some of our customers that have cancelled their Napster subscription and

Music agency generates £1m in funds for



RECORD LABELS, MANAGERS, PROMOTERS and other music operators in the north-east will profit to the tune of almost £1m after Generator became the first UK music development agency to score funding from the European Redevelopment Fund.

The move follows months of lobbying from Generator's chief executive Jim Mawdsley, who began searching for European cash to help businesses in the area in November 2008.

He also believes it is the first time a development agency – in tandem with the Regional Development agency One North East – has successfully bid on its own for such a large amount of cash.

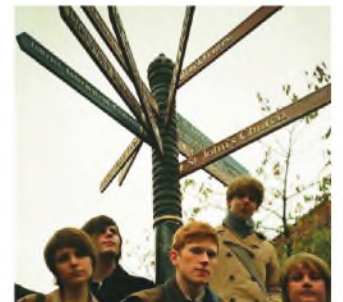
"We restructured quite recently and that has given us the confidence to go out on our own for this," says Mawdsley, who adds the £822,000 they have been allocated will be spent specifically on supporting the development of new and existing music businesses in cities



including Newcastle, Sunderland, Middlesbrough and Darlington.

The allocation will be aimed at music businesses of all sizes and age – Generator already helps around 60 companies in the region, including Demolition Records and Alt Vinyl – with a range of services including business planning, mentoring, consultancy and legal, marketing and distribution advice.

With more than £800,000 to allocate Mawdsley suggests that Generator will now be able to expand its mentoring and consultation services. "With the funding for a wider range of businesses we will be able to look at intensifying our support," he says, adding that he specifically wants to engage more live music



Young Rebel Set (left) and Brilliant Mind (above) are two north-east bands who are heavily championed by Generator

promoters in the area. "With this money we can really support them and help them to access finance that they may not know is available to them and also help broker deals."

On the wider issue of funding, Mawdsley states that the move could hopefully pave the way for more funding for music from Government and Brussels – currently notoriously difficult to achieve.

"This is a fantastic achievement and displays that RDAs are willing to support regional music businesses if they feel the mechanisms are in



GIG OF THE WEEK

Who: Tinashé, Danimal Kingdom, and Nic Nel

When: Wednesday, February 3

Where: The Macbeth, London

Why: Bear Cub Music launches its new free night, Bear Club, focused on bringing together the best in new music

val in UK markets enters UK

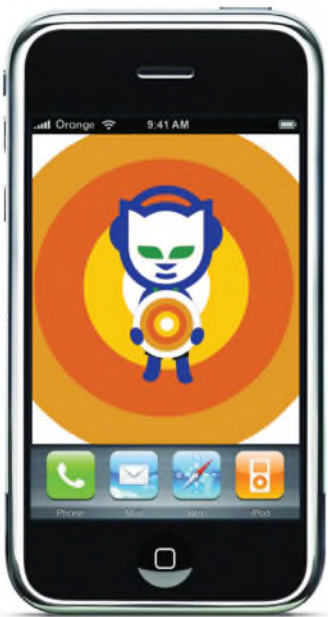
joined Spotify for free.”

“They [Spotify] have converted more people from paid to free than from free to paid,” he claims. “Can free work? I think no.”

Spotify recently announced that it has 250,000 paying users from a total of 6m in Europe.

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Target iPhone: an app is almost ready and Napster hopes to gain an added presence by being bundled with devices



or north-east

place to ensure the finance is spent in the correct manner,” he adds.

“The next step for us is to ensure the services are what our businesses need to grow and expand. There are increasing opportunities for small businesses to make their mark in every element of the supply chain. We want to ensure the businesses in the north-east are equipped with every chance of success through the support we can offer.”

He adds that the funding allocation could be replicated in other regions across the UK and that he will work in partnership with other regional agencies and organisations to lend expertise and assistance for further bids.

BPI chairman Tony Wadsworth says that it is vital that new and existing music businesses receive the support they need. He says the cash fund is “an important recognition of both Generator and its work supporting the development of music businesses”.

This funding comes hot on the heels of a £210,000 lottery award to Generator that will support and train DJs, young producers and artists.

UMPG boss to push hard for further growth in 2010

Renzer expects tough year

Publishing

By Paul Williams

UNIVERSAL MUSIC PUBLISHING GROUP's global chairman and CEO David Renzer is warning 2010 could be the most challenging year yet for music publishers, but is optimistic his company will grow its revenues.

Renzer says UMPG, the world's biggest music publisher, performed strongly in 2009 when it beat its targets and will “push hard” for further growth this year. However, this will need to be achieved in a market he suspects will be even tougher than last year.

“I do think 2010 might be the most challenging environment we've ever been in,” he says. “Not only do we have the continued downward trend on mechanical income but we've got to hope that the impact the recession has had on sync licences turns around, particularly in the commercial area.”

Although he says there are signs of improvements here, he points to a series of other issues that will affect publishers in the coming year. “This year will be the first year ever the major performing rights organisations are seeing some challenging times,” he says. “Again it's recession-related when you've got advertising impacting on the radio industry. Their overall blanket deals are up and they're coming in and it's difficult to get those licences to increase or be on a par to where they were before.”

Against these difficulties, Renzer says he is seeing some positive signs, including UMPG achieving “nice, aggressive results” from video games as well as notable growth in licensing of iPhone apps. “We've got something like two dozen different app companies that we're licensing. We're seeing the continuing distribution and growth of online music video and the remuneration from that. The successful launch of Vevo is something we're being part of and we're also seeing a nice healthy growth in our digital revenue.”



“I do think 2010 might be the most challenging environment we've ever been in...”

DAVID RENZER

Vevo, the YouTube-hosted music video and entertainment website owned by Universal, Sony and the Abu Dhabi Media Company and launched last year, is also the vehicle for an initiative UMPG is rolling out shortly. It will have on the site its own channel called Behind The Hit Songs, which will feature songwriters, artists and producers talking about their music. Including songwriter Glen Ballard who has been filmed talking about writing Man In The Mirror for



UMPG has acquired rest-of-world rights to Kenny Loggins' catalogue ahead of the release of a Footloose movie remake

Michael Jackson. The channel will launch initially in the US, but Renzer says it will not be limited to that market and will also not be restricted to Universal-signed songwriters.

Another 2010 launch will be a producer management division in the US, a step he believes is entirely logical for his company to make.

“For instance, in the urban area so often we're signing talent early and if they're more track-oriented writer-producers we bring those tracks to A&R people and artists. The next thing you know that writer-producer is in the studio producing the record so it's a real natural outgrowth,” he says.

“We're not going to limit it to the urban areas. We're going to open it up to the pop/rock area, but we really want to be very selective.”

UMPG, along with the other publishers in the US will also benefit very shortly from a settlement with the RIAA to pay what he says could be up to US\$250m for what are known as pending and unmatched royalties. Where the record labels say they have not been able to identify where publishing and songwriting royalties should be allocated for some repertoire. A similar situation is also playing out in Canada, which Renzer says could be worth as much as \$50m for publishers.

UMPG will also remain aggressive in terms of acquisitions and A&R and the chairman/CEO reports there are some big deals that his company will be announcing soon. These will follow deals announced during Midem last week, one with AC/DC's Australian publisher Albert Music to sub-publish the indie company's entire catalogue in Asia. Latin America, Africa, the Middle East and eastern Europe, another for Kenny Loggins' catalogue and future works for the world outside the US and Canada. The latter deal comes ahead of work due to start in March on a remake of the Eighties movie Footloose for which Loggins wrote and performed the title song.

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Bieber the achiever Teen artist triumphs in MTV's 10 for 2010 poll



Justin Bieber has won MTV's 10 for 2010 poll after picking up 51% of the votes and will now be the network's Push artist for March.

In total, MTV UK received more than 200,000 votes to decide the 10 for 2010 winner from a shortlist that included Owl City, Delphic, Marina & The Diamonds, Tinie Tempah, Rox, Drake, The Drums, Ellie Goulding and Ke\$ha.

All 10 artists will receive backing from MTV throughout the year. But as Push artist of the month Bieber will

receive additional support from the station, with guaranteed plays all over MTV's international channels (apart from the US), as well as 30-second promotional spots running three times a day.

MTV director of music programming and artist relations Matt Cook says Bieber is “very MTV. He is a big one for us,” he adds. “And he was on our list [of tips for the year] but not on any of the others. It is a point of difference for us.”

IN THIS ISSUE



NEWS MIDEM COVERAGE PLUS IMPALA SHAKE-UP 4-6

'Compensation' for indie labels suggested in Impala's 10-point report

MEDIA NEWS WORLD CUP SONG IN MOTION 8

talkSPORT and South African band The Parlotones team up for anthem

LIVE NEWS STAKES RAISED FOR MERGER PLANS 10

Ticketmaster and Live Nation hit final shareholder hurdle

DIGITAL NEWS PENDULUM SWING BACK TO FANS VIA STREAM 11

Album showcase aims to 'reconnect' band with core following

PUBLISHING NEWS KOBALT CLEARS AIR WITH SYSTEMS UPGRADE 12

Songwriters to get more transparent revenue data

UNEARTHED BROKEN BELLS 13



Bells to gain resonance 'gradually' in Columbia campaign; plus Dooley

FEATURES BOB SHENNAN INTERVIEW 14

The Radio 2 controller talks to Music Week as his station emerges from a hectic and difficult year

CLASSICAL MUSIC RIPE FOR GROWTH 17

Public interest in classical music is growing on the back of ITV's Popstar To Operastar and a host of marketable new artists

A BETTER LIVELIHOOD 18

Tickets sales and traditional merchandising are being supplemented by a host of new live revenue streams

midem 

Editorial Ben Cardew



As Midem showed yet again last week, it pays to talk

IT HAS BECOME A GIVEN WITHIN THE MUSIC BUSINESS that, of all content industries, this was the first to feel the impact of the digital revolution.

Some times it seems to be almost a badge of honour. "Look how we've suffered from the file-sharing hordes," the music industry laments. "And you – the film and games industries – will get yours too."

So it came as a surprise for many at Midem last week to find representatives from other content industries – notably Kodak and Getty Images – explaining how their companies adapted to the digital landscape and what the music industry can learn from them.

No one is saying that the recorded music industry hasn't had a kick in the teeth from the rise of the MP3 and online filesharing, two developments that make illegally sharing music considerably easier

than falling off a log.

But if the recorded industry has had it bad, spare a thought for Kodak and its once lucrative camera film business. I, for one, struggle to remember the last time that I took a little black film into Boots for it to be processed. These days, I wouldn't even know where to go.

And what about Getty Images, which provides photos for businesses around the world? As Getty co-founder and CEO Jonathan Klein asked the Cannes crowd, who these days hasn't right clicked and saved an interesting photo from a website to peruse later?

This, of course, is as much piracy as downloading the latest track from The Pirate Bay. But when I met up with Klein at Midem last week he told me he doesn't care. Indeed, his exact words were: "Any consumer that wants to right click and download it [one of our pictures] – go for it." "I could have stopped the right click 10 years ago," he added, with a shrug.

Such nonchalance in the face of piracy may seem positively deranged. But Klein's point is that you cannot stand in the way of technology. Faced with a legion of illegal downloaders, Getty turned a blind eye to small-time consumer piracy; deciding instead to simplify the licensing process and to build a volume business, going from licensing 1.5m images four years ago to 22m in 2009.

I am not for one minute suggesting that we should abandon the fight against online piracy. But the industry can learn a thing or two from such radical thinking as Klein's.

And this is where Midem comes in. With the pound continuing to struggle against the euro and expense accounts noticeably thin on the ground, a trip to Cannes seemed more expensive than ever for the UK contingent this year. Many people simply didn't bother.

But in an industry reluctant even to leave London for a couple of days, it is all too easy to get bogged down in music business in-fighting, with the same arguments played out ad nauseam to no noticeable end.

Midem, at its best – and most attendees I talked to in Cannes agreed that 2010 was a good year for the annual get-together – can offer a fresh perspective to consider, a blank page to work from and a new idea to mull over. You may not always agree with what people have to say there but if you don't leave the south of France with at least one new prospect rattling around your weary head, you probably weren't looking in the right places.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 39% NO 61%

THIS WEEK WE ASK:

Will Radio 1's new midweek chart show help to boost interest in the singles market?

To vote, visit www.musicweek.com

MidemNet speakers accuse music industry of regarding file

Artists: embrace progre

Digital

By Eamonn Forde

ARTISTS ATTACKED THE MUSIC INDUSTRY for not moving quickly enough in the digital sphere at last week's MidemNet, accusing the business of mistakenly viewing file-sharing as a threat rather than an opportunity.

Both Pharrell Williams and Radiohead's Ed O'Brien attacked the record industry for a heavy legislative response to filesharing which they felt was the wrong way to address online piracy.

Williams, who made headlines by comparing file-sharing to "taste-testing", said that, while digital was both a threat and a lifeline for the record industry, the speed of change is something that both music companies and consumers are struggling to comprehend.

"Technology is spinning things out faster than the public can keep up with," he said. "The new struggle is for us to keep up with the technology. You need to embrace technology and see how it can help you. A lot of people in the music industry ignored it."

O'Brien took an even more extreme stance, suggesting that anyone who opposed the UK Government's 'three strikes' disconnection policy was seen as "the Taliban", adding that he thought it was not a workable policy.

The label and service representatives present, however, treated piracy as a background issue, choosing instead to focus on the progress that had been made in the past 12 months.

A number of figures quoted by industry panellists put this headway



in context. Beggars Group director of digital Simon Wheeler revealed that, of all first-week sales for Vampire

Weekend's recent US number one album *Contra*, 60% were digital. Spotify confirmed that it had more than 250,000 paying subscribers in December, hinting this had grown further in January.

Meanwhile, We7 reported that it has 2.5m users in the UK every month, while Shazam said 12% of tagged tracks were purchased by their users, leading to it powering an average of 300,000 downloads a day.

"We are decisively moving from music as a product to music as a service," said TAG Strategic managing partner Ted Cohen as he opened the first day of MidemNet. "This is not my opinion. This is fact."

The big challenge everyone agreed the music industry faces is in trying to make the unlimited model work financially – unlimited on a streaming basis and also unlimited on a download basis.

"We have an issue in the music business today," said Hal Ritson of electro act Young Punx. "The thing we sell, no one buys."

Netwerk Group CEO Terry



McBride saw the confusion of over-availability of music as an enormous opportunity.

"A teenager's digital locker is as messy as their bedroom," he said, suggesting they would pay for a 'valet' service such as We7 or Spotify that could organise and make sense of huge catalogues for them. The contextual experience of how they access and process millions of tracks will be key and something he believes they will pay for. "Content is no longer king," he said. "Context is."

Spotify UK managing director Paul Brown suggested his company's ad income was now "a double-digit euro millions business" and proof that ad-funding was a viable business. "If the consumer loves the product, that's the best marketing that you'll get in this day and age," he said. "But there is no point in having scale if you don't know how to make money out of it."

However, there were palpable industry nerves at MidemNet about taking unlimited services to MP3s, such as that planned for Virgin Media's download model in the UK. "It's an inevitable part of the progress of the business," accepted

Cannes you dig it? the British At Mid

CHIPMUNK, NEWTON FAULKNER AND THE YEAH YOU'S were among the highlights of the British At Midem showcase in Cannes last Monday, lighting up a night that BPI director of international events Julian Wall says was "the most popular live event" at the conference.

British At Midem curators Caroline Reason of Creative Artists Agency in London and independent promoter Tony Moore drew a strong line-up of musical talent to the event, with Faulkner closing the showcase with an hour-long set, played to a packed Martinez

Hotel Ballroom. He was joined on the bill by Jive signing Chipmunk, The Yeah You's, Katy Shotter, Robinson, Davy Knowles and the Back Door Slam and Bobby Long.

Faulkner's manager James Barnes tells *Music Week* the event was a good opportunity to get Faulkner in front of Sony's European representatives in attendance, as well as a showcase to international media in support of his second album *Rebuilt By Humans*.

BPI director of independent member services and international

events Julian Wall, who helped organise the showcase, says the event continues to draw plenty of anticipation.

"This is by far the most popular live event staged during the whole Midem event, and deservedly so," he says. "All of the artists hope to benefit from exposure to a truly international media and industry audience."

On the same night as the Brits, the Japanese showcase in the neighbouring Martinez conference room provided a refreshing twist to the evening's entertainment,

sharers as a threat, not an opportunity

Business and prosper



PHOTOS: PAUL MERRILL - IMAGES & CO - MIDEM 2010

Wheeler. "But lots of people have concerns."

Wheeler suggested that an unlimited download model could affect Beggars' customers, who would go from "spending £500-1,000 a year on music to spending £100". He added that Beggars was not against an unlimited model but wanted to see such a service go through a testing phase so labels would understand just how much users would download when a service had no cap.

Finally, the apps explosion of the past 18 months was seen as a strong opportunity for the industry despite the threat of piracy.

Tapulous head of business development Tim O'Brien revealed that, of the first 2.5m downloads of the Tap Tap Revenge 3 apps, 1m were pirated. "We've started running ads to the pirate users more aggressively," he said, adding that the company's apps now have more than 25m unique users.

While apps are a booming business, it was felt that many developers and labels were still struggling to get them right. "Great apps are like babies," said Interscope/Geffen A&M EVP Ted Mico. "Easy to conceive but really hard to deliver."

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Views from Midem

"The obvious comment from the old-timers has been that numbers are down, but the newcomers have actually been saying to me what a fabulous place it is. That has been very positive from my point of view."

Phil Patterson, UK Trade & Investment

"We are meeting a lot of executives from major record labels, extending licensing deals and doing a lot of press. It's been really good, we were straight into it as soon as we landed and have had some really good meetings. There are good-quality people here, it seems quieter than it has been, even since last year."

Ciaran Bollard, Muzu.TV

"The MidemNet Lab initiative is really exciting. It's good to see a concerted effort to get some of the younger companies out here who wouldn't otherwise have the money to come. It's good for Midem to showcase the young blood and it's good for these start ups to get the exposure. Midem is a great community."

Ian Rogers, TopSpin

"We're here to meet to meet with innovative new start-ups and see what their product innovations are. With start-ups now, it's not about everyone running on their own but communicating and seeing how we can help each other. We're seeing a lot of that this year."

David Nam, MXP4

"For me being here is 50/50 relationship management and new business, new talks, new opportunity."

Thorsten Schliesche, Napster

Light is shone on digital dilemma

Digital

By Ben Cardew

THE MUSIC BUSINESS RECEIVED A LESSON in how other industries have dealt with potentially ruinous downturns in sales, as Midem turned to those from outside the traditional music sphere for advice.

There were, of course, the usual number of start-ups and new services showing off their wares in Cannes. But more surprising, perhaps, were speaker appearances from representatives of advertising agency Havas Worldwide (global CEO David Jones) Kodak (chief marketing officer Jeffrey Hayzlett) and Getty Images (co-founder and CEO Jonathan Klein).

The latter two participants are united by their experiences in dealing with the impact of digital on their respective industries.

Hayzlett explained how the popularity of digital photography meant that his company had dropped from a \$15bn (£9.2bn) business five years ago to a £200m (£123m) today and had to diversify into new product lines and B2B services. "You don't get great business models by being timid," he said.

"I was really inspired by Jeffrey Hayzlett talking about how he went into the company and shortened the release cycles and brought innovation to the company," explained The Sound Horizon managing director Dominic Pride.

"This is a model for the music industry. Right now, the music industry needs to bring innovation right the way inside companies instead of outsourcing it. Kodak offers a lesson for how you can rapidly transform an industry that is dealing with digitisation."

Meanwhile, Klein told *Music Week* how the picture business had faced its own problems with digital piracy, years before the likes of Napster launched. "Other industries encountered very similar threats," he said. "You have to be open for new business models even if they cannibalise your core business. Consumers will keep demanding what technology gives them."

For Getty, dealing with this transition to digital meant effectively turning a blind eye to consumer piracy, on the grounds that casual consumers will become more visually literate and eventually start to use pictures on a commercial basis.

The company has also significantly simplified the licensing process, with the result that picture sales have soared although margins have fallen.

Meanwhile, Havas's Jones said that the revolution that has hit the music industry represents a great opportunity for musicians and marketers alike.

"There are some incredible ways of making money in the new digital world through music that aren't about record sales," he said, explaining that his company has set up a new label The:Hours to bring music and advertising closer together.

With the digitally-focused MidemNet being combined with the main Midem event this year, there was little surprise that digital initiatives dominated the five-day conference.

Klein was at Midem to promote his company's deals with companies including Gracenote, allowing them to integrate Getty images into their digital products and services.

He explained that the use of imagery within the metadata of digital files is becoming increasingly important with the rise of the digital album and the launch last year of iTunes LP.

"What people want to see is stills, video, historic images of bands rehearsing, award shows – and we have all that," he said. "We can package for the fan a very compelling digital album."

"We wanted to have people that managed the transition to digital and could serve as examples of that," explains Midem marketing director Stephane Gambetta. "The other part of bringing in outsiders is bringing in potential partners for the industry."

"I think you will see more outsiders of the music industry coming to Midem," adds Midem director Dominique Leguern. "They need that connection with the artist community."

Other innovations featured at the show included MusicDNA, an enhanced music file from Bach Technology billed as the successor to the MP3; Aspiro's white-label music streaming service; law firm Wiggins' new online contract creation service The Widget; Omnifone's partnership with HP to distribute the MusicStation Desktop unlimited music service across 10 European countries, and We7's new subscription service.

While delegate numbers were down, Leguern pointed out that of the 3,200 companies represented, 28% attended for the first time, with the majority operating in the digital sector. Among UK companies, the figure of new company attendees rose to 32%.

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Midem news in brief

● BPI chief executive **Geoff Taylor** has explained for the first time why his organisation moved away from taking individual filesharers to court in favour of calling for Government legislation to combat piracy. The topic came up during a Midem panel entitled Music and Digital – the Political Initiatives to Regulate the Relationship Between These Two Industries. Taylor revealed that the BPI took about 150 individuals to court but "it cost a lot of money." He added, "And you can't scale it to millions of people. There needs to be a process of education." However, Taylor did not rule out an eventual return to legal action from the BPI, explaining, "There may be some people who will only respond to a law suit."

● Labels should release albums bundled with video game content to boost sales, according to **Paul DeGooyer**, SVP of electronic games and music for Rock Band creator MTV. DeGooyer joined Ubisoft worldwide music director Didier Lord and Activision worldwide executive of music Tim Riley on a gaming panel at Midem, in which they discussed what their sector can offer the music industry. While music games underperformed in 2009, DeGooyer explained that sales of music downloads for games were booming: more than 1,000 tracks are available to download for Rock Band alone, with total track sales passing 60m.

● **PRS for Music** has signed a pan-European licensing deal with iTunes. The deal will provide performing rights for all PRS members as well as mechanical and performing rights license for content from Peer Music and Chrysalis Music.

● Sire Records founders **Seymour Stein** and **Richard Gottfeller** have announced details of the revived Blue Horizon label. The label, which has been mothballed since the late Sixties, is being relaunched as a home for emerging artists from all over the world. Initially, acts will be distributed via The Orchard, which Gottfeller founded in 1997, with the possibility of being upstreamed to Warner.

● Manager **Chris Morrison** insisted that music was in danger of becoming "corporatised", while speaking on Midem's Developing An Artist's Career in today's Digital Era panel. The Blur and Gorillaz manager also emphasized that brand and band allegiances can be damaging to an artist's career.

● London law firm **Davenport Lyons** launched a Music Business Survival Guide at Midem, taking in the opportunities generated by digital.

● **IODA** has agreed new content and marketing partnerships for its classical music catalogue, which represents 4.5% of the US classical digital market. It also announced an agreement to provide China's mobile subscribers with access to a wider selection of international music on its networks available as ringtones, ringback tones, mastertones and full tracks.

em light up weekend

with Amwe, Ayaka Ikio and Kimeru all performing.

The Canadians made their presence felt on the Tuesday night, taking over local Irish bar Morrison's for an evening of live music boasting Jason Bajada, Matthew Barber, Danny Fernandes, Jully Black and Plants And Animals.

Other artists performing at Midem included Hafdis Huld and Lisa Hannigan, who both performed at the Carlton.

South Africa, Country of Honour at Midem 2010, held court at the Martinez Ballroom on



UK talent: Chipmunk onstage in Cannes

Sunday night for the official Opening Showcase party. Performers included duo Jozi, platinum group The Parlotones, rapper Zulu Boy, Afro-soul singer Lira and the Maletangwoa Cultural Group.

