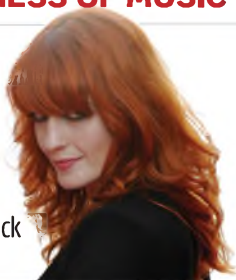




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AMNESTY UNIVERSAL

Major offers best sellers for old stock



DIGITAL

WE RULE?

Exclusive: how does We7's iPhone app measure up?



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BOXING HEAVYWEIGHTS

The deluxe-edition format enjoyed 100% growth in 2009

Pre-tax losses of £1.75bn despite EMI's rising profits sees Terra Firma on shaky ground

Time running out for Terra Firma?

Finance

By Ben Cardew and Paul Williams

FEARS ARE GROWING that even the prospect of rising profits at EMI will not be enough to prevent Terra Firma losing ownership of the UK major.

EMI acquisition vehicle Maltby Capital last week revealed pre-tax losses of £1.75bn at EMI for the year to March 31, 2009. These included £1.04bn costs for impairment of intangible assets and goodwill, £136m in restructuring costs and £722m in net finance charges, including cash interest costs of £223m.

Against this EMI reported operating profit rising to £163m in its recorded music division. This was a three-fold increase on the previous year and it is predicted to rise to more than £200m in the year to March 31, 2010. This figure will include profits from 15m sales of the remastered Beatles albums globally and the last album under EMI's current deal with Robbie Williams.

Despite this EMI still faces the huge hurdle of crippling interest payments, as well as the need to meet the financial covenant test from Citigroup, the bank that loaned Guy Hands' private equity group Terra Firma £2.5bn in 2007 to buy EMI.

To do this, Terra Firma needs to



raise £120m by June 14 or it risks losing control of the company to Citigroup. Hands has already written to investors in Terra Firma to try to raise the £120m which, it is believed, would give EMI more than a year's grace with the bank. EMI Music CEO Elio Leonini-Sceci has been tasked with coming up with a plan for the major's recorded music business that will encourage investors.

In its directors' report, Maltby says that even if it does not raise the necessary money from shareholders, "the directors consider that it would be in the interests of the group's lender to maintain the group's

"Hands needs help and the only people who can give him that help are the bankers..."

INDUSTRY INSIDER

business as a going concern and to minimise any disruption to its ongoing operations."

However, one financial source describes the situation as "pretty bleak", pointing to the *Financial Times* hugely-influential Lex column, which last Friday recommended that Terra Firma "should admit defeat and move on".

According to the source, this view will only make it harder for Hands to raise the £120m he needs to hold off Citigroup before the deadline. "The Lex column in the *FT* is probably the most authoritative opinion in the City so his investors in his funds are going to be reading this and then he is going to be ringing them up asking for money," says the source.

The financial source also notes that, even if annual profits do hit £200m, this will instantly be more than wiped out by interest and other payments. "However well they do it seems they are not going to make enough profits to do what they need to do," he says.

One New York-based analyst comments, "It's been the same story at EMI for the last year and a half and even though this is a massive loss it doesn't matter what the results are because the bottom line is that there is not enough cash for EMI to meet its covenants."

"All Terra Firma have done throughout this deal is demonstrate fully that they don't know what they're doing. Sooner or later EMI is going to be pushed into bankruptcy at which point Warner will probably buy it."

"No matter what is done at EMI there's no way a turnaround can be engineered to cover the high level of debt that is required to keep the company going."

The disclosure of the losses comes against a background of considerable disharmony between Terra Firma and Citigroup: the private equity group is currently suing the US bank for allegedly misleading it over the presence of other buyers in the auction for EMI, in a bid to increase the price Terra paid for the music company. Citigroup denies any wrongdoing.

One interested party close to EMI says the real power lies with Citigroup. "The only thing that can happen is that he [Guy Hands] can persuade his bankers to write off some of the debt. He needs help and the only people

who can give him that help are the bankers," the source says.

"The key thing to this is that the underlying performance is going in the right direction and actually as a company they have addressed industry issues much earlier than the others and they are concentrating on the effect technology is having on the industry in a much better way than most."