News

News in brief

- Culture Secretary **Ben Bradshaw** and his opposite numbers in the Tory and Lib Dem parties came out in support of an exemption to the **Licensing Act** for small venues at last week's Performers' Alliance Parliamentary Group. Bradshaw also said he believed the Digital Economy Bill would get through despite the limited time available.
- Tory and Lib Dem culture spokesmen Jeremy Hunt and Don Foster were among around half a dozen MPs who heard Talk Talk chief executive Charles Dunstone slam the **Digital Economy Bill** last week. Dunstone rounded up allies of his Don't Disconnect Us campaign at Great George Street to tell them the Bill in its present form will lead to the development of tools that will make it easier for people to access music for free and undetected.
- **Arctic Monkeys** lead the charge with six nominations for this year's Shockwaves NME Awards after more than 1.3m votes were cast to choose this year's contenders.
- London-based entertainment specialist **TuneTribe** has launched consultancy service Arising Artist, which allows artists and music companies to tap into the expertise of a range of music industry professionals.
- Rugby giants Saracens have booked **The Saturdays** and **Chipmunk** in an effort to introduce new fans to the sport. The acts will perform at Wembley prior to Saracens' Guinness Premiership clash with Worcester on February 13.
- The **PRS for Music Foundation** is set to celebrate its 10th anniversary with an array of activity including a showcase of emerging talent at London's Roundhouse on March 1.
- Folk artist Jim Moray is to release his new album as a covermount in *Modern History* will come with *Songlines* 68, released on April 30.
- The **Entertainment Retailers Association** (ERA) is launching a search for the UK's best independent record store via a new website www.indierecordshop.org. The site allows music fans to locate indie stores all over the UK.
- **Robert Plant** is to perform an intimate gig at Abbey Road Studios to raise money for Cancer Research UK. The Sound & Vision gig will take place on February 25.
- The **Hope For Haiti Now** album debuted at number one in the US charts last week on sales of 117,000 downloads, in the process becoming the first album in the chart's history to top the rundown without being available physically. Meanwhile, **Simon Cowell's** Haiti charity single Everybody Hurts will be released digitally on Sunday (February 7).
- **Pete Waterman** has agreed to write and produce this year's UK entry for the Eurovision Song Contest.

Premier League-style 'compensation' for indie labels suggested in report

Impala leaps into action with 10-point proposal

Indies

By Robert Ashton

IN A RADICAL ATTEMPT to shake up the music industry and help smaller companies survive, the independents are borrowing ideas from football to help narrow the gap between the minnows in the indie sector and the majors.

Tapping into established practices already in place in the English Premier League, the European indie organisation Impala is pushing a 10-point plan that will require a shift in thinking from the industry and the backing of the majors.

Impala is suggesting that a compensation system should be put in place throughout the industry that is similar to the transfer fee system used in the game. Thus, in the same way that Arsenal paid compensation to Southampton for the services of international winger Theo Walcott, Impala believes independent companies that have invested in talent later picked up by majors should be awarded 5% of all future revenues.

With the Premier League also distributing TV monies – based largely on appearances and league position – to all football clubs within the leagues, Impala wants to see a revenue-sharing system put in place. This would see a major cut of revenues, possibly from retail and also collecting societies, put into a pot and then distributed among smaller companies.

"It's a two-speed market in music right now," argues Impala executive chair Helen Smith, who adds that Europe has a problem with a deficiency in medium-sized companies because they have problems getting access to finance.

"These two measures will help to re-organise finances and help to grow SMEs. We don't have many independent medium-sized companies anymore, such as Island and Mute once were. They find it difficult to grow and that is why the sector is not healthy."



Performance-related pay: Impala suggests major-label signings such as Warner's Biffy Clyro could generate payments to their original label Beggars Banquet

Impala is suggesting that the revenue-sharing proposal would see funds re-allocated not on the basis of earnings, but in proportion to number of releases. Smith adds that similar schemes are in place in France, where nearly 11% of revenue from cinema tickets is redistributed to help fund smaller players.

Smith does concede she and her organisation will have a battle on its hands to convince majors both to pass on revenues if they "poach" an artist developed by a smaller indie and that monies from collecting societies should be directed towards the indie sector. "If we say 'now we want all your money' that would be ridiculous," she says. "We need to show that if you are interested in a healthy music industry this will help everyone. We want to get the industry to see their responsibilities."

Smith adds, "We see this as a long-term strategy to invest in talent. We can't do that without looking at how the whole industry works. Nobody is going to say it is an easy job, but it works in sport and cinema. There are also examples [of this redistribution] in US baseball and hockey. If we have too big a gap then you just get the 'super clubs' and 'small clubs'. We are proven to be developers of talent."

"We need to show that if you are interested in a healthy music industry this will help everyone"



HELEN SMITH, IMPALA

lags way behind the US," she says. "This would be a way to give it a boost."

There are other suggestions on helping to get Government-backed loans and establishing expert groups who can help music companies tap into money available from banks or investors.

Meanwhile, Impala is poised to reply to the EC's recent "reflection paper" looking at Creative Content in a European Digital Single Market. A host of organisations and companies, including UK Music, MMF, Beggars Group and IFPI, have already submitted responses to the consultation.

Smith says that she agrees with the IFPI's view that not enough of the EC document has been devoted to piracy. "The report hardly mentions piracy, which is a big mistake," she says, adding that her response tackles how ISPs should deal with unauthorised downloading and uploading.

However, her key submission is to "encourage the EC to come up with a system to make the internet a level playing field." Smith adds, "[It isn't right] indies get less for their rights than the majors. We want equal treatment for the same terms."

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Impala's 10-point plan

- 1 5% compensation fee
- 2 Revenue sharing
- 3 Accounting to value copyright on balance sheets
- 4 Require €1.5bn of new EC investment annually
- 5 Coalitions of SMEs to apply for funding programmes
- 6 Zero VAT on digital music
- 7 Public/private backing for loans
- 8 Make R&D and other tax schemes available for music companies
- 9 Working group of experts to source funding
- 10 Stop double taxation and withholding tax problems



News publishing

Songwriters to get more transparent revenue data

Kobalt clears the air with systems upgrade

Revenues

By Chas de Whalley

KOBALT MUSIC GROUP CEO and founder Willard Ahdriz has described the latest third-generation upgrades to its online administration system as “more pieces in the puzzle of how to make the world’s music industry as transparent as possible”.

The enhancements, which were announced at Midem last week, will allow Kobalt’s client writers and publishers unprecedented access to data derived from a full range of digital revenue streams, including downloads, ringtones and streaming, as well as audio-visual performance royalties collected from licensed content in global film and TV productions.

“We have already soft-launched the new service by including these new reports in our November statements to selected clients and expect to roll them out to everybody else by the summer,” says Ahdriz.

“These are not necessarily new revenue streams, but we can now define them better, understand what they stand for and where they’re coming from. The idea is not just to improve tracking and collections but, most importantly of all, so that our writers can know exactly what they’re being paid for.”

“Performance from TV use, for example, is as big today as radio performance but historically has



K Kobalt

always been a complete black box,” he adds. “We can now start opening that box and accounting more accurately than ever.”

The changes to Kobalt’s database, which first went online in 2001 offering mechanical data viewable by product, title and territory, come after 18 months of hard work by the publisher’s in-house team of software developers and computer programmers, which is based in the UK.

“Kobalt invests in growth and technology,” says Ahdriz. “What we’re aiming at is a moving target so we are continually improving our system, whether it’s with big launches or with smaller developments. We’re now looking at ways to offer automated clearances

“Everything that can be done to bring transparency to the market has to be good; transparency drives volume and value...”

WILLARD AHDRIZ

for audio-visual uses.”

Although Ahdriz’s immediate priorities are to improve Kobalt’s profile and performances, he believes that the latest innovations to its services will also have a beneficial effect on the music industry at large.

“Everything that can be done to bring transparency to the market has to be a good thing,” he asserts. “It’s common knowledge in other globalised industries that transparency drives volume and value.”

“There is concern that the levels of investment in new music are going down. It should worry not just music companies but top-line ISPs, too. It doesn’t matter whether it’s 5% or 20% of their markets which are driven by music, they still need it to sustain their businesses. So in order to come to equitable agreements on prices, we all need to have very clear information about how and in what amounts the ISPs use the content we control.”

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WHAT PLAYS IN STORE...



PRS for Music Top 10 Most-played songs in stores, Q4

Pos SONG / Artist / Writer / Publisher

- 1 BEAT AGAIN** JLS Mac, Hector/Sony/ATV, Peermusic
- 2 RED** Daniel Merriweather Ghost, Dench, McFarron/EMI, Kobalt, Red Ink
- 3 MAMA DO** Pixie Lott Hauge, Thornalley/Universal
- 4 RELEASE ME** Agnes Hansson, Vaughn, Carlsson/Kobalt, EMI
- 5 SWEET DREAMS** Beyoncé Knowles, Scheffer, Butler, Wilkins/EMI, Sony/ATV
- 6 WHEN LOVE TAKES OVER** David Guetta Feat. Kelly Rowland Guetta, Riesterer, Nervo, Nervo, Rowland/Present Time, Sony/ATV
- 7 PAPARAZZI** Lady GaGa Fusari, Germanotta/Sony/ATV
- 8 SAID IT ALL** Take That Robson, Barlow, Owen, Donald, Orange/Stage Three Music, Universal, Sony/ATV, EMI
- 9 I GOTTA FEELING** Black Eyed Peas Adams, Pineda, Gomez, Guetta, Riesterer, Ferguson Cherry Lane, Present Time, EMI
- 10 NEVER FORGET YOU** Noisettes Shoniwa, Smith, Morrison, Astasio, Pebworth Universal, Warner/Chappell

JLS were not only all over the media during the closing three months of 2009 promoting their self-titled debut album, but if you wandered into a store during that period there was a good chance you would stumble across them there, too.

Going by the returns from very nearly 87,000 licensed retailers across the UK, the X Factor runners-up’s introductory single Beat Again was the most-played song in stores in the last quarter of last year. Penned by seasoned hit songwriters Steve Mac and Wayne Hector and published by Peermusic and Sony/ATV, the single condemned Daniel Merriweather’s Red to second place, while Pixie Lott’s Mama Do finished third. In fourth place Agnes’s Release Me completes what are, with Beat Again and Mama Do, three debut hits within the chart’s top four songs.

As a songwriter, David Guetta crops up on the list twice, firstly at number six with his own chart-topping recording When Love Takes Over, which features Kelly Rowland, and then at number nine with I Gotta Feeling, which he co-penned with Black Eyed Peas. Both songs also carry writing credits for Frederick Riesterer who, like Guetta, is published by independent Present Time.

Help For Heroes DVD raises funds and profile of music students

A HIGH-PROFILE DVD WHICH AIMS TO RAISE AROUND £1M for injured servicemen has provided a big break for two students from the music college previously attended by Newton Faulkner and Camilla Kerslake.

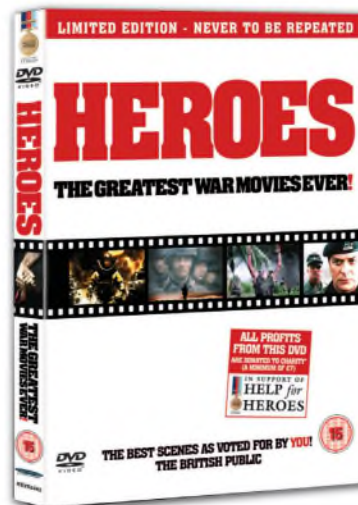
Music written by Danny Owen and Darren Jerome, who are both in the final year of a degree course at the Academy Of Contemporary Music (ACM) in Guildford, Surrey, features in Help For Heroes – The Greatest War Movies Ever, which was released last week to support personnel wounded in Iraq and Afghanistan.

The pair have supplied the incidental music soundtrack, plus all TV and online idents for the DVD, which has been prepared by UK distributor Revolver Entertainment and features

extracts from movie classics such as Saving Private Ryan, Schindler’s List, The Longest Day and The Great Escape chosen by The Sun’s online readers. All proceeds from the release, which has already shipped 30,000 copies and is expected to net nearly £1m, will go to the Help For Heroes charity established in 2007.

The commission was set up by Platinum Sound, the independent publishing company which was established as part of the college in 2004, but which has since developed into a standalone specialist in the sync sector.

The same company has also placed tracks by other recent ACM graduates Alex Metric and duo Subsource in the Capcom



computer game, Moto GP 2009/10, which is scheduled for release this spring.

According to Platinum Sound music and print publishing manager Claire Welch, “ACM’s operating philosophy is that students on all our courses regard themselves as part of the music industry. Part of Platinum Sound’s role at ACM involves giving students advice and guidance on writing for syncs, so we’re overjoyed when they make this kind of impression at such an early stage in their careers.”

Platinum Sound was originally conceived as a publishing companion to ACM’s record labels Worst Case Scenario and Spin Out to provide the students with a 360-degree environment in which to learn how music is commercially released as well as written and recorded. Since then Welch has struck deals with companies such as

new music specialist Centric, US indie Pig Factory and Iagem Music’s Boosey and Hawkes division to represent their copyrights to film and games companies on a sync-only basis.

The Help For Heroes release also coincides with the signing of an administration deal with Peermusic through which Platinum Sound intends to further develop ACM’s best songwriters.

“I have been continually impressed by the talent and enthusiasm of the people who emerge from the Academy,” says Nigel Elderton, managing director of Peermusic UK, who signed Newton Faulkner in 2006. “I am delighted to have formalised this relationship with Platinum Sound and the opportunity it provides to work with the new talent which they nurture.”

News media



This Wk	Last	Artist Title Label	Plays
1	3	JLS One Shot / Epic	565
2	4	IYAZ Replay / Reprise	526
3	2	ALEXANDRA BURKE Broken Heels / Syco	522
4	1	LADY GAGA Bad Romance / Interscope	495
5	6	JAY-Z FEAT. MR HUDSON Young Forever / Roc Nation	439
6	25	SUGABABES Wear My Kiss / Island	424
7	15	OWL CITY Fireflies / Island	410
8	11	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / Cash Money	396
9	9	THE SATURDAYS Ego / Fascination/Geffen	370
10	12	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data	349
11	8	CHIPMUNK FEAT. TALAY RILEY Look For Me / Jive	335
12	10	3OH!3 FEAT. KATY PERRY Starstruck / Asylum/Photo Finish	333
13	16	KESHA Tik Tok / RCA	330
14	6	BLACK EYED PEAS Meet Me Halfway / Interscope	320
15	20	EXAMPLE Won't Go Quietly / Data	316
16	NEW	GLEE CAST Don't Stop Believin' / Epic	310
17	NEW	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope	309
18	18	N-DUBZ FT MR HUDSON Playing With Fire / A&T/WIUMTV	303
19	19	PITBULL FEAT. AKON Shut It Down / J	302
20	17	PLAN B Stay Too Long / 679/Atlantic	296
21	13	RIHANNA FEAT. YOUNG JEEZY Hard / Def Jam	289
22	5	CHERYL COLE FEAT. WILL I AM 3 Words / Fascination	289
23	23	WILEY FEAT. CHEW FU Take That / Island	274
24	NEW	JASON DERULO In My Head / Warner Brothers	257
25	22	JUSTIN BIEBER One Time / Def Jam	253
26	14	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark / Interscope	233
27	24	FLORENCE & THE MACHINE You Got The Love / Island	227
28	27	CALVIN HARRIS You Used To Hold Me / Columbia	220
29	37	YOU ME AT SIX Underdog / Virgin	209
30	NEW	TINIE TEMPALH Pass Out / Parlophone	202
31	31	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM Forever / Interscope	196
32	32	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc Nation	195
33	27	LEMAR The Way Love Goes / Epic	194
34	36	LOSTPROPHETS Where We Belong / Visible Noise	185
35	21	JASON DERULO Whatcha Say / Warner Brothers	184
36	33	CHERYL COLE Fight For This Love / Fascination	183
37	NEW	GABRIELLA CILMI On A Mission / Island	180
38	NEW	YOUNG MONEY Bedrock / Island	178
39	NEW	HOT CHIP One Life Stand / Parlophone	172
40	NEW	BOYZONE Gave It All Away / Polydor	169

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

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talkSPORT/Parlotones plan song search

World Cup song gets in motion

Radio

By Gordon Masson

LEADING COMMERCIAL RADIO STATION talkSPORT is teaming up with one of South Africa's biggest bands, The Parlotones (pictured below), to launch a nationwide search for a new World Cup song.

The project has been devised by music and sport specialists Shoot Music Promotions, who are confident that the increased exposure of music on the talk radio station will be beneficial in three key areas.

"This will be great for the band, great for the radio station and great for music as a whole," says Shoot founder Tom Roberts. "The Parlotones are trying to break into the UK market, so the use of their music as jingles on one of Britain's biggest commercial radio stations gives them a terrific platform."

The song search will be featured on the Hawksbee and Jacobs afternoon show from February 11, with The Parlotones, who appeared at Midem last week, acting as competition judges alongside other guest musicians and sports stars.

The English Football Association has already said that it has no plans for an England World Cup song for the 2010 finals, leading indie label Cherry Red to launch its own search for an anthem to follow in the footsteps of World In Motion and Three Lions.

However, Roberts says this initiative is not just about England, the only one of the home nations to have qualified for the final.

"It's not just about a song for the England team, as that would isolate a lot of people," he explains. "It's an open competition so it can be about any country or the World Cup in general."



Pre-match huddle: the talkSPORT team warming up for the competition to find a World Cup anthem

"The competition is about finding a great anthem for this year's World Cup in South Africa, but it also gives music artists another platform for debate."

Billed as talkSPORT's X Factor, the competition will solicit entries from signed and unsigned artists, with Hawksbee and Jacobs' listeners voting for a weekly winner on songs submitted either as MP3s through the station's website or on CD.

Each week's winner will go through to the finals in May.

"The nature of the competition will dictate what happens with the

winning song, but of course it could become a commercial release, as well as being the next big thing on the terraces," says talkSPORT's Stephen Farmer.

Farmer stresses that the song search is open to anyone "from any corner of the globe". He adds, "We want bands, singers, DJs, choirs, fans... anyone who has a potential anthem for the World Cup in South Africa. Think Chelsea Dagger, World In Motion, Tom Hark, Planet Funk, that tune they use on the darts - anything that can be sung en masse from the terraces."

The Shoot promotion is just one of a number of music-related World Cup initiatives. FIFA is organising a live music event on the eve of the tournament, rumoured to be featuring A-list stars such as Jay-Z, as well as African artists.

Meanwhile comedian Frank Skinner, who wrote Three Lions with David Baddiel and band the Lightning Seeds, told BBC 5 live that he is considering writing another England song this year.

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Anyone for 4-a-side? The Parlotones

Media news in brief

- **Absolute Radio** has appointed a new senior management team, including programme director Tony Moorey being promoted to content director, responsible for all on-air and online content. Also on the management team, which will report director to chief operating officer Clive Dickens, are Clare Baker, Cal Macdonald and Paul Brown. As part of the move, Baker becomes marketing director, responsible for all marketing; Cal Macdonald becomes communications director and Paul

Brown becomes technical director, responsible for the station's technology and digital development.



- **ITV** has appointed Royal Mail CEO Adam Crozier (left) as its new chief executive. He is due to take up the position later this year.

- **Jazz FM** launched a new show yesterday (Sunday) offering business tips to a jazz background. Jazz in the City is a one-hour programme from 7pm to 8pm every Sunday, jointly

hosted by City veterans Andy Brough from Schroders and Paul Kavanagh from Killik & Co.



- **Alexis Petridis** (left) has taken over from Paul MacInnes as host of the Guardian Music Weekly podcast, which re-launched last Friday with a range of new features, including analysis on music trade news, features on established artists, label profiles and a greater focus on new music.

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 City swoops to rule roost



Achieving the rare feat of securing the biggest increase in audience and plays for the second straight week, Owl City's Fireflies lights up the radio airplay chart, climbing 2-1 with a 43.65% leap in audience and a 52.61% increase in plays.

With 1,961 airings earning it an audience of 72.30m, Fireflies is a massive 44.34% ahead of nearest challenger Iyaz's Replay, which moves 3-2. Lady GaGa's Bad Romance - number one for the last three weeks - loses its crown in style, plunging to number eight. GaGa can blame the BBC for her demise - Bad Romance remains top of the ILR chart, with a 7.68% bigger audience than nearest challenger, Cry Me Out by Pixie Lott. The sector, always way more conservative than the BBC, is playing catch-up with Fireflies, which jumps 21-6 this week.

Fireflies' arrival at the summit of the overall chart was facilitated by airings on 108 of the 143 stations on the Music Control panel, with top tallies of 46 plays on The Hits Radio, and 45 apiece on KISS 100, KISS 101 and KISS 105-108. More importantly it

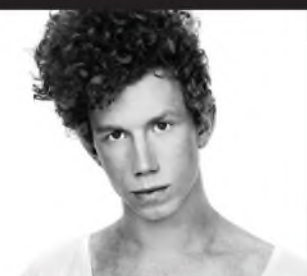
achieved the rare double of being the most played song simultaneously on Radio 1 (28 spins) and Radio 2 (21) - the BBC's big two providing 66.23% of the track's overall audience.

Twelve weeks after Jay-Z and Alicia Keys' Empire State Of Mind peaked at number five, Keys' solo response to that track - Empire State Of Mind (Part II) Broken Down - leaps 16-6. The second single from Keys' current album, The Element Of Freedom, it has easily eclipsed the first, Doesn't Mean Anything, which got to number 19.

The only other new arrival in the Top 10 is JLS's One Shot, which also advances 10 places, moving 17-7, with 1,780 plays earning it an audience of 39.01m. Its biggest supporters were The Hits Radio (85 plays), 95.8 Capital FM (54) and Leicester Sound (52). The track remains at number one on the TV airplay chart, with 565 airings of the promotional videoclip, including top tallies of 78 from Starz, 60 from Smash Hits TV and 59 from MTV Hits.

Alan Jones

Campaign focus



Erik Hassle

Island Records has lined up a number of special appearances for Erik Hassle at the forthcoming London Fashion Week, to build on the fashion world's interest in him.

Late 2009 saw Hassle team up with Diesel brand 55 DSL as well as acting as a muse for Martyn Bal, a designer renowned for his work for Gucci and Burberry.

Island marketing manager Natasha Mann says the tie ups - and in particular the partnership with Bal - provided an opportunity to create excitement around the artist in areas not just focused on his music.

"There's been a great buzz around this collaboration in the

fashion industry and amongst the tastemakers within the industry. Fashionair, 19 Entertainment's fashion website, recently featured a bespoke piece of footage of Erik on the site.

"Erik is the first male musician they have featured and the piece was supported by a large push, both by us and them through fashion and music blogs."

Mann says with London Fashion Week coming up at the end of February, the label "wants to continue embracing Erik's interest in fashion, and the fashion world's interest in him".

The Swedish writer and producer has long been a favourite at *Music Week*, first catching our attention last year when early demos began to get the A&R community excited in the UK.

Having postponed his album release to 2010 to allow for a longer set-up, Island has now pushed the button on his first single proper, the current Radio 1 favourite Hurtful. It is released on February 7 ahead of the album Pieces on February 22.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %+or-
1	2	4	1	OWL CITY Fireflies Island	1961	52.61	72.3	43.65
2	3	7	3	IYAZ Replay Reprise	1731	2.24	50.12	1.05
3	4	5	58	PAOLO NUTINI 10/10 Atlantic	565	-0.34	45.22	-1.28
4	5	5	11	ALEXANDRA BURKE Broken Heels Syco	2259	22.55	44.2E	E 4
5	11	5	25	BIFFY CLYRO Many Of Horror (When We Collide) 4th Floor	563	21.46	42.6E	25.6
6	16	5	7	ALICIA KEYS Empire State Of Mind Part II	1527	36.83	42.11	3E 16
7	17	3	6	JLS One Shot Epic	17E0	33.03	39.01	34.84
8	1	15	12	LADY GAGA Bad Romance Interscope	2554	-6.15	38.8E	-25.37
9	8	13	27	PIXIE LOTT Cry Me Out Mercury	2357	-5.83	35.4E	-4.6
10	9	5	4	3OH!3 FEAT. KATY PERRY Starstruck Asylum/Photo Finish	936	4	34.1E	-2.34
11	6	12	44	ROBBIE WILLIAMS You Know Me Virgin	2304	-4.95	32.33	-16.93
12	7	14	16	KESHA Tik Tok RCA	1627	-4.18	32.14	-15.53
13	12	16	22	BLACK EYED PEAS Meet Me Halfway Interscope	2302	-0.73	31.53	-3.64
14	13	8	10	JAY-Z FEAT. MR HUDSON Young Forever Roc Nation	903	7.76	28.6E	-11.32
15	19	21	37	CHERYL COLE Fight For This Love Fascination	1921	-2.98	27.93	4.02
16	10	14	24	RIHANNA Russian Roulette Def Jam	1858	-13.22	27.24	-21.57
17	18	5	14	N-DUBZ FT MR HUDSON Playing With Fire AATW/MTV	846	16.21	26.0E	-6.02
18	20	9	13	THE SATURDAYS Ego Fascination/Geffen	1530	1.12	25.84	1.93
19	NEW	1		MIKA Blame It On The Girls Island	258	0	25.5	0
20	24	10	21	FLORENCE & THE MACHINE You Got The Love Island	1517	8.51	24.97	3.57
21	37	3	9	EXAMPLE Won't Go Quietly Data	719	57.68	24.7E	32.71
22	NEW	1		LEONA LEWIS I Got You Syco	860	0	23.91	0
23	14	6	29	ONE REPUBLIC All The Right Moves Interscope	604	-0.98	23.33	-27.64
24	46	4	55	LOSTPROPHETS Where We Belong Visible Noise	176	27.54	22.92	42.45
25	22	9	23	ALICIA KEYS Doesn't Mean Anything	1604	-1.41	22.8	-1.82
26	27	21	49	MICHAEL BUBLE Haven't Met You Yet Reprise	1352	-0.22	22.34	-1.37
27	30	13	35	JASON DERULO Whatcha Say Warner Brothers	1052	-7.96	22.01	-0.09
28	34	4	19	PLAN B Stay Too Long 679/Atlantic	211	-37.94	21.8E	10.74
29	28	29	31	BLACK EYED PEAS I Gotta Feeling Interscope	1452	-0.41	21.0E	-4.92
30	35	3		LITTLE BIG TOWN Fine Line Wrasse	38	2.7	20.8E	6.2
31	23	3		FYFE DANGERFIELD She Needs Me Geffen	277	-17.07	20.4E	-15.4
32	21	9	26	CHIPMUNK FEAT. TALAY RILEY Look For Me Live	910	-18.39	19.8E	-20.59
33	36	34	56	KINGS OF LEON Sex On Fire Hand Me Down	1412	-2.55	19.72	0.72
34	NEW	1		TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	505	0	19.72	0
35	31	18	18	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc Nation	817	-8.31	19.13	-10.82
36	39	2	15	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember Cash Money	590	26.07	19	8.2
37	25	18	39	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	1425	-15.18	18.97	-19.86
38	40	13	89	WESTLIFE What About Now s	14E7	4.28	18.94	10.12
39	15	8	5	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) Data	753	-5.99	18.8E	-3.86
40	33	2		GLEE CAST Don't Stop Believin' Epic	425	31.99	18.6E	-7.07
41	26	23		WHITNEY HOUSTON Million Dollar Bill Arista	1154	-10.83	18.5E	-18.21
42	38	4	72	VAMPIRE WEEKEND Cousins XL	136	0.74	18.2E	3.51
43	42	22	70	TAIO CRUZ Break Your Heart 4th & Broadway	1041	3.38	17.47	4.3
44	RE			NELL BRYDEN Not Like Loving You Cooking Vinyl	151	0	17.1E	0
45	48	2		ELLIE GOULDING Starry Eyed Polydor	3E4	80.28	17.0E	9.15
46	NEW	1		SUGABABES Wear My Kiss Island	5E9	0	15.84	0
47	NEW	1		AMY MACDONALD Don't Tell Me That It's Over Vertigo	51	0	15.5	0
48	NEW	1		LEMAR The Way Love Goes Epic	10E0	0	15.32	0
49	47	2		MARINA AND THE DIAMONDS Hollywood 679	349	51.74	15.1E	-4.17
50	NEW	1		MUMFORD & SONS The Cave Island	61	0	15.0E	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: iXTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Bru-nel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 A&R FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beccan FM, Choice FM London, Citybeat, 96.7 FM, Clyde FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 102, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South East, Galaxy Yorkshire, Galaxy Radio, GFM, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 103.6, Heart 106.2, Heart 96.3, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 102.2, KCFM, Kerangal 105.2, Key 103, Kiss 100 FM, Kiss 101, Kiss 105/106, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 1170, Manx, Matched Sound, Merca FM, Metro Radio, Minter FM, Mix 56, Nation Radio, New 96.4 BRMB, NME Radio, Northsound 1, Northsound 2, Oak FM, Decen FM, Palm 105.5, Fire FM, Premier Christian Radio, Q102.9 FM, Radio City 96.2, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.2 (Birmingham), Sirco 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spire FM, Tay AM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, Utopia, Wave 107 FM, West FM, West Sound AM, Wire 102.7 FM, XFM, XFM 64, XFM Manchester

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	LEONA LEWIS I Got You / Syco	23.91
2	LITTLE BIG TOWN Fine Line / Wrasse	20.89
3	ELLIE GOULDING Starry Eyed / Polydor	17.0E
4	SUGABABES Wear My Kiss / Island	15.84
5	AMY MACDONALD Don't Tell Me That It's Over / Vertigo	15.5
6	LEMAR The Way Love Goes / Epic	15.32
7	MARINA AND THE DIAMONDS Hollywood / 679	15.15
8	MUMFORD & SONS The Cave / Island	15.09
9	MUSE Resistance / Helium 3/Warner Bros	14.69
10	YOU ME AT SIX Underdog / Virgin	14.14
11	BETH NIELSEN CHAPMAN Even As It All Goes By / BNC	14.02
12	HOT CHIP One Life Stand / Parlophone	13.91
13	JASON DERULO In My Head / Warner Brothers	13.73
14	KASABIAN Vlad The Impaler / Columbia	13.34
15	SHARLEEN SPITERI Xanadu / Mercury	12.51
16	ZINC FEAT. MS DYNAMITE Wile Out / Z12/Essential	10.65
17	OCEAN COLOUR SCENE Magic Carpet Days / Cooking Vinyl	10.29
18	EMILY MAGUIRE I'd Rather Be / Shakti	10.2
19	TINIE TEMPALH Pass Out / Parlophone	10.18
20	MARY J BLIGE I Am / Geffen	9.94

News live

Ticketmaster and Live Nation hit final shareholder hurdle as \$2.5bn plans get green light

Stakes are raised for live giants

Mergers

By Gordon Masson

LIVE NATION AND TICKETMASTER'S SMOOTH TRANSITION TO MERGE

has been thrown a curveball after minority shareholder and media conglomerate Liberty Media took advantage of the deal's US clearance to attempt to massively increase its stake in the new combined company.

Having been given the green light by the Competition Commission in the UK last month, the merger proposal had to clear the US Department of Justice as well as win approval from the Canadian Commissioner of Competition.

But, with those watchdogs now successfully appeased and the all-share \$2.5bn (£1.56bn) transaction set to complete within days, Liberty announced a surprise \$414m

(£255m) offer to increase its stake in the business to nearly 35%.

Liberty, which has interests in a huge portfolio of companies including QVC, Expedia, Cirus and TimeWarner, intends to commence a partial tender offer to acquire up to 34.5m shares of Live Nation's outstanding common stock for \$12 (£7.39) per share in cash.

Liberty's Ticketmaster holdings already give the corporation about 14.6% of the outstanding shares of Live Nation common stock, but the \$414m offer would increase that stake to 34.9% if successful.

In a statement, Live Nation says it "intends to evaluate Liberty Media's proposed offer in consultation with its financial and legal advisors, and the Board will advise Live Nation's stockholders of its position regarding the offer, as well as its reasons for that position, after the pro-

posed offer has been commenced".

But with Live Nation shares trading above the \$12 mark last week, analysts suggest shareholders could choose to hold out for an improved offer before selling to Liberty.

While the merger will lead to cost savings and staff cuts in some territories, sources at the companies in London believe there will be fewer job losses in the UK given the diverse nature of the businesses.

Indeed, Live Nation was last week preparing to switch over to CTS Eventim's ticketing system, which is scheduled to begin a 10-year contract today (Monday).

A source tells *Music Week* that there are unlikely to be any immediate changes at the companies while the corporate structure and senior management teams in the US are decided. And even then, the UK operations represent a vertical integration with the businesses - to all intents and purposes - continuing to run as separate entities.

There will be some savings to be made in back-office functions such as legal, HR and accountancy, although it remains unclear whether Live Nation and Ticketmaster will share office space in the capital because both companies are committed to leases at their respective London headquarters in Argyll Street and Leicester Square.

Despite the deal winning final approval for the merger, last week's Department of Justice clearance does require the companies to meet certain conditions before the deal is rubber-stamped.

Under the terms of the proposed final judgment, the companies must divest Ticketmaster's self-ticketing subsidiary, Paciolan, to Comcast-Spectacor and to license the Ticketmaster Host technology to major competitor Anschutz Entertainment Group (AEG), as well as other terms that protect competitive conditions in ticketing and promotions.

The DoJ remedies also appear to have helped Ticketmaster maintain its relationship with promoter AEG, - at least in the short term. When the merger proposal was first announced, AEG suggested it would rip up its Ticketmaster contract if the deal was approved by regulators.

However, AEG president and CEO Timothy Leiweke says, "We are confident that the arrangements we have reached with the parties will serve to increase competition and further the interests of consumers and other participants in the live entertainment industry, not only in the US, but in a number of key international markets."



"The entertainment industry needs innovation and we are ready to deliver"

IRVING AZOFF, TICKETMASTER

Leiweke notes that AEG's contracts with the merged companies will give AEG the ability to operate a private label ticketing site using the Ticketmaster system on favourable terms, with commitments from Ticketmaster to host that site and provide ticketing services to AEG venues and events.

He adds, "AEG has obtained complete flexibility to migrate some or all of its ticketing business to one or more alternative ticketing platforms at any time following the merger. AEG intends to aggressively explore such alternatives, including ticketing companies both in the US and in other markets with whom AEG is already engaged in ongoing discussions."

Live Nation CEO Michael Rapino will become CEO and president of Live Nation Entertainment, while Azoff will take the post of executive chairman. Barry Diller, who is the current chairman of Ticketmaster, will serve as chairman of the board, which will consist of 14 directors, seven from each company.

No announcements have been made about the management structure in the UK, but it is likely that Ticketmaster UK managing director Chris Edmonds will remain as the leader of the ticketing business, with Live Nation UK chief operating officer John Probyn the main candidate to helm the live music promoting arm of the merged company.

The companies say that Live Nation Entertainment's mission will be to "improve the live entertainment experience and to drive major innovations in ticketing technology, marketing and service". Significantly, the combined company also expects to pursue significant growth opportunities in markets around the world.

The merger involves each issued and outstanding share of Ticketmaster common stock being

cancelled and converted into the right to receive a number of shares of Live Nation common stock such that Ticketmaster stockholders will receive about 50.01% of the voting power of the combined company.

Neither Live Nation nor Ticketmaster in the UK will comment officially, but *Music Week* understands that integration is imminent as the prospect of the renamed Live Nation Entertainment is now a certainty.

Key to the talks will be Edmonds, the company's international CEO Roger Ames, Live Nation international COO Paul Latham and senior vice president legal services Selina Emeny, among others.

While many competitors and consumer groups remain opposed to the merger, the companies' senior management in the US was in a celebratory mood. "This is a good and exciting day for the music business, and we are close to finalising the creation of a new company that will seek to transform the way artists distribute their content and fans can access that content," says Live Nation's Rapino.

Ticketmaster CEO Irving Azoff states, "The entertainment industry needs innovation and we are ready to deliver. I'm truly excited that as this new company goes forward, we will be able to create more choices for family entertainment, sports, artists, teams and other rights holders."

However, not everyone is convinced that the merger of the global market leaders in ticketing and live music promoting is a good thing for the consumer.

Seatwave founder and CFO Joe Cohen says, "The US Department of Justice has determined that the merger does not create an anti-competitive threat. However, we continue to believe this will result in higher ticket prices for fans."

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Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
246,750	ANDREA BOCELLI Glasgow SECC	9,469	Kilimanjaro Live Ltd
185,000	MUSE SECC, Glasgow	10,130	DF Concerts
91,000	KASABIAN SECC, Glasgow	10,130	DF Concerts
54,000	KASABIAN Aberdeen AECC	7,500	DF Concerts
42,750	THE SPECIALS Corn Exchange, Edinburgh	2,800	DF Concerts
28,442	ALICE IN CHAINS O2 Academy Birmingham	2,853	Kilimanjaro Live Ltd
24,737	ALICE IN CHAINS Manchester Academy	2,400	Kilimanjaro Live Ltd
	ALICE IN CHAINS Glasgow ABC	1,900	Kilimanjaro Live Ltd
	ALABAMA 3 O2 Academy, Glasgow	1,773	DF Concerts
	TOBY KEITH O2 Academy, Glasgow	1,386	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 8-14, 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

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	LADY GAGA	12
2	3	BLACK EYED PEAS	7
3	4	X FACTOR FINALISTS	27
4	6	JLS	30
5	8	ROD STEWART	14
6	NEW	MICHAEL BUBLE	5
7	2	WESTLIFE	17
8	13	ALICIA KEYS	6
9	7	BON JOVI	10
10	5	LEONA LEWIS	17
11	10	MUSE	6
12	11	STEREOPHONICS	10
13	NEW	NE-YO	3
14	14	RIHANNA	11
15	12	WHITNEY HOUSTON	9
16	NEW	GREEN DAY	2
17	NEW	JOHN MAYER	2
18	9	THE PRODIGY	9
19	NEW	PETER GABRIEL	2
20	NEW	RAMMSTEIN	3

Hitwise Secondary ticketing chart

pos	prev	artist
1	2	JLS
2	1	LADY GAGA
3	3	MICHAEL BUBLE
4	6	PAOLO NUTINI
5	7	ROBBIE WILLIAMS
6	5	STEREOPHONICS
7	NEW	BIFFY CLYRO
8	14	T IN THE PARK
9	NEW	WESTLIFE
10	4	MUSE
11	11	LATITUDE FESTIVAL
12	NEW	RONAN KEATING
13	17	BON JOVI
14	8	ROD STEWART
15	15	THE PRODIGY
16	NEW	JAMIE T
17	NEW	READING FESTIVAL
18	NEW	ANDREA BOCELLI
19	NEW	BLACK EYED PEAS
20	NEW	NE-YO

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com



News digital

Band showcase hosted by Drum & Bass Arena in bid to reconnect with following

Stream swings Pendulum back to fans

Online

By Eamonn Forde

MORE THAN 150,000 PENDULUM FANS watched a live stream of the act's new album showcase broadcast from Matter in London last month.

The event, co-funded by Warner Music and AEI Media, the company behind Drum & Bass Arena website, took place on January 22 and *Music Week* has been given exclusive access to the viewing and streaming statistics (see boxes).

The decision to partner with Drum & Bass Arena was down to its web-streaming experience with Drum & Bass TV (D&BTV) and also because it was a means to reconnect with the band's grassroots fanbase.

AEI Media commercial director Karl Nielsen says, "Management approached us at the end of last year because Drum & Bass Arena was where Pendulum got a lot of success early on. They wanted to reconnect with the core drum & bass fanbase."

The band's manager Jho Oakley says the event was also an important way to maintain momentum between the band finishing touring last year and the new album scheduled for release this May.

"We played about 80% of the album in that stream, albeit not the finished versions," he says. "When they hear early and unfinished ver-



Pendulum streaming in numbers

Requests for live stream	99,604
Requests for on-demand stream on day of event	154,936
Chat messages over the course of event	48,000

Viewer base by territory

UK	30%
Switzerland	7%
Italy	6%
Germany	5%
Australia	3%

sions in clubs, fans feel they have ownership of it as they can see it develop. So by the time it gets to radio, they know it and they love it."

The stream was part of a long-term strategy building up to the release of the album and the band's return to touring this summer. This includes sending out advance mixes to DJs to build a buzz in clubs progressing to radio.

"The next stage will make sure



the core fans are the first to see the artwork, hear the music and access the album format they want," explains Warner Bros head of digital Sam Stubbings. "Pendulum.com is the key hub for this activity. Over the past 18 months it has been built into an exciting destination for everything about the band. The community there is thriving."

MySpace was the media partner for the stream, which was also available through D&BTV, the band's

own site and their MySpace page as well as social media partners in other territories outside the UK.

Oakley says, "One of the main reasons behind the stream was to promote the band internationally. It's damn hard to sell records internationally beyond Australia and Japan. Pendulum do well as a live act internationally but it's hard work to sell records everywhere else."

The stream from Matter was made available for free and AEI Media's Nielsen says it may still be too early to charge a premium for such content, with the interested parties benefiting instead from the data capture.

"The jury's out. It could be that you can bundle a T-shirt and gig ticket with an online experience. We've all got to be open to things like this and see where it take us," he says.

Stubbings accepts this is something that could theoretically be charged for, but only within certain contexts. "I can see it doing well as part of a paid fan club experience, especially for those fans in parts of the world that are unable to watch the act regularly," he says.

"My approach for something like that is to do it and make it work first before we ever think of charging anyone for it," concludes Oakley. "That's a rule of thumb with me."

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Digital news in brief

● Chinese search engine **Baidu** has been cleared of copyright infringement in a case brought by IFPI, despite it deep linking to unlicensed MP3s on other sites.

● **Apple** last week unveiled its iPad. The touchscreen tablet device will ship to retail in 60 days and is primarily positioned as an e-reader.

● **We7** has revealed details of its premium ad-free service. It will cost £4.99 a month for the PC-based version and £9.99 for the PC- and mobile-based version.

● **SoundCloud** has partnered with blog aggregator The Hype Machine to allow labels to send pre-release music securely to blogs.

● **Omnifone** will offer its unlimited music service on a range of HP PCs across 10 European countries. The service costs £8.99 a month (£9.99 in Europe) and users can keep 10 DRM-free MP3s each month.

● Inside Network predicts that the **US virtual goods market** will be worth \$1.6bn (£0.9bn) this year.

● Sales of **iPhones** increased by 100% to 8.7m units in the final quarter of 2009.

● **Vodafone Group** has 450,000 users on its music subscription services in Europe and will increase its catalogue from 2m tracks to 6m this year. The company sold more than 100,000 iPhones in the UK within eight days of the device being available on its network.

● **Nokia** has reported a net profit of €948m (£817m) for Q4 2009, up 65% year-on-year.

● **Taylor Swift's** *Today Was A Fairytale* has broken the record for first-week download sales for a female solo act in the US. It sold 325,000 units in seven days according to Nielsen SoundScan.

● **Nielsen** reports that time spent on social networks increased by 82% throughout 2009.

New services

● **Spotibot** a recommendation tool for Spotify that integrates recommendations through Twitter and also generates editable playlists that can be dragged into the Spotify client.

● **RocknSites.com** helps bands and musicians organise their online presence using the site's content management system. It offers three tiers - Basic, Gold and Platinum - ranging in price from \$299 (£185) + \$19 (£12) a month to \$799 (£493) + \$39 (£24) a month.

Apps round-up

● **Rock Band (iPhone - free)** a "lite" version of the £3.99 paid version launched last year, containing 26 tracks from acts such as Foo Fighters and Pixies to play along to.

● **Hold Me Down (iPhone - £1.19)** rock band You Me At Six have created this "thumb wrestling" app that lets users battle band members or others over Bluetooth. Prizes are offered for the highest scores.

'Content concierge' service enters Europe

DIGITAL SPECIALIST MEDIANET IS LAUNCHING its MN Open API and web components, which enables users to turn their websites into self-contained download stores, in Europe after debuting the tools in the US last year.

MediaNet CEO Alan McGlade describes his company as offering websites a "content concierge" service. It currently powers the technology behind a range of US sites including MOG, iLike and Fox.

"One of our earliest API integrations was on iLike," McGlade says. "It originally had a buy button that sent you to either iTunes or Amazon. What happened was that customers were sent off on the Amazon purchase path and Amazon would try and sell them headphones and other products."

MN Open was designed to keep users within a site's pages and thereby increase the commerce opportunities. "Most users did not like being sent off from the site they were on," explains McGlade. "This

would result in a 90% abandonment rate."

Because the MN Open technology contains the transaction steps within the same page, users just need to input their credit card information once.

The sites themselves only need to copy and paste sections of code into their site and the technology automates the process for them, meaning there is no need to manually create links. If a site such as Fox writes an entertainment story about a particular artist, MusicNet's web components scan the article, turning the act's name into a clickable link automatically. This can link the user to biographies and reviews as well as letting them purchase tracks.

"The good thing for a site such as Fox is that it keeps people on their site, it keeps them active and they get more page views," says McGlade. "The minute someone reads about something, they can link to other content and go as deep

into that as they want. They never have to leave the Fox site. They never even have to leave the article."

MusicNet's client base includes mobile application developers and online retailers such as major supermarkets and social networks.

"The other big customer base is record labels and aggregators," adds McGlade. "One of our major clients is EMI. In partnership with us, it is looking to enable commerce on its own artist websites."

With sites being measured on their dwell time and page impressions, MN Open claims to improve sites' performance significantly.

"The benefit for sites is that they can create a richer experience for their users, ensure they stay on the site longer and generate more page views," explains McGlade. "Increased time on site and increased page views result in increased advertising. Then, if the user transacts and buys an album, they share in that as well."

MediaNet's business model is

based around taking a cut of transactions that its technology facilitates on sites.

The MediaNet platform supports other media types beyond music and the company is preparing to launch e-books. "We have a number of clients in both the US and the UK who are interested in providing music and e-books," says McGlade of the service's future.

Taking the example of how the iPhone led to an explosion in third-party app developers, McGlade believes MN Open has "the potential to significantly diversify the business beyond a few online retailers. Create a platform like this and the marketplace innovates. All sorts of new products and services will come to the market."

Blair Schooff is returning to the company to look after its European expansion. He previously worked at BMG and AOL Music as well as launching music download stores for HMV, Virgin and Tesco among others.

News diary

ON THE WEB THIS WEEK

APPLE LAUNCHES iPad, BUT WHERE'S THE MUSIC?

BJP Music: "It is a very attractive product but I'm a bit disappointed because I was hoping for a larger screen so that I could read and play music from it. I'll have to hope that Apple produce a larger version in the future."



Adara: "An interesting acquisition to add to their many products, and I have no doubt that it will sell millions but does it have voiceover and how accessible is it to visually impaired users? Like the iPhone, it has all these apps but also some technical problems – I think a couple of models need to come out before I am interested."

HUNT AND FOSTER LISTEN TO DUNSTONE
Paul Harris: "Yup, thanks for that Charles. And your solution would be?"

Bells aim to break gently

UNEARTHED

COLUMBIA IS GOING FOR A "GRADUAL REVEAL" on the campaign for Broken Bells, with the intention of subtly building audience anticipation rather than "shoving it down their throats from the off".

The group, formed by The Shins' James Mercer and Brian Burton, aka Danger Mouse, signed to the major last year and, with their self-titled debut set to drop on March 8, Columbia has now begun to get word out on the band.

The label made a free download of The High Road available for 24 hours last month to those who signed up to the group's mailing list.

The song was also serviced to radio and received its first play from Radio 1 last month. It is currently available exclusively via independent record stores as a limited-edition seven-inch single, with a digital release to accompany the album on March 8.

Broken Bells will be in the UK the week ahead of album release for promo and a one-off London show, before returning for a full UK tour and single this summer.

BROKEN BELLS



Cast list

Management

Ian Montone,
Monotone Inc

Label

Columbia/Sony

National Press

Michael Cleary,

Columbia

National Radio

Sam Potts,
Columbia.

Regional Radio

Gary Hobson and
Grant Cain,

Columbia.

Product Manager

Jim Fletcher,
Columbia.

Online

Karen Piper,
Radar Maker.

TV

Sam Sewell,
Columbia.

Sales

Greg Lawton,
Sony

Columbia marketing manager Jim Fletcher says the label intends a subtle campaign. "The plan has been a pretty gradual reveal of the whole project," he says.

"We've been really lucky that the record hasn't leaked. We want to build anticipation without giving too much away, as we feel like there's still some value in having people wait a little for the payoff rather than shoving it down their throats from the off."