Ironically, the EMI results came as the major enjoyed one of its strongest weeks for years in the US market, with four EMI albums in the Top 10 for the first time in 12 years, headed by Lady Antebellum's *Need You Now* at number one.

In the UK, new albums from EMI artists Corinne Bailey Rae and Hct Chip debuted in the top 20 yesterday (Sunday), while the major also has albums on the release schedule this year from Massive Attack, Snoop Dogg, Geldof and Gethuz Coldplay are currently in the studio working on new material but it is not yet known whether there will be a new album in 2010.

An EMI Music spokeswoman plays down fears saying, "The company is performing well. We grew sales and market share last year and tripled operating profits. We are looking at further growth in this current year."

ben:paul@musicweek.com

Exclusive: We7's new mobile app spearheads digital subscriptions drive

WE7 HAS SIGNALLED ITS INTENT to mount a direct challenge to Spotify after registering a new Apple app, which *Music Week* has been given exclusive first sight of.

The app, which will spearhead We7's advance in the subscription market, has only recently been sent to Apple for approval - a process that could take a matter of days or, as was the case with Spotify's app last year, several weeks.

Outside of senior executives at the digital company, *MW* staff are the first people to have viewed the new

app, which is seen as critical in moving customers from the free We7 service on to its paid premium offering and therefore bringing more money into the industry.

"We know we have a magnet on our site now to pull people over from the grey world and into something that's legal," explains We7 senior VP of digital music Clive Gardiner. "Our first target market is our existing user base."

The new iPhone app, in its current incarnation, is slick and easy to use and the premium service

includes mobile portability and the ability to cache songs on devices.

There is a two-tier pricing model: for £4.99 a month users can access the We7 ad-free Premium offering on their computer or for the £9.99 Premium Plus service they can connect to devices such as their iPhone.

It may not be quite as



advanced as other music-based apps, but this was intentional and leaves the possibility for upgrades, according to We7 chief technical officer Gareth Reakes.

"We wanted to ensure that it was simple to

begin with and not overpowering for the user when they first use it - but that it allows the advanced functionality later," he says.

However, the company is not focusing exclusively on Apple. We7 is close to finalising an app for Android and is already in development stages for a BlackBerry app. The company also reveals that it is in talks with Seton and set-top box manufacturers with a view towards creating integrated music offerings.

● See page 9 for more on We7's new offering.

News

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

The Playlist



LAURA MARLING
I Speak Because I Can
Virgin

A world-class return from Marling. The first of two albums to be reissued this year, *I Speak...* is, both lyrically and musically, a wonderful record. (album, March 22)



GENERAL FIASCO
Ever So Shy
Infectious

A song that got us excited from the moment we heard the demo last year, *Ever So Shy* is a punchy, guitar-driven rock song with an unforgettable hook. (single, March 8)



I BLAME COCO
Self Machine
Island

Stepped in electro cool, it is a step up from Coco's lead single and a firm highlight from her forthcoming debut. (single, tbc)



STORNOWAY
I Saw You Blink
unsigned

With the conclusion of a label deal imminent, this new single from Oxford's latest export is helping to fuel the fire at radio. (single, March 22)



HOLLY MIRANDA
The Magician's Private Library
XL

The Dave Sitek-produced debut from the Brooklyn native and former member of the Jealous Giraffes begs for repeat listens. (album, February 22)



CRAIG DAVID
One More Lie (Standing In The Shadows)
(AATW/Universal)

With a new deal via AATW and a club-friendly, beat-driven sound, David is in good stead to make a strong commercial return. (single, March 15)



LIGHTSPEED CHAMPION
Life Is Sweet! Nice To Meet You!
Domino

Recorded with producer Ben Allen (Gnarls Barkley) Dev Hynes' second album is musically adventurous, yet still steeped in pop sensibility. (album, February 15)



CORINNE BAILEY RAE
Paris Nights/New York Mornings
Parlophone

At once upbeat and heartbreaking, this is a definite highlight from Bailey Rae's new album, which debuted in the US top 10 last week. (single, March 29)