Under his Danger Mouse guise Burton has been nominated for 11 Grammys as both an artist and a producer, while Mercer, founder and main songwriter of The Shins, reached number two on the *Billboard* albums chart with the band's 2007 album *Winning The Night Away*.

The album features 10 tracks all co-written and performed by the duo, with Mercer handling vocals, guitar and bass, while Burton, who also produced the album, plays drums, organ, piano and synths. A full string section arranged by Daniele Luppi completes the musical line-up. It was recorded by Todd Monfalcone and Kennie Takahashi at Mondo Studio in Los Angeles.

stuart@musicweek.com

Dooley's Diary



Warm beds and fluffy pillows – don't pour cold water on Cannes convention

AH MIDEM – WHERE ELSE IN THE WORLD would you receive a bed turn-down sponsored by a singer before you head off to the land of nod? So thank you Patricia Kaas – very comfortable the bed was too, although could you maybe get someone to **fluff the pillows** a bit more next year?... While one industry executive compared being at Midem, and in the music industry as a whole, to sitting in a bath feeling the **water going cold** all around him, the mood was generally upbeat at Cannes. In the bustling bar of The Carlton alongside the likes of the BPI's Geoff Taylor and MPA's Stephen Navin, U2 manager Paul McGuinness was impressed by the energy and **rampant networking** that surrounded him, but he couldn't help fondly recalling Midem 1986 when he used the hotel bar to conduct a bidding war for his band's publishing rights, darting from table to table as the offers stacked up...



Talking of **vintage assets**, this beast (above) is the state51 Conspiracy mobile, a 20-year-old Citroen car driven down to Cannes by the company's

Adrian Pike, Pete Ingo and Paul Sanders. They certainly got there OK, despite an **exploding cigarette lighter** and "getting battered about like a rowing boat in a washing machine" – but we can't yet vouch for the return. Here's hoping... **Seymour Stein** and Richard Gottehrer were in rare form at Midem as they relaunched record label Blue Horizon. As well as rolling out a series of anecdotes about The Ramones, Talking Heads and Blondie, the pair ended up crooning The Tennessee Waltz to the enchanted audience and relating a tale about how they used to give **New York Jewish cheesecakes** to label representatives because they didn't have any money... Meanwhile Blur manager Chris Morrison used a Midem panel to emphasise the potential of sync licensing, recalling that while his band's **Song 2 generated 20 times its sales revenue** via sync licensing it did attract some nefarious attention. According to Morrison, he and the band had to draw the line when a US defence contractor got in touch to ask if they could use the song at trade shows to promote its **next generation of stealth fighters**. "We thought that was probably inappropriate," says Morrison... Away from the Cote d'Azur, Universal's Lucian Grainge took the opportunity of last Tuesday's official opening of **AbbaWorld** at Earl's Court to present



Abba's Björn Ulvaeus and Anni-Frid (Frida) Lyngstad with an award marking the group's total **375m record sales** to date. The picture above shows Lucian handing over the giant framed platinum set to Ulvaeus and Lyngstad... PR guru (and all-round metal head) **Bernard Doherty's** career in radio broadcasting this week takes another step towards world domination. His ever popular Listomania show on Planet Rock, which has been essential evening listening for rock fans across the UK for two years, moves to a high-profile primetime weekend lunchtime slot, from February 6. His revamped themed list show will now be broadcast from 1-2pm on Saturdays and Sundays, putting him up against Terry Wogan's new Radio 2 slot. Doherty comments, "Despite the joy and honour of getting rock fans to turn it up to number 11 every weekend on the UK's only national rock station and being paid in **used Motorhead boxed sets**, I will continue with my day job as CEO of LD Communications as the contract with myself is better in the long term"... Talking of PR experts, RCA head of publicity **Chris Latham** has begun working as a consultant

for Murray Chalmers PR. He will continue to represent Will Young and is working with Murray, a former colleague at Parlophone, and team on United Nations of Sound, Barry Manilow, Eliza Doolittle, The Cheek and Two Door Cinema Club...



Now, here's a picture to light up a winter day: **Pixie Lott** being presented with a platinum disc for her debut album by her senior A&R manager Joe Kentish. Lott's looking as fragrant as ever – but check out the thoroughly **charming smile** on Kentish. It made our day... And finally, in typical Factory style, the opening of **Peter Hook's** new Manchester venue FAC251 has been delayed due to problems of the supply of, erm, **white powder**. "Building work was delayed because of the snow," a source tells Dooley. Phew. The club now opens its doors this Friday with tickets for Hook's opening night with supergroup The Light selling out in six minutes.

Features

RIPE FOR GROWTH

Public interest in classical music is growing on the back of ITV1's Popstar To Operastar and, with plenty of young classical artists on the verge of breaking through, the genre is in a healthy state

Classical

By Andrew Stewart

DESPITE MEDIA ANNOUNCEMENTS OF ITS DEATH and the turmoil of recession, the classical record industry has proved remarkably resilient over the past decade.

The business was essentially transformed in the noughties to serve new niche markets, develop online outlets and broaden the mass reach of popular classics. Nobody would deny that its evolution has been pain free, yet the situation facing classical recording companies contains encouraging signs of revival and regeneration.

Dickon Stainer, managing director of Universal's Decca, argues that classical music's share of the UK record market is ripe for growth in 2010. His company's labels secured a 55% share of the UK classical market in 2009 and accounted for 60% of sales of full-price classical albums. Universal's dominance of the classical marketplace has been boosted in recent weeks by the unexpected success of Dutch violinist André Rieu's *Forever Vienna*, an album of Strauss waltzes and other dance hits from Habsburg heydays. Decca also expects significant sales following the February 8 release of Rolando Villazón's *Tenor*. The charismatic performer's appearances on ITV1's celebrity singing contest *Popstar To Operastar* have already raised his UK profile to household-name status.

Public interest in classical music, says Stainer, is arguably greater now than ever. The Top 10 pop chart rise of André Rieu, whose past releases have delivered modest sales returns from the UK market, certainly suggests that a large number of British consumers are willing to buy smartly-packaged recordings of popular classics.

Stainer is encouraged by public reaction to *Popstar To Operastar* and by the show's extensive media coverage. He points to download sales of Universal tracks following the programme's January 15 debut. The company's top 100 iTunes titles effectively shifted overnight to place 24 opera tracks, *Nessun Dorma* and *Che Gelida Manina* among them, alongside pop-chart hits.

"It's extraordinary to see opera arias selling in such numbers," he notes. "We've probably never known so many people talking about opera or so much media debate about the art form. The most remarkable thing is that ITV commissioned a programme that offers a prime-time platform to operatic arias. It's fantastic."

While UK classical market share is unlikely to top EMI's present corporate agenda, the company's classical label is optimistic about sales growth in 2010. The recent restructuring of EMI Classics, overseen by its president Eric Dingman, has introduced specialist staff to target niche markets and attract new consumers to core classical releases. Its president speaks of developing all available methods of market expansion.

"We need to find new ways of creating relevancy for repertoire that is decades if not centuries old and that has been recorded many times over," Dingman observes.

He adds that the hastening growth of digital downloads among established



consumers of classical music and the migration of classical sales to mail-order websites offer EMI Classics clearly-defined outlets for both new and catalogue classical titles.

"These online guys are having phenomenal success with classical music, to the point where they're accounting for 20-30% of classical sales. That's twice the mail-order market share for pop and rock. If we embrace that and get good at the marketing end of what we do, that's a positive opportunity for us."

Dingman says that EMI remains resolutely committed to core classical artists. Recent and forthcoming releases from violinist Vilde Frang, Wagnerian tenor Simon O'Neill and conductor Yannick Nézet-Séguin, together with the signing of Chinese pianist Yundi, underline EMI's investment in young performers. Meanwhile, albums from established names, Nigel Kennedy and the Choir Of King's College Cambridge among them, are also part of the label's key Q1 and Q2 release mix.

"We want to put everything into promoting these artists," says Dingman. "We could run around doing a few very expensive crossover projects, but we wouldn't be doing justice to the rest of our roster. My concern is to create momentum by staying focused on core classical artists."

Sony Classical's plans for 2010 include the development of young talent and evolving markets. February 1 sees the release of Amy Dickson's second album on Sony's RCA Red Seal label. The Australian saxophonist has already secured a notably youthful online following, not least through her Facebook and MySpace presence.

Pollyanna Gunning, classical product manager at Sony Music Entertainment UK, believes that Dickson's latest recording of music by Glass, Tavener and Nyman will appeal to a broad online audience. "People who don't exclusively buy classical music will want to download this recording," she notes. "The album is already attracting rave reviews and, because of the repertoire, ticks the boxes required to reach a wide market."

Gunning suggests that young consumers are increasingly prepared to buy classical downloads. Older fans of the genre,

meanwhile, have been converted to online retail.

"Classical is one of the few genres where online sales, downloads and mail order are made in addition to high-street sales. Classical consumers are buying digital downloads and CDs. It's not either/or."

Sony Classical's recent signing of Brooklyn-based pianist Simone Dinnerstein and ongoing promotion of British violinist Jack Liebeck confirm the company's faith in young talent. Liebeck appears at the 100 Club on February 16, headlining the next edition of the central London venue's monthly classical club night. Marketing around the event will feed interest in the June release of Liebeck's recording of the Brahms violin sonatas.

Warner Classics and Jazz (WCJ), meanwhile, is putting its marketing weight behind Plácido Domingo, a mainstay of the company's classical catalogue. WCJ managing director Stefan Bown is also looking for sales success from the first new release on Joanna MacGregor's *ScoundCircus* label. The latter's *Live In Buenos Aires* appears on February 22, with related promotion to drive interest in the groundbreaking pianist's catalogue.

"The signing of Joanna and *SoundCircus* to WCJ marks the beginning of a prolific relationship which will see the re-release of her back catalogue, as well as three new recordings in 2010," says Bown.

Strong Q3/4 catalogue sales and good retail returns for WCJ's Christmas releases stand as solid foundations for the March issue of what Bown describes as the "hugely exciting" Plácido Domingo Celebration series. The ongoing release on NVC Arts/Warner Classics of Plácido Domingo - *My Greatest Roles*, offers a DVD line to complement WCJ's Domingo catalogue campaign and ties in with the veteran artist's Royal Opera House appearances in March and June.

Decca's Stainer believes that classical artists, young or established, call for heavyweight promotion by their record labels. The imperative, he adds, must be to sell the largest possible number of every classical release. "Just because the market for specialist classical recordings is tough today, it doesn't mean you should be happy when a title sells 2,000 copies.

"Classical record companies need to find ways to break their classical artists into the mainstream. It's hard - but it has to be done. We have to be proud of our artists and be ultra-competitive. And then I think we will see impressive results."

ABOVE LEFT
Celebrity classics: *Popstar To Operastar* has seen renewed interest in classical product for artists including show judge Rolando Villazón (bottom left)

ABOVE
The new and the old: Sony's bright young thing Amy Dickson should appeal to a youthful online audience while Plácido Domingo (inset) remains a mainstay of the Warner catalogue

"A primetime platform for opera arias... It's fantastic..."

DICKON STAINER, DECCA

Features

'WE'VE A HELL OF A LOT O

In fact, Radio 2 boss Bob Shennan would have been excused for saying revolution was in the air. But with his st

PICTURED

Bob Shennan has helped steer Radio 2 through choppy waters in the months since Lesley Douglas's departure over the so-called Sachsgate affair

Radio

By Paul Williams

WHEN BOB SHENNAN WAS APPOINTED RADIO 2 CONTROLLER A YEAR AGO his beloved Liverpool FC were looking like genuine Premiership title contenders, but the mood was rather less buoyant at the BBC network he was about to join.

The effect of those phone calls to Andrew Sachs was still being felt and the station was struggling to come to terms with the sudden departure of a hugely-popular boss in Lesley Douglas.

Twelve months on, the crisis has moved to Anfield and, by way of contrast, the dark clouds have lifted at Radio 2. Stability and confidence have reassuringly returned to the station, helped in no small part by the successful launches last month of new weekday breakfast and drivetime shows.

After those difficult first months following Sachsgate, Shennan now believes the station has successfully moved on, but he is quick not to downplay just how difficult it got at times.

"I would be deluding myself if I didn't admit that some of the throwback to the events of the end of 2008 has not had an impact both here and more widely in the BBC," says Shennan, who prior to joining Radio 2 was BBC Radio 5 Live controller and more recently head of Channel 4's ill-fated digital radio venture. "Equally, I wouldn't want to exaggerate that impact. One of the biggest impacts was for a lot of people the loss of Lesley who has always been steeped in Radio 2 and is a big part of the station's history, but she's moved on and Radio 2 has moved on and we've tried to build on the successes of both her and Jim Moir's regime."

As 5 Live controller, Shennan worked closely with both Moir and Douglas and believes his job in this first year has been to "provide a bit of stability at a difficult moment, but also to build on the evolutionary practices they began".

With characteristic tongue in cheek, Moir has joked to Shennan that the new man's version of evolution is strikingly different to his, changing the key breakfast and drivetime programmes in one fell swoop, while Big Jim was celebrated for making gradual alterations that did not fundamentally change the feel of the station in one go.

"We just happen to have a hell of a lot of evolution going on because Terry [Wogan] has moved from breakfast and to me you've just got to put the number one presenter into the show, and that's Chris Evans," says Shennan.

"By moving him means a new drivetime host, but I think in bringing in Simon Mayo I've brought somebody in, even though he hasn't been at Radio 2 before, it feels like he has. He did the album chart show but he's now got his own show; it's about him. It feels like a natural process of evolution. Terry moves into the Sunday schedule this month and that again will be a significant but hopefully comforting change."

Whoever took over at breakfast after Wogan's run of 27 years in two stints, the change was always going to be a difficult one, but in these first few weeks with Evans in charge the controller seems very satisfied about how he is doing.

"It's gone superbly well," he says. "It is a major, major change and we all know there's a double shock to the system. There's the shock that Terry's not there and then there's now a different sort of broadcaster who is there. I think Chris has found the right sort of level, the right pitch, the right blend of content; the



family of people around him are starting to cut through."

The changes to breakfast and drivetime are just the latest overseen by Shennan in this past year, with others including Zoe Ball coming in at Saturday breakfast and a new look to Saturday evenings, one partially enforced by a glaring hole in the schedule where a certain Russell Brand used to be.

He now has the additional task of overseeing a replacement for Jonathan Ross who announced in January he would be leaving the BBC when his current contract runs out this July. Shennan admits Ross will be a "very tough act to follow" in the Saturday morning slot, but the controller believes he will have plenty of options.

"Lots of people have made suggestions to me about themselves or people they represent so there will be no shortage of people who want to do it," he says.

It will be the next big test for Shennan, who has not been presented with the easiest of challenges trying to emerge from the shadows of Moir and Douglas, but their successor should be satisfied it is his station now.

"I feel at home in this role and in this business and I suppose to that extent I feel I've got a sense of ownership over it. Some of the things that are happening are happening on my watch, but I'm doing them by maintaining what was a very effective strategy. I've not come up with this radical plan which is all my own doing - I'm doing it with a team of colleagues that have been part of that past as well," he says.

As controller of 5 Live from 2000 to 2008, Shennan knows all about running a BBC network. In fact, for many his appointment was seen as the Beeb needing a "safe pair of hands" after Sachsgate, but at Radio 2 and 6 Music, where he is also controller, he has entered a very different phase of his career.

OF EVOLUTION GOING ON'

ation emerging from a hectic year, Music Week talks to the controller about his – and R2's – place at the Beeb

Until now Shennan's time in radio has largely been about news and sport, so music radio is not his natural environment. But nor was it that of Jim Moir, who prior to Radio 2 had been looking after the likes of Bruce Forsyth as BBC TV's head of variety and light entertainment.

Shennan himself plays down the differences between the two disciplines of music and speech radio. "Culturally, Radio 2 is quite different from Radio 5 Live in terms of the ethos of the place, partly because it's been around a lot longer and a number of people have been around a long time. There is a lot of similarity between the world of music and the world of sport. There are different individuals, the agents and the broadcasters and the systems are different, but relationships, rights and competitiveness and excellence are all very familiar characteristics in both these worlds.

"My job is to captain the ship, give it strategic direction and make sure we get from A to B, but I'm not trying to control all the levers and drive everything personally myself. That's why I work very closely with Jeff [Smith, head of music] who I have physically brought down from the fifth floor to being on this [third] floor with me next to Lewis [Carnie, head of programmes] because we are a team that works together."

Radio 2's sister digital station 6 Music presents Shennan with an altogether different challenge. Audience figures are moving in the right direction, at 624,000 in the last Rajars announced last November, but the journey it has been on in its first eight years has been a bumpy one, too often struggling to find its own identity. Shennan, though, is clear where it needs to go.

"I have a vision about what I think 6 Music could become and hopefully that vision gives it a real clarity, a purpose and positioning in music broadcasting that maybe it's lacked in the past," he says. "It's gone through different incarnations over its lifetime. These last 12 months we've been really pleased to see continued steady incremental growth in audience reach. I've tried to bring a coherence to our offer as a service that provides an alternative spirit away from mainstream chart pop going back a number of decades."

Shennan believes the most significant change he has made to the station has been giving Lauren Laverne 10am to 1pm weekdays, replacing George Lamb, who had been brought in by Douglas to try to widen 6's audience appeal but whose arrival provoked fury from many of the station faithful who did not like his presenting style. To Shennan, Laverne brings in "great credibility but also warmth and passion for the subject".

"She makes a really good foil for somebody like Steve Lamacq who's got all those credentials, too, but a different broadcasting style. That was a significant moment for us, along with bringing in people such as Jarvis Cocker and Cerys Matthews to work alongside people who were already there like Huey Morgan, Tom Robinson and Guy Garvey. We've started to build a roster of really credible musicians who can broadcast and impart their knowledge and passion to the audience," he says.

"I'd like to see 6 established at a time when there is finally a digital switchover in radio. I think 6 Music can become a significant medium-sized trusted guide for people who are really passionate about their music, a little bit like Radio 3 but for popular music with authority and credibility."

The fact Shennan now finds himself in charge of 6 is one of those strange twists of fates, given that, had



Channel 4 not pulled the plug on its digital radio business in October 2008, he would now be doing everything to take the BBC station's audience from it.

"When I was at Channel 4 Radio the success of the development of 6 Music caused me some anxiety because there was a time when people weren't sure what 6 Music was doing," he says. "Over the last 18 to 24 months it has started to get a real sense of activity and recognised that it was doing something that was really exciting for listeners and quite different from what was being offered by everybody else. It was a niche I was certainly hoping our core music network would do at Channel 4; we were watching the development of 6 with some interest and thinking, 'We've got to get in now with our key music service.'"

Given the way events turned out, Shennan now views his experience at Channel 4 as, inadvertently, providing him with the "perfect platform" for his move to Radio 2 and 6 because it immersed him in the world of music and entertainment.

"The first stations to launch were going to be the



"My job is to captain the ship, give it strategic direction and make sure we get from A to B...we are a team that works together"

music and the 4 services so that was the world and those were the people I was talking to," he says.

The loss of Channel 4 was, he admits, a blow to digital radio, but he remains an enthusiast for the sector and believes now "feels like a really critical time".

"The fact that Digital Britain has put a time parameter on switchover for radio in the same way it did originally for television can only be a positive thing," he says. "I know the timeline for 2015 is ambitious but the fact we have got a stake in the ground is really important. Radio has to go digital. As a medium it will be left behind if it doesn't go digital. We have to recognise that does not just mean DAB, although DAB is a crucial component of it. If you listen to a network like 6 Music we've got big plans in the next 12 months to develop a really interactive show into the daytime schedule. I think that demonstrates we're in a digital environment already and 6 Music is as much a digital music service as it is a linear radio station."



PICTURED ABOVE
All change: the passing of the breakfast baton from Terry Wogan to Chris Evans has been largely hailed as the right move

PICTURED BELOW
Big boots to fill: Jonathan Ross's summer move from the BBC to pastures new will be a "tough act to follow", according to Shennan

More immediately, Shennan and his fellow BBC executives will have to contend with the forthcoming General Election, one whose outcome could ultimately have far-reaching consequences on the future shape of the Corporation. The Radio 2 controller, though, believes he has good reason to feel secure about where his own two networks will be heading long term, irrespective of political interference, as this past year they have both been subject to a roots-and-branch BBC Trust review.

"For the last 12 months I've been engaged and thinking about what we are doing with Radio 2 and where we are taking it, what we are doing with 6 Music and where we are taking it, what my vision is for both of those networks and that everything I am doing ensures clarity and distinctiveness in what we do and maximum value for licence fee payers," he says.

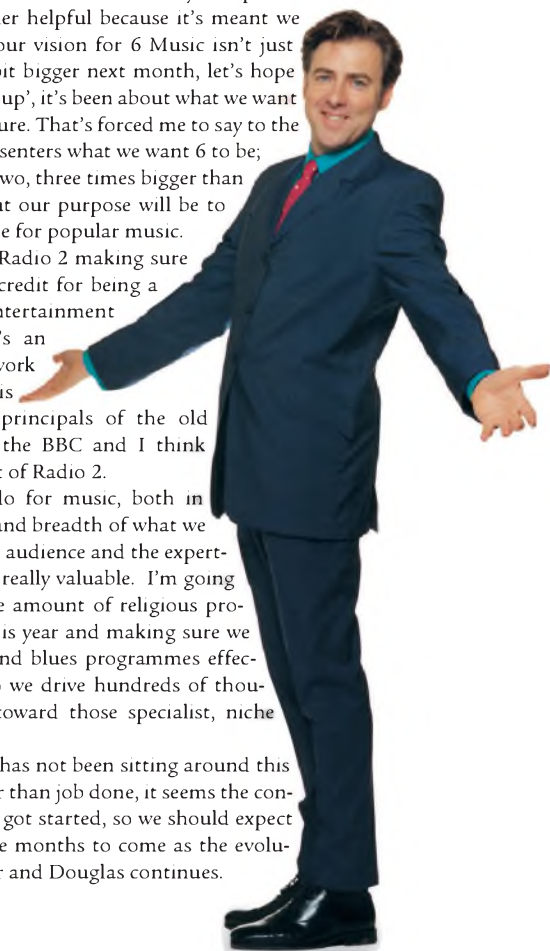
"I've had to do that because the Trust has been scrutinising both these networks. Actually that process has been really rather helpful because it's meant we have ensured that our vision for 6 Music isn't just about, 'Let's get a bit bigger next month, let's hope our Rajar figures go up', it's been about what we want to be in a digital future. That's forced me to say to the team and to our presenters what we want 6 to be; bigger sure, maybe two, three times bigger than we currently are, but our purpose will be to be that trusted guide for popular music.

"Similarly, with Radio 2 making sure everybody gives us credit for being a key provider of entertainment from the BBC. It's an entertainment network and entertainment is one of those key principals of the old Reithian vision of the BBC and I think remains at the heart of Radio 2.

"But what we do for music, both in terms of the depth and breadth of what we offer, the size of our audience and the expertise of our people, is really valuable. I'm going to be increasing the amount of religious programming we do this year and making sure we promote our folk and blues programmes effectively in daytime so we drive hundreds of thousands of listeners toward those specialist, niche programmes."

Shennan clearly has not been sitting around this first year, but, rather than job done, it seems the controller has only just got started, so we should expect more changes in the months to come as the evolution started by Moir and Douglas continues.

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Features

A BETTER LIVELIHOOD

Live music is no longer just about selling tickets. Alongside merch and physical audio sales, artists and managers are finding ever more innovative ways to maximise revenue from gigs

RIGHT
BlinkTV provides video advertising and custom-produced entertainment for when bands are off-stage. Their clients include Stereophonics (pictured)

CENTRE
Icelandic artist Teitur has been kept going financially by his 800-plus gigs in six years, according to his manager

Live

By Gordon Masson

THE POWER SHIFT IN THE MUSIC BUSINESS that has seen live performance overtake recorded music as artists' biggest revenue earner helped to attract more live sector executives to the Mediterranean shores of Cannes this year for the Midem gathering.

In past years, Midem has made efforts to include live music seminars and keynote speakers in its scheduling, but with the 2010 event concentrating on how to monetise music, the inclusion of leaders from the live business proved central to the conference programme.

Indeed, as promoting veteran Harvey Goldsmith points out, Midem now leads the way in providing live music operators a platform to openly discuss and establish better relations with their peers elsewhere in the music industry.

Goldsmith's involvement sums up the value that Midem's organisers now place in engaging the live audience, as he is one of a select few industry veterans on the MidemNet Visionary Chair committee, whose task it has been to advise, guide and set the agenda for MidemNet.

"The whole of MidemNet this year [was] about the monetisation of the business; highlighting the ways that artists and the industry can make money," says Goldsmith.

In addition to ticket sales, savvy artists are earning more money from merchandise and sponsorship, while the all-important matter of data capture is helping them to connect directly with fans for download sales and offer recordings from live shows to the people who attended the gig.

With discussions centring on the various revenue streams that artists can exploit from their live work, the MidemNet sessions proved of particular interest to artist managers keen to earn more money from being on the road.

"One of my acts, Teitur, has done nearly 800 gigs in the last six years and it's the live side that has kept us going, so hearing about any ways in which we can get more money from live obviously is of interest," says Plan C Management's Christian Ulf-Hansen.

Teitur has sold more than 20,000 albums at those shows and Ulf-Hansen points to the US as leading the way in that regard. "Album sales at gigs in America count towards Soundscan and I think the rest of the world could learn a lot from that; after all, we all know that retail is disappearing," he says.

Plan C's artists know it as well. "All of my acts sell albums at their shows and they all go out to meet the fans at the merch stand after the gig, which helps to sell a third to a half as many CDs."

High-end merchandise can also be a winner, with special handmade Teitur posters selling for as much as £30 a time. "All of the merch we do is limited edition, which definitely helps," says Ulf-Hansen. "You have good and bad times with merch, but if you tailor-make it for each act, people will pay a lot of money if the product is special enough."

Another revenue stream that is being increasingly utilised at live shows is the concept of offering fans a recording of the gig as they leave the building.

"Our company's core product is the instant live CD. However, this operation has expanded to include a range of related live music products and services," explains Concert Live co-founder Adam Goodyer. "Concert Live has consistently shown that it can double the per-head spend at live music concerts."

Those results have attracted the likes of Elton John, Keane, Paolo Nutini, Carter USM, The Wombats and



audio products are so effective as they provide that core value that can then be used to up-sell other products."

One innovative concept that is already being leveraged by savvy artist managers is the use of video screens to provide entertainment – and carry advertising – when their act is off stage at gigs and festivals.

"We're not a revenue stream as such, but what we do offer to acts, who agree to supplement their usage of screens by carrying advertising, is a guaranteed cost saving," says Blink TV CEO Bill Lord.

"Most artists who have a substantial amount of video in their show will be interested in having a conversation with us. And it's not just a blank screen then an advert; we custom-produce a 30-minute programme for each show, with less than 25% of that involving any commercial message; there has to be some added value for the audience."

Plan C's Ulf-Hansen is currently exploring data-capture methods. "It's pretty simple, but we're looking at Bluetooth technology so that when we arrive at a venue we can have a laptop set up to give away a free track, for instance, to anyone who agrees to the link on their Bluetooth-enabled phone. That gives you instant data capture for that fan and helps you to have a more direct relationship with your audience," he says.

But Ulf-Hansen is wary about proclamations that all artists should be launching mobile-phone apps and social-networking services. "Twitter doesn't work for everyone because it can remove any sense of mystery or intrigue for certain artists and the same is true for apps – they don't necessarily suit everyone, so you have to be careful to avoid the temptation to chase every revenue stream."

Blink TV's Lord agrees. "There's no doubt that people are looking to squeeze as many revenue streams out of live as possible, but I think we have to be very careful that we don't reach a point where the audience start thinking they are being scalped at every opportunity."

Promoting legend Goldsmith concludes, "It's funny, I've been in the business for 40 years, but it's only now that artists are earning the majority of their money from live performance that other parts of the music business seem to realise the value of the live sector. As a result everyone is desperate to work with us."

Urging everyone to take advantage of the power shift, Goldsmith adds, "If live music is the new hub of the music business, then the artists are very much the senior partner and we should all be working together – managers, agents, promoters, venues, merchandisers, record labels, music publishers – to maximise the opportunities for the artist, because that's where we all make a living, too."



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MW JOBS



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Programme Assistant (Musician Support)

£13,000 to £15,000 (dependent on experience)

Both of these positions have varied roles and are available for individuals with a positive 'can-do' attitude who will provide general assistance in the development and delivery of individual programmes (Musician Support and Business Support).

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More information, full job descriptions and details of application method can be found at:
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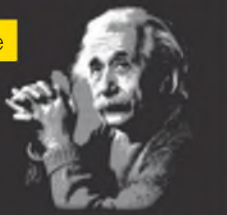
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Key releases

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

key releases information can be emailed to isabelle@musicweek.com

February 1

Singles

- **Corinne Bailey Rae** I'd Do It All Again (Virgin)
- Previous single: I'd Like To (did not chart)
- **Empire Of The Sun** Without You (Virgin)
- Previous single (chart peak): We Are The People (14)
- **Him** Heart Killer (Warner Music)
- Previous single: The Kiss Of Dawn (59)
- **Hot Chip** One Life Stand (Parlophone)
- Previous single: Ready For The Floor (6)
- **I Blame Coco** Caesar (Island)
- Debut single
- **Marina And The Diamonds** Hollywood (679/Atlantic)
- Debut single
- **Tiga** Sex O'clock (PIAS/Wall Of Sound)
- Previous single: Beep Beep Beep (did not chart)
- **Uffie** M.C.s Can Kiss (Because/Ed Banger)
- Debut single
- **Wolfmother** White Feather (Modular)
- Previous single: New Moon Rising (did not chart)

Albums

- **Corinne Bailey Rae** The Sea (Virgin)
- Previous album (first-week sales/total sales): Corinne Bailey Rae (108,215/915,454)
- **Hot Chip** One Life Stand (Parlophone)
- Previous album: Made in the Dark (27,088/118,433)
- **Nick Jonas And The Administration** Who I Am (Hollywood)
- Debut album
- **Ke\$ha** Animal (Columbia)
- Debut album
- **Los Campesinos!** Romance Is Boring (Wichita)
- Previous album: We Are Beautiful, We Are Doomed (114/6,094)



- **Midlake** The Courage Of Others (Bella Union)
- Previous album: The Trials Of Van Occupanther (1,040/37,537)
- **Parachute** Losing Sleep (Mercury)
- Debut album
- **The Soft Pack** The Soft Pack (Heavenly)
- Debut album
- **Ringo Starr** Y Not (Polydor)
- Previous album: Liverpool 8 (2,284/5,529)

February 8

Singles

- **Arno Carstens** Dreamer (Sony)
- **Europe** New Love In Town (Earmusic)
- **Fe-Nix** Swagga (Genetic)
- **Gucci Mane feat. Usher** Spotlight (Asylum)
- **Calvin Harris** You Used To Hold Me (Columbia)
- **Kakuzi** Sun Kissed Planet (Major 6 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 (At antic)
- **The Soft Pack** C'mon (Heavenly)
- **Danielle Spencer** On Your Side (Danielle Spencer Music)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **Various** Everybody Hurts (Sony)
- **You Me At Six** Underdog (Virgin)

Albums

- **Lisa Hannigan** Sea Sew (Hoop Recordings)
- **Him** Screamworks: Love In Theory & Practice (Warner Music)
- **kd lang** Recollection (Nonesuch)
- **Barry Manilow** The Great Love Songs Of All Time (Arista)
- **Massive Attack** Heligoland (Virgin)
- **Pantha Du Prince** Black Noise (Rough Trade)
- **Fionn Regan** The Shadow Of An Empire (Heavenly/Cooperative)
- **Sade** Soldier Of Love (Sony)
- **Gil Scott-Heron** I'm New Here (XL)
- **Seasick Steve** Songs For Elisabeth (Atlantic)
- **Yeasayer** Odd Blood (Mute)

February 15

Singles

- **Animal Kingdom** Two By Two (Warner Brothers)
- **The Big Pink** Velvet (4AD)
- **Cobra Starship** Hot Mess (Decaydance/Fueled By Ramen)
- **The Courteeners** You Overdid It Doll (A&M/Polydor)
- **Enter Shikari** Thumper (Ambush Reality)
- **Errors** A Rumour In Africa (Rock Action)
- **Kasabian** Vlad The Impaler (Columbia)
- **Demi Lovato** Remember December (Hollywood)
- **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 (Polydor)
- **Charlie Winston** I Love Your Smile (Real World)

Albums

- **Mike Batt** The Mike Batt Music Cube (Dramatico)
- **Cobra Starship** Hot Mess (Decaydance/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 (Service)
- **Lightspeed Champion** Life Is Sweet! Nice To Meet You (Domino)
- **The Magnetic Fields** Realism (Nonesuch)
- **Scarlette Fever** tbc (Starfish)
- **Shearwater** The Golden Archipegalo (Matador)
- **Thao And The Get Down Stay Down** Know Better Learn Faster (Redeye)

February 22

Singles

- **30 Seconds To Mars** Happier (Virgin)
- **Alphabeat** Hole In My Heart (Fascination)
- **Toni Braxton** Yesterday (Atlantic)
- **Brandi Carlile** Dreams (RCA)
- **The Cheek** Biggest Mistake (Polydor)
- **Chiddy Bang** The Opposite Of Adults (Parlophone)
- **Daisy Dares You** Number One Enemy (live)
- **Jason Derulo** In My Head (Warner Brothers)
- **Ellie Goulding** Starry Eyed (Polydor)
- **Groove Armada** Paper Romance (Cooking Vinyl)
- **JLS** One Shot (Epic)
- **Alicia Keys** Empire State Of Mind Part II (J)
- **Lady Gaga** feat. **Beyoncé** Telephone (Interscope)
- **Little Comets** Joanna (Columbia)
- **Muse** Resistance (Helium 3/Warner Bros)
- **Pitbull** feat. **Akon** Shut It Down (I)
- **Rihanna** Rude Boy (Def Jam)
- **Jay Sean** feat. **Sean Paul** And **Lil Jon** Do You Remember (Cash Money)
- **Turin Brakes** Sea Change (Cooking Vinyl)
- **Two Door Cinema Club** Undercover Martyn (Kitsuné)

Albums

- **Johnny Cash** American VI (Mercury)
- **The Courteeners** Falcon (A&M/Polydor)



- **David Byrne** Here Lies Love (Nonesuch)
- **Efterklang** Magic Chairs (4AD)

- **Enter Shikari** Tribalism (Ambush Reality)
- **Erik Hassle** Pieces (Island)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **Lonelady** Nerve Up (Warp)
- **Marina And The Diamonds** Family Jewels (679/Atlantic)
- **Tom McRae** Alphabet Of Hurricanes (Cooking Vinyl)
- **Holly Miranda** The Magician's Private Library (XL)
- **Joanna Newsom** Have One On Me (Drag City)
- **Alan Pownall** tbc (Mercury)
- **The Strange Boys** Be Brave (Rough Trade)
- **Krystle Warren** Circles (Because)

March 1

Singles

- **Air** So Light Is Her Footfall (Virgin)
- **Boyzone** Gave It All Away (Polydor)
- **Detroit Social Club** Kiss The Sun (Fiction/Stranded Soldiers)
- **First Aid Kit** I Met Up With The King (Wichita)
- **Livvi Franc** Automatik (live) (Positiva/Virgin)
- **Gramophonedzie** Why Don't You (Positiva/Virgin)
- **Ke\$ha** Blah Blah Blah (Columbia)
- **LMFAO** Lalala (Interscope)
- **Amy Macdonald** Don't Tell Me That It's Over (Vertigo)
- **Naughty Boy** presents **Wiley** feat. **Emeli Sande** Never Be Your Woman (Relentless/Virgin)
- **OK Go** This Too Shall Pass (Virgin)
- **Tinie Tempah** Pass Out (Parlophone)

Albums

- **Alphabeat** The Spell (Fascination)
- **Baby Dee** Book Of Songs (Tin Angel)
- **Blood Red Shoes** Fire Like This (V2/Co-Op)
- **Jason Derulo** Jason Derulo (Warner Brothers)
- **Errors** Come Down With Me (Rock Action)
- **Expatriate** In The Midst Of This (PIAS)

Australia's Expatriate finally see the UK release of their debut album, almost two years after finding themselves the subject of A&R buzz. It is a big, soaring rock record, recorded in the US with producer John Goodmanson (Death Cab For Cutie, Hot Hot Heat, Wu-Tang Clan). The band will visit the UK this month, with live dates at The Borderline and the Flowerpot in London. The album was nominated for two ARIA Awards in their native Australia for best new album and best new band and recently won praise from *NME*.

- **Ellie Goulding** Lights (Polydor)
- **Groove Armada** Black Light (Wreck It/Cooking Vinyl)
- **Natalie Imbruglia** Come To Life (Island)
- **The Knife/Mt Sims/Planningtorock** Tomorrow, In A Year (Brillie)
- **New Young Pony Club** The Optimist (The Numbers)
- **Owl City** Ocean Eyes (Island)
- **The Roots** How I Got Over (Def Jam)



- **The Ruby Suns** Fight Softly (Memphis Industries)
- **Shy Child** Liquid Love (Wall Of Sound)
- **Sharleen Spiteri** The Great Movie Songbook (Mercury)
- **Tinashe** Mayday (Island)
- **Turin Brakes** Outbursts (Cooking Vinyl)
- **Two Door Cinema Club** Tourist History (Kitsuné)

March 8

Singles

- **Boys Like Girls** Love Drunk (Columbia)
- **Broken Bells** High Road (Columbia)

THE PANEL

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



MICHAEL HANN (GUARDIAN FILM AND MUSIC)
Hot Chip: One Life Stand (EMI)

Hot Chip's best album yet perfectly synthesises their dancefloor and indie sides. At its best, as when steel drums combine with house chord progressions from 1988, it sounds like a cyberman wandering through Carnival.



MARK WOOD (RADIUS MANAGEMENT)
MirrorKicks: Anything (Fruit Pie)

This self-produced single from the south London indie rockers is a refreshing breath of fresh air. Early Police influences are scattered about a 2010 twist that is sure to catch attention from the industry and fans. I went to the first gig I could and think they are fantastic.



MARTIN HUDSON (CLASSIC ROCK SOCIETY)
Chasing Pandora: The Driver and The Dancer (Tickety Boo Records)

The lyrics of Chasing Pandora are built on real life observations, some tragic and some light-hearted. There seems to be a free spirit with this excellent Maltese band that brings hope to a world stuffed full of hype and greed!



CHERIE FEDERICO (AESTHETICA)
The Postmarks: Memoirs At The End Of The World (Unfiltered)

Cruising through a Bond film, hanging out with Henry Mancini and gassing with The Sundays, this album is for thinkers. It is sublime, experimental and dynamic in its layered arrangement, creating a sound that's cinematic in scope and utterly divine.

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

- **Gabriella Cilmi** On A Mission (Island)
- **Delphic** Halcyon (Chimeric)
- **Fanfarlo** Harold T Wilkins (Atlantic/Canvasback)
- **A Fine Frenzy** Happier (Virgin)
- **Goldfrapp** Rocket (Mute)
- **Stevie Hoang** No Coming Back (Mercury)
- **Mary J Blige** I Am (Geffen)
- **Norah Jones** Stuck (Blue Note)
- **Beverley Knight** Soul Survivor EP (Hurricane)
- **Lights** Ice (Warner Brothers)
- **Pixie Lott** Gravity (Mercury)
- **Laura Marling** Devil's Spoke (Virgin)
- **John Mayer** Heartbreak Warfare (Columbia)
- **McLean** My Name (Asylum)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)

Albums

- **Boyzone** Brother (Polydor)
- **Broken Bells** Broken Bells (Columbia)
- **Gonjasufi** A Sufi And A Killer (Warp)



- **Gorillaz** Plastic Beach (Parlophone)
- The recent leak of lead single Stylo does not seem to be hurting the campaign for the anticipated third studio album by Gorillaz. It is five years since the band's huge Demon Days album, which sold more than 1.1m copies and picked up a host of awards including Grammys, Ivor Novellos, VMAs and EMAs. Their comeback is to be led with a tell-all feature in this month's Q, featuring a bespoke gatefold cover.
- **Jimi Hendrix** Valleys Of Neptune (Sony)
 - **Andrew Lloyd Webber** Love Never Dies (Polydor)
 - **Amy Macdonald** A Curious Thing

- (Vertigo)
- **The Mission District** Heartbreaker (Virgin)
- **Pavement** Quarantine The Past: The Best Of Pavement (Domino)
- **Sugababes** Sweet 7 (Universa)

After shedding their last original member, it feels as if the knives are out for Sugababes.

But the pop world being what it is, one massive hit – à la Freak Like Me – and all would surely be forgiven. With this in mind, Sweet 7 is probably the most important album of the band's career and on paper it sounds promising: the line-up of producers and songwriters includes RedOne, Ne-Yo and Stargate, while Get Sexy has already been a number two hit. Clearly a lot of attention has been paid to this album – not to mention money spent – and as a result it sounds very 2010, with most tracks using the synth-heavy dance pop sound of lady GaGa or even the most recent Timbaland productions. This is both the album's key attraction – it's a pretty smart-sounding, sparkling pop work – and its downfall: you could be listening to any one of a handful of artists on most tracks.

Sugababes used to have a certain British cheek, but this seems to be missing on Sweet 7. What the pop world wants to know now is: who are Sugababes? And this album, for all its charms, doesn't really answer that."

www.musicweek.com/reviews

- **Serj Tankian** Elect The Dead Symphony (Serjical Strike/Reprise)
- **Usher** Raymond Vs Raymond (1stface)
- **We The Kings** Smile Kid (Virgin)

March 15

Singles

- **Black Eyed Peas** Rock That Body (Interscope)
- **Chris Brown** Crawl (Jive)
- **Michael Buble** Crazy Love (Reprise)
- **Cheryl Cole** Parachute (Fascination)
- **Craig David** Standing In The Shadows (UMTV)
- **David Guetta** feat. **Kid Cudi** Memories (Positiva/Virgin)
- **Mr Hudson** Anyone But Him (Good Music)
- **Jonsi** The Go Do EP (Parlophone)

- **Ludacris** How Low (Def Jam)
- **Music Go Music** Light Of Love (Mercury)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Mica Paris** Born Again (Rhythim Riders)
- **Three 6 Mafia** Vs. **Tiesto** feat. **Flo Rida** & **Sean Kingston** Feel It (RCA)

Albums

- **A Fine Frenzy** Bomb In A Birdcage (Virgin)
- **Kris Allen** Live Like We Are Dying (RCA)



- **Boys Like Girls** Love Drunk (Columbia)
- **Mary J Blige** Stronger With Each Tear (Geffen)
- **Dan Le Sac Vs Scroobius** Pip The Logic Of Chance (Sunday Best)
- **Ludacris** Battle Of The Sexes (Def Jam)
- **Brad Mehldau** Highway Rider (Nonesuch)
- **The Mission District** Youth Games (Virgin)
- **To Rococo Rot** Speculation (Domino)
- **Thomas White** The Maximalist (Cooking Vinyl)

March 22

Singles

- **50 Cent** Do You Think About Me (Interscope)
- **Sarah Blasko** We Won't Run (Dramatico)

- **Florence + The Machine** Dog Days Are Over (Island)
- **Alex Gardner** I'm Not Mad (Cooking Vinyl)
- **Karnivoool** All I Know (Columbia)
- **Anya Marina** Satellite Heart (Atlantic)
- **Lisa Mitchell** Oh! Hark (RCA)
- **Plan B** She Said (679/Atlantic)
- **Alan Pownall** Chasing Time (Mercury)

Albums

- **Gabriella Cilmi** Ten (Island)
- **Craig David** Signed Sealed Delivered (UMTV)
- **Goldfrapp** Head First (Mute)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Music Go Music** Expressions (Mercury)
- **Serena-Maneesh** S-M 2: Abyss In B Minor (4AD)
- **Uffie** Sex, Dreams & Denim Jeans (Because)

March 29 and beyond

Singles

- **Amerie** Heard 'Em All (Mercury) (5/4)
- **Biffy Clyro** Bubbles (14th Floor) (26/4)
- **Chase & Status** tbc (Mercury) (29/3)
- **Clipse** I'm Good (RCA) (29/3)
- **Miley Cyrus** When I Look At You (Hollywood) (29/3)
- **Eliza Doolittle** Skinny Genes (Parlophone) (29/3)
- **Goldhawks** Where In The World (Mercury) (29/3)
- **Honorebel** feat. **Pitbull** & **Jump Smokers** Now You See It (Positiva/Virgin) (12/4)
- **Kid Sister** Daydreaming (Asylum) (29/3)
- **Kids In Glass Houses** Matters At All (Roadrunner) (29/3)
- **LMFAO** Yes (Interscope) (29/3)
- **Paolo Nutini** Candy (Atlantic) (5/4)
- **Paramore** The Only Exception (Fueled By Ramen) (19/4)
- **Primary** I You Never Know (Atlantic) (29/3)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island) (5/4)

- **Charlie Winston** Like A Hobo (Real World) (19/4)

Albums

- **Bonobo** Black Sands (Ninja Tune) (29/3)
- **Avett Brothers** And Love And You (Columbia) (5/4)
- **Sarah Blasko** As Day Follows Night (Dramatico) (5/4)
- **Chase & Status** tbc (Mercury) (5/4)



- **Clipse** Til The Casket Drops (RCA) (29/3)
- **Cypress Hill** Rise Up (Priority/Parlophone) (4/5)
- **Evermore** Evermore (Warner Music) (5/4)
- **Selena Gomez** Kiss And Tell (Polydor) (19/4)
- **Halestorm** Halestorm (Atlantic) (29/3)
- **James** The Night Before (Mercury) (5/4)
- **Jonsi** Go (Parlophone) (5/4)
- **Kid Sister** Ultraviolet (Asylum) (12/4)
- **Adam Lambert** For Your Entertainment (19/RCA) (12/4)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic) (5/4)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone) (5/4)
- **Maia Sharp** Echo (Blix Street) (5/4)
- **Angus & Julia Stone** Down The Way (Flock Music) (29/3)
- **Diana Vickers** Diana Vickers (RCA) (26/4)

The long-awaited debut album by former X Factor finalist Diana Vickers features a diverse cast of producers and songwriters including Ellie Goulding, Nerina Pallot, Lightspeed Champion and Guy Sigsworth. The lead single Once was written by Cathy Dennis and Eg White.

SINGLE OF THE WEEK

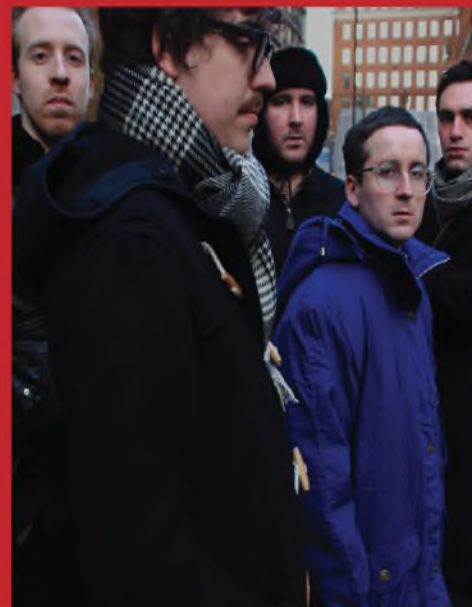
Marina and the Diamonds Hollywood (679/Atlantic)



She may have missed out on the annual BBC Sound Of 2010 Poll to Ellie Goulding, but that has not slowed Marina and the Diamonds' commercial ascent. Hollywood follows a string of limited-edition singles and EPs, and is a glittery, upbeat slice of infectious pop taking a tongue-in-cheek look at our obsession with the US. Playlisted at Radio 1 and continuing to perform well with specialists, Hollywood's commercial release will precede a national UK tour that kicks off on Valentine's Day in Norwich. The track's promo video was directed by Kinga Burza (La Roux, Katy Perry), while Marina's debut album The Family Jewels hits retail on February 22.

ALBUM OF THE WEEK

Hot Chip One Life Stand (Parlophone)



The campaign for Hot Chip's fourth album got off to a strong start with the title track becoming the band's first single to get A-listed at Radio 1. This airplay reward is more than justified: One Life Stand shows plenty of growth in the band's songwriting and production – both more refined and adventurous, the album possesses an infectious confidence. The band kick off a 12-date UK tour next week at Glasgow's Academy, wrapping up with two nights at The O2 Brixton Academy at the end of the month. The band will perform on Later ... with Jools Holland on its return in April, while radio sessions for Zane Lowe and Steve Lamacq will help get word of this remarkable album to the masses.

Key releases

Ellie Lights up spring's schedules



CUSTOMERS OF AMAZON, HMV AND PLAY find more common ground than at any time for six months this week, with no fewer than eight titles among the Top 20 pre-release titles of all three retailers. It is debatable whether it is Sade, whose *Soldier Of Love* is number one at Amazon and HMV and six at Play, or Massive Attack – one at Play, two at Amazon and HMV – who makes the strongest showing,

but these titles plus new albums from Peter Gabriel, Ellie Goulding, Marina & The Diamonds, Pet Shop Boys, Sugababes and Barry Manilow all make triple strikes. An impressive line-up indeed, and one which gives lie to the assumption that all mass-appeal albums are issued in the final quarter of the year.

One of the most eagerly awaited of the octet is Ellie Goulding's debut

album *Lights*, which is due in March. Goulding was the winner of the BBC's prestigious Sound Of 2010 poll, following previous winners 50 Cent, Keane, The Bravery, Corinne Bailey Rae, Mika, Adele and Little Boots. She will also be the recipient of the Critics' Choice Award at the Brits later this month.

Tinie Tempah's debut Parlophone single *Pass Out* tops

Shazam's chart for the second week but there is a new number one on Last.fm's Hype chart, where The Plasticines mould themselves a number one with *Barcelona*. Although an excellent song from the French femmes, it is somewhat surprising to find a buzz on it at this stage as it has sold fewer than 400 copies since becoming available for download three months ago.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	MASSIVE ATTACK	Heligoland	Virgin
2	HIM	Screamworks	Warner Brothers
3	PETER GABRIEL	Scratch My Back	Virgin
4	AIRBOURNE	No Guts, No Glory	Roadrunner
5	MARINA/DIAMONDS	Family Jewels	679
6	SADE	Soldier Of Love	Sony
7	THE COURTEENERS	Falcon	Polydor
8	DIANA VICKERS	Diana Vickers	RCA
9	OVUL CITY	Ocean Eyes	Island
10	FEAR FACTORY	Mechanize	AFM
11	ELLIE GOULDING	Lights	Polydor
12	PET SHOP BOYS	Pandemonium	Parlophone
13	SUGABABES	Sweet 7	Island
14	JOE MCELDERY	Joe Mcelderry	Syco
15	BOYZONE	Brother	Polydor
16	BARRY MANILOW	Greatest Love...	Arista
17	JIMI HENDRIX EXPERIENCE	Valleys...	Sony
18	FOREIGNER	Can't Slow Down	Ear Music
19	A LLOYD WEBBER	Love Never Dies	Polydor
20	JOHNNY CASH	American VI	Mercury



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	SADE	Soldier Of Love	Sony
2	MASSIVE ATTACK	Heligoland	Virgin
3	PETER GABRIEL	Scratch My Back	Virgin
4	GLEE CAST	Glee Ost	Epic
5	A LLOYD WEBBER	Love Never Dies	Polydor
6	ELLIE GOULDING	Lights	Polydor
7	MARINA/DIAMONDS	Family Jewels	679
9	BARRY MANILOW	Greatest Love...	Arista
9	SUGABABES	Sweet 7	Island
10	PET SHOP BOYS	Pandemonium	Parlophone
11	JOHNNY CASH	American VI	Mercury
12	JOHN BARROWMAN	John Barrowman	Sony
13	GIL SCOTT-HERON	I'm New Here	XL
14	OVUL CITY	Ocean Eyes	Island
15	LAURA MARLING	I Speak Because I Can	Virgin
16	AMY MACDONALD	A Curious Thing	Vertigo
17	YEASAYER	Odd Blood	Mute
18	VIA	Music Lives On Now The Mines...	Island
19	SHARLEEN SPITERI	Movie Songbook	Mercury
20	THE COURTEENERS	Falcon	Polydor



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINIE TEMPAH	Pass Out	Parlophone
2	MARINA/DIAMONDS	Hollywood	679
3	INNA	Hot 3Beat	Blue
4	ELLIE GOULDING	Starry Eyed	Polydor
5	TIMBALAND	If We Ever Meet...	Interscope
6	LEMAR	The Way Love Goes	Epic
7	ZINC	Wile Out	Zinc/Essential
8	WILEY	Never Be Your Woman	Relentless/Mrgn
9	HOT CHIP	One Life Stand	Parlophone
10	GRAMOPHONEDZIE	Why...	Postiva/Virgin
11	STEVE AOKI	I'm In The House	Data
12	JASON DERULO	In My Head	Warner Brothers
13	CHIDDY BANG	The Opposite Of Adults	Regal
14	MARY J BLIGE	I Am	Geffen
15	MUMFORD & SONS	The Cave	Island
16	FYFE DANGERFIELD	She Needs Me	Geffen
17	GUCCI MANE FEAT. USHER	Spotlight	Asylum
18	SUGABABES	Wear My Kiss	Island
19	KESHA FEAT. 3OH3	Blah Blah Blah	Columbia
20	REMADY	No Superstar	Newstate



Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	PLASTICINES	Barcelona	Because
2	KESHA	VIP	RCA
3	S STEVENS	Chicago (Acoustic)	Rough Trade
4	SKY LARKIN	Keep Sakes	Universal
5	COLD WAR KIDS	Coffee Spoon	Downtown
6	COLD WAR KIDS	Baby Boy	Downtown
7	A CAMP	Golden Teeth & Silver Medals	Reveal
8	COLD WAR KIDS	Sermons	Downtown
9	COLD WAR KIDS	Santa Ana Winds	Downtown
10	GOSSIP	Listen Up	Backyard
11	A CAMP	My America	Reveal
12	AVENGED SEVENFOLD	Until...	Warner Brothers
13	A CAMP	Bear On The Beach	Reveal
14	A CAMP	Chinatown	Reveal
15	MARK RICHARDSON	Hypnotize	Self-Release
16	CONVERGENCE ZONE	Riffs...	Self-Release
17	A CAMP	The Crowning	Reveal
18	A PLUS D	Don't You Want My...	white
19	MARK RONSON	Valerie	Columbia
20	YEAH YEAH YEAHS	Maps (Acoustic)	Polydor



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	SADE	Soldier Of Love	Sony
2	MASSIVE ATTACK	Heligoland	Virgin
3	MARY J BLIGE	Stronger With Each...	Geffen
4	EMINEM	Relapse 2	Interscope
5	SUGABABES	Sweet 7	Island
6	BOYZONE	Brother	Polydor
7	G ARMADA	Black Light Work It/Cooking	Vinyl
8	MARINA/DIAMONDS	Family Jewels	679
9	MY BLOODY VALENTINE	Loveless	Sony
10	PETER GABRIEL	Scratch My Back	Virgin
11	ELLIE GOULDING	Lights	Polydor
12	BEASTIE BOYS	Hot Sauce Comm...	Parlophone
13	PET SHOP BOYS	Pandemonium	Parlophone
14	AIRBOURNE	No Guts, No Glory	Roadrunner
15	USHER	Raymond Vs Raymond	LaFace
16	ELVIS PRESLEY	Off Duty With...	Memphis
17	BARRY MANILOW	Greatest Love...	Arista
18	AGNES	Dance Love Pop	AATW/UMTV
19	HIM	Screamworks	Warner Brothers
20	MY BLOODY VALENTINE	Isn't Anything	Sony



CATALOGUE REVIEWS

BARRY WHITE

Unlimited (Hip-0/Mercury/Universal 8001339200)

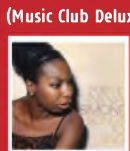


Dubbed "the heavy-weight champion of music" by Muhammad Ali and The Walrus Of Love by others, Barry White would have been 65 last September, and this sprawling, limited five-disc set – 4 CDs and a DVD – is a fitting tribute to the legendary maestro. Housed in a hardback 48-page book full of pictures, quotes and recording details, it is not aimed at the masses. Two CDs explore White's solo material, one is filled with his productions for Love Unlimited and Love Unlimited Orchestra, and one is packed with songs he wrote and/or produced for outsiders, while the DVD includes a selection of promotional videoclips and live performances. The third and fourth albums – populated by

rare gems such as You've Changed by Jay Love, Take a Look At Yourself by White Heat and the extended mix of Love Unlimited Orchestra's Theme From King Kong – are supremely edifying.

NINA SIMONE

Songs To Sing – The Best Of (Music Club Deluxe MCDLX 121)



There are many Nina Simone compilations on the market – 49 we released in the last three years – but this is one of the most successful, with sales of 100,000 copies since it was released in 2006. Now refreshed, it remains a worthy introduction to the work of the complex and unique Ms. Simone, showcasing both early studio recordings such as My Baby Just Cares For Me and I Loves You Porgy and later concert takes of To Be Young Gifted & Black et al, though it

has to be said that the live version of her hit Ain't Got No – I Got Life used here is far inferior to the electrifying concert version that became a number two hit for her in 1968.

VARIOUS

The House That Jackin' Built (Backbeats/Harmless BACKB 002)



One of 10 simultaneously released albums released to mark the 15th birthday of the Harmless label, *The House That Jackin' Built* explores the roots of Chicago house. The glorious era is easily conjured up by this low cost primer, which includes the full 12-inch mixes of a dozen of the genre's top tracks, with a combined playing time of more than 78 minutes, and sleeve notes from Masterscut man Ian Dewhurst. There are no weak tracks at

all, only strong and stronger ones, with the latter category including Joe Smooth's *Promised Land*, Baby Wants To Ride by Frankie Knuckles, Love Can't Turn Around by Farley Jackmaster Funk and Can You Feel It by Mr. Fingers.

SINITTA

The Greatest Hits (Cherry Pop CRPOPD 38)



This comprehensive double-disc set (CD and DVD) features all 12 of Sinitta's hits and more, in new remasters. Early recordings such as *So Macho* and *Cruising* were cheap-sounding Hi-NRG fodder, and subsequent PWL productions like *Toy Boy* and *GTO* also have their critics but this is a fun collection. *Cherry Pop*'s packaging is first-rate, with liner notes, illustrations, full lyrics and reminiscences from Sinitta herself.

Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	PAOLO NUTINI	<i>These Streets</i> / Atlantic (CIN)
2	2	LEONA LEWIS	<i>Spirit</i> / Syco (ARV)
3	4	RIHANNA	<i>Good Girl Gone Bad</i> / Def Jam (ARV)
4	3	MUSE	<i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
5	5	MICHAEL BUBLE	<i>Call Me Irresponsible</i> / Reprise (CIN)
6	6	MICHAEL JACKSON	<i>Bad</i> / Epic (ARV)
7	7	THE KILLERS	<i>Hot Fuss</i> / Vertigo (ARV)
8	9	ARCTIC MONKEYS	<i>Whatever People Say I Am, That's What I'm Not</i> / Domino (PIAS)
9	10	ALICIA KEYS	<i>As I Am</i> / J (ARV)
10	14	THE BEATLES	<i>Abbey Road</i> / EMI (E)
11	17	THE BEATLES	<i>Sgt Pepper's Lonely Hearts Club Band</i> / EMI (E)
12	11	PARAMORE	<i>Riot</i> / Fueled By Ramen (CIN)
13	13	MICHAEL JACKSON	<i>Thriller</i> / Epic (ARV)
14	12	30 SECONDS TO MARS	<i>A Beautiful Lie</i> / Virgin (E)
15	NEW	LOSTPROPHETS	<i>Liberation Transmission</i> / Visible Noise (ADA/CIN)
16	15	MGMT	<i>Oracular Spectacular</i> / Columbia (ARV)
17	16	THE STROKES	<i>Is This It</i> / Rough Trade (PIAS)
18	RE	KASABIAN	<i>Empire</i> / Columbia (ARV)
19	RE	AMY WINEHOUSE	<i>Back To Black</i> / Island (ARV)
20	19	TAYLOR SWIFT	<i>Taylor Swift</i> / Mercury (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title / Label
1	4	3	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data
2	9	4	NOVENA When I'm With You / Alive Production
3	7	4	ALPHABEAT Hole In My Heart / Fascination
4	14	4	LOVERUSH UK FEAT. CARLA WERNER Give Me Your Love / Szs-Lrd
5	11	3	NIGHTSTYLERS FEAT. MAJURI No More Lies / white label
6	1	4	PAUL HARRIS V EURYTHMICS I Want You / Cr2/Sony
7	17	2	CAIVIN HARRIS You Used To Hold Me / Columbia
8	12	4	VISAGE Fade To Grey / UMG/Polydor
9	10	2	MUSE Resistance / Helium 3/Warner Bros
10	15	2	BEBE ZAHARA BENET I'm The Sh*T / Blueplate
11	29	2	OWL CITY Fireflies / Island
12	26	1	VEGAS BABY I Can't Help Myself / Misspell
13	13	3	DANDY ANDY FEAT. CARMEN CASTRO My Lonely Valentine / Poplife/Island
14	3	4	TJR FT XAVIER Just Gets Better / Absolute
15	22	3	CLAIRE TCHAIKOWSKI Undone / Lander Pr
16	21	2	NATALIE WILLIAMS Keep Me Holding On / Sound+Tnbe
17	25	5	ASH Space Shot / Atomic Heart
18	24	4	JUS JACK & PHIL GARRANT FEAT. MATINI PARISI Smoke / Moda
19	NEW		SUGABABES Wear My Kiss / Island
20	2	6	CLEARCUT FEAT. TRIX Fireworks / Typecast
21	NEW		FIO FEAT. SIMMONS Can't Let You Go / Hero Music
22	NEW		TIESTO FT NELLY FURTADO Who Wants To Be Alone / Musical Freedom
23	8	4	REMACY No Superstar / Newstale
24	NEW		MARINA AND THE DIAMONDS Hollywood / 679
25	27	3	EDITORS You Don't Know Love / Kitchenware
26	39	2	JULIAN PERRETTA If I Ever / Columbia
27	5	4	HONOREBEL FEAT. PITBULL & JUMP SMOKERS Now You See It / Positiva/Virgin
28	31	5	BEYONCE FEAT. LADY GAGA Video Phone / Columbia
29	18	5	MILK & SUGAR FEAT. AVAK You Got Me Burnin' / Milk & Sugar
30	19	5	SEAMUS HAJI V MARK KNIGHT & FUNKAGENDA Good Times / Misspell
31	28	11	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data
32	6	6	IOLENE Sexy People / EMI/Capitol
33	16	4	CHEW LIPS Play Together / Family
34	NEW		INNA Hot / 3 Beat Red
35	38	4	GRAMOPHONEDZIE Why Don't You / Positiva/Virgin
36	40	2	JACK SPLASH/IM ELLIOTT/JAZMINE SULLIVAN I Could Have Loved You / Columbia
37	NEW		B.T Suddenly / Maelstrom
38	34	9	EXAMPLE Won't Go Quietly / Data
39	NEW		MIKA Blame It On The Girls / Island
40	NEW		GABRIELLA CIMI On A Mission / Island

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title / Label
1	13	2	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data
2	11	3	CRAIG DAVID One More Lie (Standing In The Shadows) / AATW/UMTV
3	14	2	PAUL HARRIS V EURYTHMICS I Want You / Cr2/Sony
4	23	2	JLS One Shot / Epic
5	6	3	LADY GAGA FEAT. BEYONCE Telephone / Interscope
6	8	4	TJR FT XAVIER Just Gets Better / Absolute
7	18	3	2PLAY FEAT. MAXI PRIEST That's What The Girls Like / Mojo
8	12	3	THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA & SEAN KINGSTON Feel It / RCA
9	17	3	NORTHERN ALLSTARS Don't Stop Believing / AATW
10	2	4	LIVVI FRANCO Automatik / Jive
11	26	2	NOVENA When I'm With You / Alive Production
12	24	2	LEMAR The Way Love Goes / Epic
13	20	2	GRAMOPHONEDZIE Why Don't You / Positiva/Virgin
14	1	4	HONOREBEL FEAT. PITBULL & JUMP SMOKERS Now You See It / Positiva/Virgin
15	NEW		OWL CITY Fireflies / Island
16	NEW		SUGABABES Wear My Kiss / Island
17	25	2	PITBULL FEAT. AKON Shut It Down / J
18	15	4	FE-NIX Swagga / Genetic
19	NEW		NIGHTSTYLERS FEAT. MAJURI No More Lies / white label
20	30	2	KJ Without You / Savage Trax
21	7	4	ALEXANDRA BURKE Broken Heels / Syco
22	NEW		ADAM LAMBERT For Your Entertainment / RCA
23	21	1	NAUGHTY BOY PTS WILEY/EMELI SANDE Never Be Your Woman / Relentless/Virgin
24	NEW		STEVIE HOANG No Coming Back / Mercury
25	NEW		SCOOTER The Sound Above My Hair / AATW
26	5	4	ALPHABEAT Hole In My Heart / Fascination
27	19	2	JIMMY SCREECH Know Better / MA2
28	28	5	BEYONCE FEAT. LADY GAGA Video Phone / Columbia
29	NEW		STACEY JACKSON Band Of Gold / 3Big/Music For Youth
30	27	10	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data

Aoki's in vogue with a club chart treble top



MINISTRY OF SOUND'S DATA LABEL is going through something of a purple patch at the moment, with Sidney Samson's Riverside (Let's Go) and Example's Won't Go Quietly currently in the singles chart Top 10. The next release off their conveyor belt is I'm In The House, a storming electro/house offering from Steve Aoki feat. Zuper Blahq. The track jumps 4-1 on the Upfront club chart and 13-1 on the Commercial Pop chart this week. It won the Upfront race at a canter, with a 20% margin over runner-up Novena, while defeating second-placed Craig David by a 2% margin on the Commercial Pop list. Born in Miami but operating out of Los Angeles, Aoki is arguably America's top DJ at present and also a fashion mogul, whose very

wealthy father was a famous Japanese boxer. I'm In The House is his first collaboration with Zuper Blahq, about whom rather less is known except that he has the patronage of Black Eyed Peas' will.i.am.

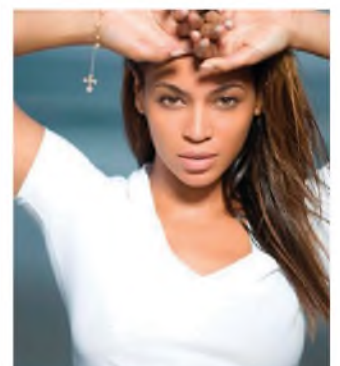
Iyaz continues atop the Urban chart with Replay but with Telephone and Video Phone following close behind, the Lady GaGa and Beyoncé alliance takes the next two places.

UPFRONT CLUB CHART BREAKERS
 1 Scarlette Fever: What Would You Do, 2 Craig David: One More Lie (Standing In The Shadows), 3 Lady GaGa feat. Beyoncé: Telephone, 4 TV Rock Vs. Axwell: In The Air, 5 Northern Allstars: Don't Stop Believing

Alan Jones



Read all about it: Lady GaGa challenges for Urban top spot with help from Beyoncé



Dial a disc: Beyoncé challenges for Urban top spot with help from Lady GaGa

Urban Top 30

Pos	Last	Wks	ARTIST Title / Label
1	1	9	IYAZ Replay / Reprise
2	4	4	LADY GAGA FEAT. BEYONCE Telephone / Interscope
3	2	7	BEYONCE FEAT. LADY GAGA Video Phone / Columbia
4	7	4	PITBULL FEAT. AKON Shut It Down / J
5	3	4	HONOREBEL FEAT. PITBULL & JUMP SMOKERS Now You See It / Positiva/Virgin
6	5	9	WILEY FEAT. CHEW FU Take That / Island
7	8	8	50 CENT FEAT. NE-YO Baby By Me / Interscope
8	13	3	JLS One Shot / Epic
9	11	6	GUCCI MANE FEAT. USHER Spotlight / Asylum
10	6	7	CHIPMUNK FEAT. TALAY RILEY Look For Me / Jive
11	10	3	JASON DERULO In My Head / Warner Brothers
12	15	5	KC JOCKEY Rub Your Body / Sweet Sixties/Wabejon
13	12	11	KARDINAL OFFISHALL Clear / Kon Live
14	16	16	JAY SEAN FEAT. LIL WAYNE Down / Island
15	18	1	NAUGHTY BOY PTS WILEY/EMELI SANDE Never Be Your Woman / Relentless/Virgin
16	9	11	CHRIS BROWN FEAT. LIL' WAYNE I Can Transform Ya / Jive
17	14	9	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark / Interscope
18	19	14	JASON DERULO Whatcha Say / Warner Brothers
19	20	3	ALEXANDRA BURKE Broken Heels / Syco
20	24	3	THREE 6 MAFIA VS TIESTO FEAT. FLO RIDA & SEAN KINGSTON Feel It / RCA
21	17	4	LEMAR The Way Love Goes / Epic
22	21	18	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc-A-Fella
23	22	10	KESHA Tik Tok / RCA
24	NEW		CRAIG DAVID One More Lie (Standing In The Shadows) / AATW/UMTV
25	25	4	FE-NIX Swagga / Genetic
26	27	3	SHONTELLE Superwoman / Island
27	NEW		TINIE TEMPAAH Pass Out / Parlophone
28	23	10	SEAN KINGSTON Face Drop / Beluga Heights/Epic
29	26	11	LADY GAGA Bad Romance / Interscope
30	30	13	DIZZEE RASCAL Dirtee Cash / Dirtee Stz nk

Cool Cuts Top 20

Pos	ARTIST Title
1	STEVE AOKI I'm In The House
2	WILEY Never Be Your Woman
3	DAVID GUETTA/KID CUDI Memories
4	MASSIVE ATTACK Paradise Circus
5	GROOVE ARMADA Paper Romance
6	INNA Hot
7	TV ROCK VS. AXWELL In The Air
8	MANDY VS BOOKA SHADE Donut
9	HOT CHIP One Life Stand
10	SEAMUS HAJI V DINO PSARAS FT RUDI My Destiny
11	JAPANESE POPSTARS Destroy
12	VEGAS BABY I Can't Help Myself
13	ZINC Wile Out
14	NOISIA Machine Gun
15	JOHN DAHLBACK FT ANDY P Love Inside
16	BASSMONKEYS FT BIANCA LINDGREN Get Busy
17	STREETLIFE DJs The Ghetto Groove
18	FILTH & SPLENDOR Knight Rider / Hot Pick
19	SHY CHILD Disconnected
20	BT Suddenly



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

Charts analysis

Analysis Alan Jones



Up for a third spell at the top

WITH FIREFLIES CONTINUING TO GLOW, OWL CITY retains his perch atop the singles chart but Florence + The Machine's two-week album chart reign is ended by Paolo Nutini.

Fireflies increased sales by 11.2% week-on-week to 79,911, lifting its cumulative sales to 218,325 three weeks ahead of the release of parent album, Ocean Eyes. Although Glee Cast's version of Don't Stop Believin' improves 3-2, its challenge actually falters, as its sales drift 7.7% week-on-week to 47,658. Indeed, the Glee phenomenon is losing strength, with the eight other tracks by the TV programme's ensemble that were already charting in decline, while the newly issued Taking Chances falls just short of the Top 75, debuting at number 76 (3,353 sales). Journey's original recording of Don't Stop Believin' also slips, falling 7-8 on sales of 31,142 copies.

Although falling 2-3, **Iyaz's** Replay sold a further 46,605 copies to become the first single to pass the 300,000 sales mark this year.

Jay-Z and **Alicia Keys** made the Top 10 together a few weeks ago with Empire State Of Mind and return to the top tier this week - this

time separately. Keys' solo exploration of the track, titled Empire State Of Mind (Part II) Broken Down, is the Top 10's star performer, increasing sales 63.5% to 33,135, as it surges 15-7.

Meanwhile, it has been a long slow climb to the Top 10 for Young Forever. Credited to Jay-Z feat. Mr Hudson, it climbs 13-10 on its 14th appearance in the Top 75. The track debuted last September, and has since become a single in its own right, and has seen its sales rise for 11 weeks in a row. It has sold 178,878 copies to date, including 27,080 last week. It is not the only chart climber for either Jay-Z or Mr Hudson. Jay-Z's **Hope For Haiti** contribution, Stranded (Haiti Mon Amour) - which also features Bono, The Edge and Rihanna - debuts at number 41 (6,841 sales), becoming his 34th Top 75 hit. Mr Hudson, meanwhile, helps out on N-Dubz' Playing With Fire - another slow burner that achieves its highest placing to date on its 11th appearance on the Top 75, climbing 16-14, with 19,321 sales.

The Hope For Haiti Now digital album, culled from appearances on

Sales statistics

Last week	Singles	Artist albums
Sales	2,911,389	1,549,021
prev week	3,029,142	1,594,722
% change	-3.9%	-2.9%

Last week	Compilations	Total albums
Sales	364,879	1,913,900
prev week	298,188	1,892,910
% change	+22.4%	+1.1%

Year to date	Singles	Artist albums
Sales	12,370,120	6,482,028
vs prev year	14,008,530	7,434,601
% change	+8.1%	-12.8%

Year to date	Compilations	Total albums
Sales	1,298,499	7,780,527
vs prev year	1,645,706	9,080,307
% change	-21.1%	-14.3%

Compiled from sales data by Music Week

the telethon on January 22, is also the source of most of the sales which earn **Beyoncé's** Halo a 29th Top 75 appearance 12 weeks after its 28th. Climbing 113-45, the track sold 6,328 copies last week, lifting its career tally to 447,907 - enough for it to replace Single Ladies (Put A Ring On It) as Beyoncé's second-biggest solo track. The biggest: If I Were A Boy (588,196 sales).

Singles sales overall dipped for the fourth week in a row, from their all-time high, declining 3.9% week-on-week to 2,911,389. That is 13.58% above same week 2009 sales of 2,563,350.

For the third week running, an album topping the midweek album sales flashes has been topped by the week's end. This week Florence + The Machine who are the victims of the curse, with their Lungs album - number one on Tuesday and Wednesday - unable to hold off Sunny Side Up by Paolo Nutini.

Sunny Side Up debuted at number one last June, and has never dropped below number 31 in a 35-week chart residency. Although its sales fell 15.2% last week to 35,739, it was enough to earn the album its third stint at number one, and its fourth week at the summit in total. The album is being helped by Nutini's Brit award nominations, TV advertising, low pricing and massive radio exposure of latest single 10/10, which moves 4-3 on the radio airplay chart, though it makes a much more modest 64-58 move (5,095 sales) on the Top 75 singles chart.

Home to two current Top 40 singles, The Element Of Freedom jumps 8-2 (32,799 sales) to become Alicia Keys' first top five album, beating the number six peak of her previous best-performing album, 2002's debut Songs In A Minor.

As third single One Shot improves 10-6 (33,337 sales), **JLS's** self-titled debut album continues to improve, climbing 20-16, while

ARTIST ALBUMS



Universal	39.2%
Sony	26.0%
Warner	21.3%
EMI	5.3%
Others	8.2%

SINGLES



Universal	40.7%
Sony	28.9%
Warner	18.9%
EMI	2.0%
Others	9.5%

completing its millionth sale. After 83 days on release, the album has sold 1,005,663 copies, including 10,365 last week. It is the 163rd million seller of the 21st Century, and the seventh by a reality TV graduate, following Spirit by Leona Lewis (2,952,962), Friday's Child by Will Young (1,706,697), I Dreamed A Dream by Susan Boyle (1,696,617), Breakaway by Kelly Clarkson (1,538,035), The Sound Of: The Greatest Hits by Girls Aloud (1,123,924) and Keep On by Will Young (1,003,163).

There are new peaks this week for Dutch violinist/orchestra leader

Andre Rieu's Forever Vienna, which climbs 6-4 (25,656 sales), and **Alvin & The Chipmunks: The Squeakquel**, which rockets 22-6 for the fictional film stars. Although its UK box office take of £18.56m is impressive, it is less than a third of the £57.44m that James Cameron's Avatar has taken - yet it has a much more successful soundtrack album. The Squeakquel has sold 28,820 copies to date, including 16,883 last week. Despite being the only place to find Leona Lewis's theme I See You, **James Horner's** Avatar soundtrack has not come close to the Top 75 yet, selling just 11,561 copies in seven weeks, including 1,364 in the latest frame in which it falls a notch to number 138.

Two veteran chart campaigners return to the chart with live albums this week. Country legend **Dolly Parton's** Live From London set debuts at number 33 (5,795 sales), while **David Bowie's** A Reality Tour - a collection of recordings from his 2003/4 tour dates - debuts at number 53 (3,504 sales). It's Parton's 14th chart album, and Bowie's 42nd.

The only new album to debut inside the Top 20 this week is For The Masses, the second release by **Hadouken!** (number 19, 9,339 sales). The band's debut, Music For An Accelerated Culture, entered at number 12 in 2008, on sales of 9,720 copies, and his gone on to sell 42,715.

Jane Birkin and Serge Gainsbourg paired up for the racy number one single Je T'Aime...Moi Non Plus but never made the album charts. Their daughter **Charlotte Gainsbourg** cracks the 75 with her second album IRM, which debuts at number 62 on sales of 3,185 copies.

The **Hope For Haiti Now** charity download debuts atop the compilation chart on sales of 22,580, becoming the first number one on that chart not to be available physically.

After five consecutive declines, album sales are up week-on-week by 1.1% at 1,913,900 - 4.15% above same-week 2009 sales of 1,837,564.

International charts coverage Alan Jones

Boyle continues to simmer across the world's charts

ALTHOUGH RUNNING OUT OF STEAM IN SOME TERRITORIES,

and clearly second to Lady GaGa's The Fame in sales last week, Susan Boyle's I Dreamed A Dream continues to impress on the world stage.

The album continues at number one in Australia, New Zealand, South Africa, Greece (international chart) and Flanders. It has topped the chart in New Zealand and

Australia since being released nine weeks ago. The last album to amass more consecutive weeks at number one in Australia was the Moulin Rouge! soundtrack, number one for 11 straight weeks in 2001, though Kings Of Leon's Only By The Night has managed a total of 14 weeks at number one in multiple reigns. The last album to endure longer in New Zealand was local talent Hayley Westenra's Pure, which topped for

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 PAOLO NUTINI Sunny Side Up	£4.98	£4.99	£7.99	£7.95
2 ALICIA KEYS The Element Of Freedom	£11.48	£6.99	£10.49	£7.78
3 FLORENCE + THE MACHINE Lungs	£11.98	£6.99	£11.99	£5.98
4 ANDRE RIEU Forever Vienna	£8.88	£8.99	£11.99	£8.88
5 LADY GAGA The Fame	£6.44	£8.99	£10.49	£5.99

Charts sales

Key

■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
2	2	EXAMPLE Won't Go Quietly / Data (ARV)
3	NEW	JAY-Z, BONO, THE EDGE & RIHANNA Stranded (Haiti Mon Amour) / MTV Networks (MTV)
4	4	LOSTPROPHETS Where We Belong / Visible Noise (ADA/CIN)
5	3	SUB FOCUS Could This Be Real / Ram (SRD)
6	8	THE TEMPER TRAP Sweet Disposition / Infectious Music (PIAS)
7	6	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (r) (PRIME)
8	NEW	BEYONCE Halo / Columbia (ARV)
9	7	VAMPIRE WEEKEND Cousins / XL (PIAS)
10	NEW	COLDPLAY A Message / EMI (E)
11	13	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AMAL)
12	NEW	TIMBERLAKE/MORRIS/SEXTON Hallelujah / MTV Networks (MTV)
13	NEW	JENNIFER HUDSON FEAT. THE ROOTS Let It Be / MTV Networks (MTV)
14	5	FUGATIVE Supafly / Hardbeat (ARV)
15	10	EXAMPLE Watch The Sun Come Up / Data (ARV)
16	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
17	NEW	TAYLOR SWIFT Breathless / MTV Networks (MTV)
18	17	BASSHUNTER FEAT. DJ MENTAL THEOS Now You're Gone / Hardbeat (ARV)
19	12	MIA Paper Planes / XL (PIAS)
20	15	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	LOSTPROPHETS The Betrayed / Visible Noise (ADA/CIN)
2	2	VAMPIRE WEEKEND Contra / XL (PIAS)
3	NEW	FOUR TET There Is Love In You / Domino (PIAS)
4	3	THE TEMPER TRAP Conditions / Infectious (PIAS)
5	4	DIZZEE RASCAL Tongue N Cheek / Ditee Stank (PIAS)
6	6	THE XX XX / Young Turks (PIAS)
7	NEW	CHARLOTTE GAINSBORG I'm / Because (ADA/CIN)
8	5	ARCTIC MONKEYS Humbug / Domino (PIAS)
9	NEW	BETH NIELSEN CHAPMAN Back To Love / BNC (PROP)
10	NEW	BEACH HOUSE Teen Dream / Bella Union (ROM/ARV)
11	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
12	7	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
13	NEW	TINDERSTICKS Falling Down A Mountain / 4AD (PIAS)
14	14	BASSHUNTER Bass Generation / Hardbeat (ARV)
15	NEW	LAURA VEIRS July Flame / Bella Union (ROM/ARV)
16	15	JAY SEAN All Or Nothing / 2Point1/layded (AMD/ARV)
17	8	IAN DURY & THE BLOCKHEADS Sex & Drugs & Rock & Roll / DMG TV (SDU)
18	11	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
19	12	FLEET FOXES Fleet Foxes / Bella Union (ROM/ARV)
20	10	THESE NEW PURITANS Hidden / Angular (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	CHARLOTTE GAINSBORG I'm / Because (ADA/CIN)
2	NEW	BETH NIELSEN CHAPMAN Back To Love / BNC (PROP)
3	NEW	BEACH HOUSE Teen Dream / Bella Union (ROM/ARV)
4	RE	LAURA VEIRS July Flame / Bella Union (ROM/ARV)
5	2	THESE NEW PURITANS Hidden / Angular (PIAS)
6	NEW	ERLAND AND THE CARNIVAL Erland & The Carnival / Full Time Hobby (PIAS)
7	6	DRUMS Summertime / Mushi Mushi (ROM/ARV)
8	5	IMAGINED VILLAGE Empire And Love / Emmerson Carrizale (EROF)
9	NEW	SPOON Transference / Ant / ADA/CIN
10	9	RODRIGO Y GABRIELA 11:11 / Ruby Works (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Hope For Haiti Now / MTV Networks (MTV)
2	NEW	VARIOUS R&B Lovesongs 2010 / Sony MusicUMTV (ARV)
3	NEW	VARIOUS Funky House Classics / Ministry (ARV)
4	2	VARIOUS Now That's What I Call Music! 74 / EMI VirginUMTV (E)
5	RE	VARIOUS The Power Of Love / Sony Music (ARV)
6	1	VARIOUS Running Trax / Ministry (ARV)
7	3	VARIOUS Big Top 40 / Sony MusicUMTV (ARV)
8	4	VARIOUS Anthems - Electronic 80s / EMI TVMOS (E)
9	6	VARIOUS 100 Garage Classics / Rhino (CIN)
10	7	VARIOUS Ultimate NRG Megamix / AATVUMTV (ARV)
11	5	VARIOUS Pure Urban Essentials 2010 / RhinaSony (ARV)
12	9	VARIOUS R&B Collection / UMTV (ARV)
13	10	VARIOUS Ministry Of Sound - One / EMI TVMOS (E)
14	8	VARIOUS Clubbers Guide - Electro / Ministry (ARV)
15	13	VARIOUS 101 Running Songs / EMI Virgin/ICA (ARV)
16	11	VARIOUS Clubland 16 / AATVUMTV (ARV)
17	18	VARIOUS Dreamboats And Petticoats 3 / EMI TVUMTV (ARV)
18	14	VARIOUS Floorfillers 2010 / AATVUMTV (ARV)
19	12	VARIOUS Pop Party 7 / Universal TV (ARV)
20	16	VARIOUS The Annual 2010 / EMI TVMOS (E)

Downloads Top 10

This	Last	Artist Title / Label
1	2	OWL CITY Fireflies / Island
2	1	IYAZ Replay / Reprise
3	5	GLEE CAST Don't Stop Believin' / Epic
4	4	3OH!3 FEAT. KATY PERRY Starstrukk / Asylum/Photo Finish
5	3	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data
6	NEW	EXAMPLE Won't Go Quietly / Data
7	6	JOURNEY Don't Stop Believin' / Sony
8	10	ALEXANDRA BURKE Broken Heels / Syco
9	7	LADY GAGA Bad Romance / Interscope
10	31	JLS One Shot / Epic

Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	VARIOUS Funky House Classics / Ministry
2	1	VARIOUS Running Trax / Ministry
3	NEW	FOUR TET There Is Love In You / Domino
4	2	CAVIN HARRIS Ready For The Weekend / Columbia
5	3	VARIOUS 100 Garage Classics / Rhino
6	7	VARIOUS Ministry Of Sound - One / EMI TVMOS
7	8	MIIKE SNOW Miike Snow / Columbia
8	10	THE PRODIGY Invaders Must Die / Take Me To The Hospital
9	RE	DEADMAU5 For Lack Of A Better Name / Maustrad/Virgin
10	5	3OH!3 Want / Asylum/Photo Finish

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Jones



10 straight weeks in 2003/4, and 20 weeks in total.

I Dreamed A Dream also logs gains in Sweden (9-4), Ireland (7-6), Wallonia (7-6), Estonia (10-9), The Czech Republic (20-17) and Norway (25-23). It falls in Denmark (2-10), The Netherlands (2-10), Austria (7-10), Switzerland (5-11), Hungary (4-14), Japan (16-22), Finland (22-30), Spain (29-34), France (33-44) and Germany (51-58) while holding steady in Italy (30-30).

For the third week in a row, The xx's self-titled debut album makes gains. Although slipping in The

Netherlands (53-66), France (56-68) and Canada (95-100), it is still on the rise in Flanders (19-12), Wallonia (65-41), Switzerland (89-67) and The US (112-111), static in Germany (85-85) and charting for the first time in Denmark (37) and New Zealand (40). These are outstanding results for the London band, whose only appearance on any singles chart outside the UK came last November, when islands peaked at number 90 in France.

Aside from Susan Boyle, the only UK act in the Top 100 in Japan is Lostprophets, whose Betrayed

retreats 17-38. Its only other chart placing comes from Ireland, where it debuts at number 42.

Number one at home for the last fortnight, Florence + The Machine's Lungs is beginning to make more of an impression overseas. It climbs 5-2 in Ireland, and holds at number 92 in Flanders, while re-entering the Australian chart at 48 (a new peak), and debuting at 31 in New Zealand. In its first flush of success last year, Lungs reached 14 in Flanders, 16 in Austria, 36 in Norway, 37 in The Netherlands and 117 in France.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor) / (Producer) / Publisher / (Writer)	SALES INCREASE
1	1	4	OWL CITY Fireflies Island CAT0157687536 (ARV) (Young) Universal (Young)	↑
2	3	4	GLEE CAST Don't Stop Believin' Epic CAT0156352813 (ARV) (Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Penny/Schon)	↑
3	2	4	YAZ Replay Reprise CAT0152507377 (CIN) (Rotem) Sony ATV/Universal/Bug (Rotem/Anderson/Jones/Desrouleaux/Thomas/Thomas)	↑
4	4	7	3OH!3 FEAT. KATY PERRY Starstruck Asylum/Photo Finish CAT015347585 (CIN) (Squiere) EMI (Motte/Foreman/James)	↑
5	5	4	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) Data DATA25CDX (ARV) (Samson) Universal/MusicalStars/Sky High/Bucks (Samson/Balley/Bainet/Calcano/Cruz/Cullen/Newitt/Wallace)	↑
6	10	3	JLS One Shot Epic GBAR090331 (ARV) (Sushock/Karlin) Nattling Hills/Sony ATV/Soulvangel/EMI/Sweeter Than Honey/Atlantic/Blondon (Schack/Karlin/Warren/White/Hurley)	↑
7	15	6	ALICIA KEYS Empire State Of Mind Part II J CAT0157951829 (ARV) (Shux/Keys) EMI/Global Talent/CIC/IO (Keys/Shux/Carter/Sewell-Wleple/Hunter/Keys/Robinson)	↑
8	7	24	JOURNEY Don't Stop Believin' Sony BMG US5M1800116 (ARV) (Elsin/Stone) IQ/Sony ATV (Cain/Penny/Schon)	↑
9	6	2	EXAMPLE Won't Go Quietly Data DATA25CDX (ARV) (The Fearless) Universal/Pure Groove/Metaphonic/Carnaby (Gleave/Smith/Lendrum)	↑
10	13	14	JAY-Z FEAT. MR HUDSON Young Forever Roc Nation CAT0157489498 (CIN) (West) EMI/Chelsea Music (West/Carter/Gold/Mertens/Lloyd)	↑
11	8	7	ALEXANDRA BURKE Broken Heels Syco 88697632832 (ARV) (RedOne) Sony ATV/EMI/CC (Kitechal/Khayat/Hajji)	↑
12	9	14	LADY GAGA Bad Romance Interscope 2726752 (ARV) (RedOne) Sony ATV (Germanotta/Khayat)	↑
13	11	9	THE SATURDAYS Ego Fascination/Geffen CAT015767613 (ARV) (Mac) P&P Songs/Rokstone/Peermusic (Mac/Waldsen)	↑
14	16	11	N-DUBZ FEAT. MR HUDSON Playing With Fire AATWUMTV CDGLOBE1304 (ARV) (Rawson) Sony ATV (Contostavlos/Contostavlos/Rawson/McGlowie)	↑
15	23	3	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember Cash Money CAT0158098487 (ARV) (J-Remy/Bobbybess) EMI/Bucks/Sony ATV/CC (Henriques/Carter/Smith/Sean/Skallan/Lerow/Storm)	↑
16	14	13	KESHA Tik Tok RCA 88697619042 (ARV) (Dr Lupo) Kobalt (Soban/Levin/Gottwald)	↑
17	New		TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope USUM70913828 (ARV) (Timbaland) Millenium Kid/BMG (Mosley/Busbee/Beanz)	HIGHEST NEW ENTRY
18	21	20	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc Nation ATO350CD (CIN) (Shux) Global Talent/EMI/IO (Shuckburgh/Hunter/Sewell/Carter/Keys/Robinson)	↑
19	18	3	PLAN B Stay Too Long 679Atlantic 6791971CD (CIN) (Epworth) Universal/Pure Groove (Balance-Drew)	↑
20	12	4	JUSTIN BIEBER One Time Def Jam CAT0156365691 (ARV) (Bieber/Corrigan/Stewart) Universal/Peermusic (Stewart/Cole/Burton/Nkhereanye)	↑
21	17	22	FLORENCE + THE MACHINE You've Got The Love Island 2726039 (ARV) (Hugell) TrueLove/Intersong (Stevens/Bella/my/Harris/Maxwell)	↑
22	24	17	BLACK EYED PEAS Meet Me Halfway Interscope 2724544 (ARV) (Harris/William) Universal/Downtown/Chrysalis/Headphone/Junkie/EMI/Catalyst/Cherry Lane/CC (Gordon/Adams/Pineda/Gomez/Ferguson/Kcuame/Orzek/Chase/Zenne)	↑
23	32	9	ALICIA KEYS Doesn't Mean Anything J 88697621702 (ARV) (Keys/Brothers) EMI (Keys/Brothers)	↑
24	25	10	RIHANNA Russian Roulette Def Jam CAT0155429408 (ARV) (Ne-Yo/Harmony) EMI/Universal/Image (Harmon/Smith)	↑
25	20	3	BIFFY CLYRO Many Of Horror (When We Collide) 14th Floor 14FLR47CD (CIN) (GG Garth) Universal/Good Soldier (Neil)	↑
26	22	11	CHIPMUNK FEAT. TALAY RILEY Look For Me Juve 88697632322 (ARV) (H-Money) Universal/Global/RRJ Productions/EMI April (Fyffe/Riley/Samuels)	↑
27	27	13	PIXIE LOTT Cry Me Out Mercury CAT0156404769 (ARV) (Hauge/Thornalley) Sony ATV/Universal/Dalmatian (Thornalley/Hauge/Campbell/Lott)	↑
28	52	2	RIHANNA Rude Boy Def Jam USUM70912307 (ARV) (Star/Gate/Swirl/Riddick) EMI/Chrysalis/CC (Riddick/Hermansen/Dean/Swirl/Fenty/Eriksen)	↑
29	26	4	ONE REPUBLIC All The Right Moves Interscope CAT015722522 (ARV) (Tedder) Sony ATV (Tedder)	↑
30	28	9	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark Interscope 2728036 (ARV) (Timbaland/J-Roc) BMG Rhythmic/Universal/CC (Washington/Mosley/Harmon/Epstein/Reil/Hilson/McLusby/Furtado)	↑
31	31	33	BLACK EYED PEAS I Gotta Feeling Interscope CAT0151960369 (ARV) (Guetta) Catalyst/Cherry Lane/EMI/Square Rivoli/Riser/Shapiro Bernstein&Co (Acems/Pineda/Gomez/Ferguson/Guetta/Riesterer)	↑
32	19	2	GIRLS CAN'T CATCH Echo Fascination 2728244 (ARV) (English) Sony ATV/Frontline/IO (Hansen/Keslaye)	↑
33	40	2	PITBULL FEAT. AKON Shut It Down J (ATCO)152805941 (ARV) (Spar/PS/DJ Sinc/ke/Pitbull) Sony ATV/Universal/EMI/CC (Perez/Spar/ks/Thiz mi/Grig/hcine)	↑
34	29	14	CHERYL COLE FEAT. WILL I AM 3 Words Fascination 2729724 (ARV) (Will.I.am) EMI/Catalyst/Cherry Lane/South Hudson/ELCubano (Adams/Cole/Rajon)	↑
35	30	11	JASON DERULO Whatcha Say Warner Brothers (ATCO)14927243 (CIN) (Rotem) Universal/Sony ATV/Image (Derulo/Heap/Rotem/Anderson)	↑
36	33	4	FLORENCE + THE MACHINE Dog Days Are Over Island MOS11171 (ARV) (Fertl/Summers) Universal/Goldzeal (Welch/Summers)	↑
37	37	15	CHERYL COLE Fight For This Love Fascination 271778 (ARV) (Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Merritt)	↑
38	34	5	WILEY FEAT. CHEW FU Take That Island 2728893 (ARV) (Chew Fu) EMI/CC (Kowle/Kedolus)	↑

This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor) / (Producer) / Publisher / (Writer)	SALES INCREASE
39	35	16	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco 88697590932 (ARV) (The Phantom Boyz) Universal/Kobalt/Sony ATV/CC (Busbee/Summerville/Evans/James/Watson/Dillie/CC)	↑
40	61	2	YOUNG MONEY FEAT. LLOYD Bedrock Island USCM5090178 (ARV) (Kane) Universal/Warner (Chappell/EMI (Johnson/Cameron/Carter/Graham/Mills/Lilly/Stevenson/Mcree))	↑
41	New		JAY-Z FEAT. BONO, THE EDGE & RIHANNA Stranded (Haiti Mon Amour) MTV Networks USYP61000005 (MIV) (tbc) (tbc) (tbc)	HIGHEST CLIMBER
42	49	9	LADY GAGA FEAT. BEYONCE Telephone Interscope USUM70905541 (ARV) (Jenkins) Sony ATV/EMI (Germanotta/Jenkins/Daniels/Franklin/Knowles)	↑
43	42	3	RIHANNA FEAT. YOUNG JEEZY Hard Def Jam USUM7091183 (ARV) (The-Dream/Stewart) Universal/EMI/Warner (Chappell (Jenkins/Nash/Stewart/Fenty)	↑
44	39	12	ROBBIE WILLIAMS You Know Me Virgin VSCDT2002 (E) (Horn) Chrysalis/Farell/Alpha Editions (Williams/Mould/Andrews/Hickey)	↑
45	Re-entry		BEYONCE Halo Columbia 88697519782 (ARV) (Knowles/Tedder) Sony ATV/EMI/Kobalt (Beck/Tedder/Knowles)	↑
46	46	14	JAY SEAN FEAT. LIL WAYNE Down Island 2724316 (ARV) (J-Remy/Bobbybess) Warner (Chappell/Bucks/Sony ATV (Sean/Carter/Cotter/Scott/Lerow/Storm)	↑
47	72	2	CAVIN HARRIS You Used To Hold Me Columbia GBAR0900841 (ARV) (Harris) EMI (Wiles)	↑
48	36	3	GLEE CAST Take A Bow Epic CAT015721935 (ARV) (Anders/Astrom/Murphy) Sony ATV/EMI (Eriksen/Hermansen/Smith)	↑
49	45	16	MICHAEL BUBLE Haven't Met You Yet Reprise CAT0153174011 (CIN) (Rock/Chang) Universal/Warner (Chappell/Sony ATV (Buble/Chang/Foster)	↑
50	38	7	JOE MCELDERRY The Climb Syco 8869762942 (ARV) (Quiz & LeRoss) Stage Three/Warner (Chappell (Alexander/Mabe)	↑
51	New		BOSTON More Than A Feeling Epic CAT02545287 (ARV) (Beyl/Scholz) Sony ATV (Scholz)	↑
52	Re-entry		JASON MRAZ I'm Yours Atlantic ATO308CD (CIN) (Terefe) Fintze (Mraz)	↑
53	55	16	PAOLO NUTINI Pencil Full Of Lead Atlantic ATUK091CD1 (CIN) (Nelson) Warner (Chappell/Burlington (Foster/Nutini/Dugali/Bent/rock)	↑
54	50	8	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM Forever Interscope CAT015504785 (ARV) (Bci-'De) Sony ATV/Universal/Chelsea/EMI (West/Lil Wayne/Chase/Hugh)	↑
55	47	4	LOSTPROPHETS Where We Belong Visible Noise TORMENT19 (ADA/CIN) (Richardson) CC (Gzeze/Welkins/Lewis/Richardson/Oliver/Rubin)	↑
56	60	71	KINGS OF LEON Sex On Fire Hand Me Down 88697352002 (ARV) (Petty/King) Bugl/O (Flower/King/Welch/King/Welch/King/Welch)	↑
57	41	2	SUB FOCUS Could This Be Real Ram RAMM82CD (SRD) (Druwme) Dekent/Powis (Druwme)	↑
58	64	2	PAOLO NUTINI 1010 Atlantic CAT0149484751 (CIN) (Nutini/Jchs) Warner (Chappell (Nutini)	↑
59	43	9	30 SECONDS TO MARS Kings And Queens Virgin VUSCD346 (E) (Ploob/Lillywhite) Image/Universal (Leto)	↑
60	Re-entry		BEYONCE Single Ladies (Put A Ring On It) Columbia 88697475032 (ARV) (Stewart/The-Dream) Sony ATV/EMI/PeerMusic (Harrell/Nash/Stewart/Knowles)	↑
61	57	2	GLEE CAST Bust Your Windows Epic CAT0157322418 (ARV) (Anders/Astrom/Murphy) EMI/CC (Sullivan/Remi/Wey)	↑
62	56	13	JLS Everybody In Love Epic 88697562162 (ARV) (Rotem) Sony ATV/Universal (Hector/Rotem)	↑
63	59	24	THE TEMPER TRAP Sweet Disposition Infectious Music INFECT035 (PIAS) (Abbiss) Image (Sillit/Menace)	↑
64	58	14	MILEY CYRUS Party In The USA Hollywood/Polydor D510832 (ARV) (Gottwald) Sony ATV/Warner (Chappell/Kobalt (Cormish/Kelly/Gottwald)	↑
65	53	8	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl CR: CDC171 (PRIME) (LMFAO/Chuckie) Universal/Stemz/Global (Narain/Brunings/Gordy/Gordy)	↑
66	44	3	GLEE CAST Gold Digger Epic CAT0157211738 (ARV) (Anders/Astrom/Murphy) EMI/CC (West/Richard/Charles)	↑
67	51	3	LIL WAYNE FEAT. EMINEM Drop The World Island CAT0157656749 (ARV) (Hi-Boy/Chase N Cash) Universal/Warner (Chappell/Martin/Fight Mile Style/EMI/Sony ATV/Kobalt/Music/Arizous (Carter/Methers/Resto/Stronze/Wooc/CC)	↑
68	65	25	DAVID GUETTA FEAT. AKON Sexy Chick Positive/Virgin CAT0152914639 (E) (Guetta) Sony ATV/Stemz/Present Time/Bucks/Teppal/MN (Tunifort/Thim/Guetta/Mee/Sincres)	↑
69	63	54	LADY GAGA Poker Face Interscope 2703459 (ARV) (RedOne) Sony ATV (Germanotta/Khayat)	↑
70	70	20	TAIO CRUZ Break Your Heart 4th & Broadway 2717453 (ARV) (Cruz/FT Smith) Chrysalis/EMI (Cruz/FT Smith)	↑
71	New		ALICIA KEYS Try Sleeping With A Broken Heart J (ATCO)156023878 (ARV) (Bhaske) EMI/Sony ATV (Keys/Bhaske/Reynolds)	↑
72	54	3	VAMPIRE WEEKEND Cousins XI XI 5473 (PIAS) (B-time/ngll) Image (Bic/B-time/ngll/Kenig/Thomson)	↑
73	73	13	CHASE & STATUS FEAT. PLAN B End Credits Vertigo 2723595 (ARV) (Kennedy/Milton) Universal/Pure Groove (Kennedy/Milton/Drew)	↑
74	Re-entry		MUMFORD & SONS Little Lion Man Island CAT015275105 (ARV) (Dravs) Universal (Mumford)	↑
75	67	13	CHRIS BROWN FEAT. LIL WAYNE I Can Transform Ya Juve CAT0155368757 (ARV) (Swizz Beatz) Universal/Hotting Hill/Warner (Chappell/CC (Brown/Dean/Bereil/Carter/Poch/CC)	↑

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10/10 58	Doesn't Mean Anything 23	Everybody In Love 62	Let The Bass Kick In Miami Girl 65	Playing With Fire 14	Stranded (Haiti Mon Amour) 41	You've Got The Love 21	Key
3 Words 34	Dog Days Are Over 36	Fight For This Love 37	Little Lion Man 74	Poker Face 69	Sweet Disposition 63	You Know Me 44	★ Platinum (600,000)
Bad Boys 39	Don't Stop Believin' 2	Fireflies 1	Look For Me 26	Replay 3	Take A Bow 48	You Used To Hold Me 47	● Gold (400,000)
Bad Romance 12	Don't Stop Believin' 8	Forever 54	Many Of Horror (When We Collide) 25	Riverside (Let's Go) 5	Take That 38	Young Forever 10	● Silver (200,000)
Bedrock 40	Down 46	Gold Digger 66	We Collide) 25	Take That 38	Telephone 42		As used by Radio 1
Break Your Heart 70	Drop The World 67	Halo 45	Hard 43	Telephone 42	The Climb 50		
Broken Heels 11	Echo 32	Haven't Met You Yet 49	Hard 43	Try Sleeping With A Broken Heart 71	Tik Tok 16		
Bust Your Windows 61	Ego 13	I Can Transform Ya 75	Hard 43	Whatcha Say 35	Where We Belong 55		
Could This Be Real 57	Empire State Of Mind 18	One Shot 6	Hard 43	What's On It 60	Won't Go Quietly 9		
Cousins 72	Empire State Of Mind 18	One Time 20	Hard 43				
Cry Me Out 27	Part II 7	Party In The USA 64	Hard 43				
Do You Remember 15	End Credits 73	Pencil Full Of Lead 53	Hard 43				

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 in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	2	35	PAOLO NUTINI Sunny Side Up (Nutini/Jones)	Atlantic 2564688581 (CIN) ★	
2	8	7	ALICIA KEYS The Element Of Freedom (Bhesker/Keys/Brothers/Gads/Whiz Beatz/Shuk)	1 88697465712 (ARV)	SALES INCREASE ↑
3	1	30	FLORENCE + THE MACHINE Lungs (Egworth/Ford/MacTiel/Hugal/White)	Island 1797940 (ARV) 2★	
4	6	5	ANDRE RIEU Forever Vienna (Rieu)	Decca 5323879 (ARV)	SALES INCREASE ↑
5	5	55	LADY GAGA The Fame (RedOne)	Interscope 1791397 (ARV) 4★	
6	22	2	ALVIN & THE CHIPMUNKS Alvin & The Chipmunks 2 - The Squeakquel (DeeTawn)	Rhino 8122798179 (CIN) +50% SALES INCREASE ↑	
7	10	17	MUMFORD & SONS Sigh No More (Dravs)	Island 2716932 (ARV) ●	SALES INCREASE ↑
8	4	2	JUSTIN BIEBER My World (Bieber/Corran/Stewart/Harre/W/D/mile/Ditty Swift/Wayne/Lewis/Muhammad/Hamilton/Shin/Pretti Rci Fresh/DJ Frank Et/Malina)	Def Jam 2725523 (ARV)	
9	13	12	BIFFY CLYRO Only Revolutions (GG Garth/Biffy Clyro)	14th Floor 5186561452 (CIN) ●	SALES INCREASE ↑
10	7	20	PIXIE LOTT Turn It Up (FT Smith/Hauge/Thornalley/Kurstin/Gad/Jeberg&Zizzo/RedOne/Laubscher/Cutfather)	Mercury 2700146 (ARV) ★	
11	14	34	BLACK EYED PEAS The E.N.D. (Guetta/Harris/Board/Apl.De.Apl/DJ Replay)	Interscope 2707969 (ARV) 4★	
12	11	10	SUSAN BOYLE I Dreamed A Dream (Mac)	Syco 88697554542 (ARV) 7★	
13	12	15	MICHAEL BUBLE Crazy Love (Foster/Rock/Gatcal/Chang)	Reprise 9362497077 (CIN) 3★	
14	3	2	LOSTPROPHETS The Betrayed (Richardson)	Visible Noise TORMEN143H (ADA/CIN) ●	
15	15	63	BEYONCÉ I Am Sasha Fierce (Gad/Tedder/The Dream/Stargate/Stewart/Variou)	Columbia 8869794922 (ARV) 4★	
16	20	12	JLS Jls (Mac/Rotem/Hector/FT Smith/Cruz/Jeberg&Cutfather/Metropolitan/9eeke/yf/culshock/Kerlin)	Epic 88697564572 (ARV) 3★	SALES INCREASE ↑
17	9	3	VAMPIRE WEEKEND Contra (Be/mengli)	XL XLC0429 (PIAS) ●	
18	19	15	ALEXANDRA BURKE Overcome (Thephe/nombay/Star/Gatcal/Me-Vol/RedOne/Bianca/nelle/Walters/Jonsn/love/Element/W/kins/Step/Booker/Kennecy/Quiz&Lacss)	Syco 88697460232 (ARV) ★	
19	New		HADOUKEN! For The Masses (Noisic)	Surface Noise SNO03 (E)	HIGHEST NEW ENTRY ▲
20	23	12	SNOW PATROL Up To Now (Jack/nife/Leef/Mccllelland/Lightbody/Dogge/n/Srennan/Watson)	Fiction 2720709 (ARV) 2★	SALES INCREASE ↑
21	18	71	KINGS OF LEON Only By The Night (Petzig/L/King)	Hand Me Down 93697327121 (ARV) 5★	
22	27	51	LILY ALLEN It's Not Me It's You (Kurstin)	Regal 6942752 (E) 2★	SALES INCREASE ↑
23	45	20	JAY-Z Blueprint III (Garter/West/No/D/Iney/Hunter/Shux/The Inciedibles/Swizz Beatz/Timbalz/n/Di/oc/Neptunes)	Roc-A-Fella 7567895773 (CIN) ●	HIGHEST NUMBER ▲
24	16	14	PALOMA FAITH Do You Want The Truth Or Something Beautiful (Byrne/Mackichan/Robson/Barte/Harcourt/Love/Jorgensen/Kurstin/Marr/Noriega/Wells/Ericsson/Westerlund/Saak/Dixon)	Epic 88697543552 (ARV) ●	
25	New		DEL SHANNON Runaway - The Very Best Of (tbc)	UMTV 5324782 (ARV)	
26	17	20	MUSE The Resistance (Muse)	Helium 3/warner Bros 2564686625 (CIN) ★	
27	30	10	RIHANNA Rated R (Chese & Status/Sigal/Stewart/Riddick/The rmony/No-Yo/Kennedy/Will.T.&M/Free' School/Eriksen/Timberlake/Knox/Hz/riscn)	Def Jam 2725990 (ARV) ★	SALES INCREASE ↑
28	25	34	KASABIAN West Ryder Pauper Lunatic Asylum (Pizzaro/Man The Automator)	Columbia 88697518311 (ARV) ★	
29	31	101	PAOLO NUTINI These Streets (Nelson)	Atlantic 094634 (CIN) 3★	
30	26	12	ROBBIE WILLIAMS Reality Killed The Video Star (Horn)	Virgin DV3064 (E) 2★	
31	35	57	FLEETWOOD MAC The Very Best Of (Various)	WSM 8122736352 (ARV) 3★	
32	39	11	N-DUBZ Against All Odds (FT Smith/N-Dubz)	AATW/UMTV 2725229 (ARV) ★	
33	New		DOLLY PARTON Live From London (Parton)	Sony 88697590912 (ARV)	
34	32	11	QUEEN Absolute Greatest (Various)	Parlophone 3091952 (E) 2★	
35	New		FOUR TET There Is Love In You (Hebden)	Domino WIG/D254 (PIAS)	
36	33	2	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Ultimate Collection (Cohen)	Decca 2716014 (ARV)	
37	38	17	THE TEMPER TRAP Conditions (Abbis)	Infectious INFECT102CD (PIAS) ●	
38	34	27	LA ROUX La Roux (Langmaid/Jackson)	Polydor 1795991 (ARV) ●	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	42	14	CHERYL COLE 3 Words (Will.L/amyScience/Wilkins/Kipner/Watters/Somshock & Karlin/FT Smith/Crew)	Fascination 2721459 (ARV) ★	
40	43	66	PINK Funhouse (Various)	LaFace 88657406452 (ARV) 3★	
41	44	59	TAKE THAT The Circus (Shanks)	Polydor 1787444 (ARV) 7★2★	
42	40	16	CHIPMUNK I Am Chipmunk (Parker & James/Hendicott/Maniac/Naughtly Boy/Wizzy Wcw/Professor/Harmony/NSG)	jive 8869759412 (ARV)	
43	24	4	ELVIS PRESLEY Elvis 75 (Various)	RCA 88657615482 (ARV)	
44	36	11	WILL YOUNG The Hits (Magnusson/Kreuger/Ellsson/Absolute/Pedien/Lipson/Mackichan/White/Stannard/Howes/Robt.Club)	16 Recordings 88657584302 (ARV) ★	
45	28	3	DELPHIC Acolyte (Peirson)	Polydor CHIME3CD (ARV)	
46	48	37	TAYLOR SWIFT Fearless (Chapman/Swift)	Mercury 1795298 (ARV) ●	SALES INCREASE ↑
47	47	40	WHITNEY HOUSTON The Ultimate Collection (Various)	Arista 88697177012 (ARV) ★	SALES INCREASE ↑
48	37	6	THE SATURDAYS Wordshaker (Bianca/nelle/Walters/Theje/m/Mac/Ericksen/Magnusson/Kreuger/Bric/e/Ellsson/Westerlund/Quizla/ncs/s/Trugman/Colestein)	Fascination/Geffen 2719617 (ARV)	
49	49	14	PARAMORE Brand New Eyes (Cavallari/Paramore)	Fueled By Ramen 7567895804 (CIN) ●	
50	51	12	KATHERINE JENKINS The Ultimate Collection (Patrick/Franglen/Robbins)	Decca 2709882 (ARV)	SALES INCREASE ↑
51	52	87	LEONA LEWIS Spirit (Mau/Risem/Singste/Eden/Steinberg/Love/Austin/Bianca/nelle/Walters/The newweys/Meni/Omley/Thejbm/Wilkins/Duke/Afe/mes/ff/Hudson/Ne-Yo/Alex/nce)	Syco 8869718262 (ARV) 9★2★	
52	53	19	CAVIN HARRIS Ready For The Weekend (Harris)	Columbia 88697571911 (ARV) ●	
53	New		DAVID BOWIE A Reality Tour (Repp/port)	Scrip 88697588272 (ARV)	
54	Re-entry		CELINE DION My Love: Essential Collection (Various)	Sony BMG 88697471422 (ARV)	
55	41	3	YOU ME AT SIX Hold Me Down (Mitchell/D/Ciccy)	Virgin DV3071 (E)	
56	57	81	ELBOW The Seldom Seen Kid (Potter)	Fiction 1764098 (ARV) 2★	SALES INCREASE ↑
57	55	18	DIZEE RASCAL Tongue N Cheek (Van Holzen/Lacoste/Harris/C/gp/s by FX/Dizze Rascal/Francis/Trieste)	Dirtee Stank 12STAN007 (PIAS) ●	
58	New		GLEE CAST Glee: The Music - Season One - Vol 1 (Ancers/Astrom/Murphy)	Epic 88697540902 (ARV)	
59	54	12	ROD STEWART Soulbook (Cicden/Tyre/Kentis)	J 88697603432 (ARV)	
60	29	2	ONE REPUBLIC Walking Up (Teader/Kuziel/Prickett/Zac/nelle/Brown/Wells/Hughes)	Interscope 2730932 (ARV)	
61	71	6	THE XX XX (Smith/McDcnle)	Y0310 (PIAS) ●	SALES INCREASE ↑
62	New		CHARLOTTE GAINSBURG IRM (Beck)	Because BEC5772602 (ADA/CIN)	
63	46	27	NOISETTES Wild Young Hearts (Atkins)	Vertigo 1792832 (ARV) ●	
64	Re-entry		KATHERINE JENKINS Believe (Foster)	Warner Brothers 25646867674 (CIN) ●	
65	60	16	ARCTIC MONKEYS Humbug (Wimmel/Frc)	Domino WIG/D220 (PIAS)	
66	50	9	SEASICK STEVE Man From Another Time (Wole)	Atlantic 5186561582 (CIN) ●	
67	Re-entry		JAMES MORRISON Songs For You, Truths For Me (Terefer/Robson/Taylor/Tedder/Shanks/White)	Polydor 1779250 (ARV) 2★	
68	New		BETH NIELSEN CHAPMAN Back To Love (tbc)	ENC BNCC003 (PROPER)	
69	68	22	ROD STEWART Some Guys Have All The Luck (Nordan/Tyre/Kentis)	Warner Brothers 8122798823 (CIN) ★	SALES INCREASE ↑
70	61	13	FOO FIGHTERS Greatest Hits (Jones/Norton/Kasper/Reskulmezz/Mg)	RCA 88697369211 (ARV)	
71	56	9	TAKE THAT The Greatest Day: Take That Present The Circus Live (N/A)	Polydor 2723560 (ARV)	
72	63	55	THE KILLERS Day & Age (Price)	Vertigo 1785121 (ARV) 3★	
73	59	11	LEONA LEWIS Echo (Teader/Arthor/Kacucchi/Mcson/Bunetta/Free/mon/Mz/rin/shell/ckr/Rucol/She/nks/Lund/n/Rct/scn/They's/ll/zondc/Kut/z/nc/nelle/Mucka/i)	Syco 88697570012 (ARV) 2★	
74	Re-entry		EDITORS In This Light & On This Evening (Ficod)	Kitchenware KWCD43 (ARV)	
75	75	11	THEM CROOKED VULTURES Them Crooked Vultures (Them crooked Vultures)	RCA 88657619361 (ARV)	SALES INCREASE ↑

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- Allan, Lily 22
- Alvin & The Chipmunks 6
- Arctic Monkeys 65
- Beyoncé 15
- Bieber, Justin 8
- Biffy Clyro 9
- Black Eyed Peas 11
- Bowie, David 53
- Boyle, Susan 12
- Buble, Michael 13
- Burke, Alexandra 18
- Chipmunk 42
- Cole, Cheryl 39
- Delphi: 45
- Dion, Celine 54
- Dizze Rascal 57
- Editors 74
- Elbow 56
- Fleetwood Mac 31
- Florence + The Machine 3
- Foo Fighters 70
- Four Tet 35
- Gainsbourg, Charlotte 62
- Glee Cast 58
- Hadouken! 19
- Harris, Calvin 52
- Houston, Whitney 47
- Jay-Z 23
- Jerkins, Katherine 50, 64
- JLS 16
- Kasabian 28
- Keys, Alicia 2
- Killers, The 72
- Kings Of Leon 21
- La Roux 38
- Lady GaGa 5
- Lewis, Leona 51, 73
- Lostprophets 14
- Lott, Pixie 10
- Morrison, James 67
- Mumford & Sons 7
- Muse 26
- N-Dubz 32
- Nielsen Chapman, Beth 68
- Noisettes 63
- Nutini, Paolo 1, 29
- One Republic 60
- Paloma Faith 24
- Paramore 49
- Parton, Dolly 33
- Pink 40
- Presley, Elvis 43
- Queen 34
- Rieu, Andre 4
- Rihanna 27
- Royal Scots Dragoon Guards 36
- Nielsen Chapman, Beth 68
- Noisettes 63
- Nutini, Paolo 1, 29
- One Republic 60
- Paloma Faith 24
- Paramore 49
- Parton, Dolly 33
- Pink 40
- Presley, Elvis 43

- Them Crooked Vultures 75
- Vampire Weekend 17
- Williams, Robbie 30
- xx, The 61
- You Me At Six 55
- Young, Will 44
- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ 1m European sales

- BPI Awards
- Albums
- The xx: The xx (silver);
- Van Halen: For Unlawful Carnal Knowledge (silver);
- Vampire Weekend: Contra (gold)

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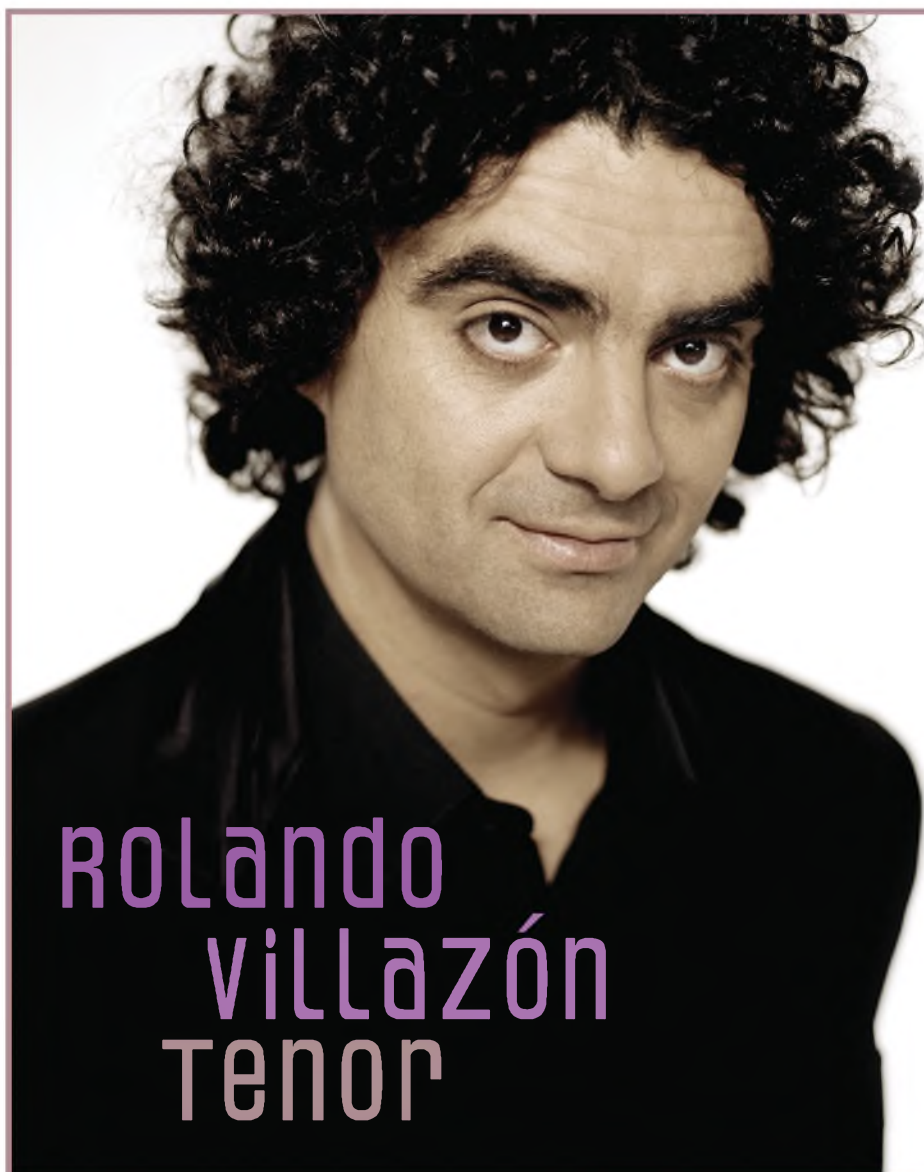
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