GOLDHEART ASSEMY
King Of Rome
Fierce Panda

This brilliant live band's new single is a three-minute slice of harmony-soaked, guitar-based pop that is winning fans at Radio 2 and 5Music. (single, tbc)



KIRSTY ALMEIDA
Cool Down Rewind
Decca

Taken from the Decca signing's forthcoming debut, this is a laid-back, acoustic guitar-driven pop song packed with huge sync potential. (from album, May tbc)



SIGN HERE

Kid Adrift has put pen to paper with Island Records. Over the past six months the Glaswegian native has earned high praise from Radio 1 specialist DJs including Nick Grimshaw and Vic Galloway, *NME* and even Sir Elton John who invited him to join him at a gig. Expect his debut album later this year.

Key industry figures get together for Music Week Awards

Judge and jury assemble for

Events

JUDGING GETS UNDER WAY for the Music Week Awards this week with top names from across the industry preparing to cast an expert eye over the hopefuls.

Absolute Radio COO Clive Dickens, MPA CEO Stephen Navin and Creative Artists Agency's Mike Greek will be among those taking part in the sessions being staged over the next four weeks, which will determine the shortlists and ultimate winners of some key event categories.

Polydor promotions general manager Neil Hughes, Sony commercial sales senior vice president Nicola Tuer, Bauer-owned Big City Network's head of music Ric Blaxill, Play.com category manager for music Helen Marquis, Forrester vice president and research director Mark Mulligan and The Orchard co-founder and vice president Scott Cohen also figure as part of the judging line-up, in what marks a big year of change for the event with the rollout of a number of brand new awards.

Award categories debuting this year include two targeted at the indie sector – Independent Artist



Marketing Campaign Of The Year and Independent Breakthrough Of The Year – while there are also new awards covering digital, live, retail and production. Among the new digital awards is Consumer-facing Digital Music Service, while the revised retail categories include Specialist Music Retail Brand Of The Year.

The new categories find their place in the event alongside a number of established awards, including those covering frontline and catalogue artist marketing, PR, radio, venues, music and brand, sync, distri-

bution, promotion and sales.

In another event first, three other new categories being rolled out this year will be determined by the audience of Musicweek.com. Voting plans for these three new awards – Digital Artist Tool Of The Year, Studio Of The Year and Festival Of The Year – will be unveiled shortly.

Once the judging is complete all the shortlists will be announced while the awards ceremony itself is scheduled to take place on Thursday April 15 at the London Hilton on Park Lane, a new venue for the annual event.

Double agents leave Helter Skelter to enable

LONDON-BASED INTERNATIONAL LIVE MUSIC AGENCY X-ray Touring has announced that senior agents Paul Bolton and Adam Saunders have joined the company with immediate effect.

Bolton and Saunders join X-ray from Universal Music-owned agency Helter Skelter and bring with them artists such as Airbourne, Belle and Sebastian, Crystal Castles, Enter Shikari, Faithless, Kaiser Chiefs, Machine Head and White Lies.

X-ray was established five years ago by former Helter Skelter chief executive Ian Huffam and fellow agents Steve Strange and Jeff Craft along with



Gotta have Faithless: Paul Bolton and Adam Saunders bring with them successful acts including Faithless

former ITB staffers Martin Horne and Scott Thomas, who were subsequently joined at the company by agents Mel Young and Loretta de Feo.

The addition of Bolton and Saunders brings the number of artists represented by X-ray to about 250.

"After a great 15 years with Helter Skelter, in its various guises, it was time to move on," says Bolton. "It is a pleasure to link up again with former colleagues Ian Huffam, Steve Strange and Jeff Craft. Even after two days, I feel at home at X-ray."

Saunders adds, "I'm very excited to have joined X-ray. It's a fantastic



GIG OF THE WEEK

Who: Slow Club
When: Tuesday, February 9

Where: The Relentless Garage, London

Why: The alt-folk duo are creating quite a stir off the back of their album *Yeah So* and their radiance glows brighter than ever in a live setting.

A&R veteran and ex-BMG executive Ian Ramage

SONY/ATV HAS PARTED COMPANY with its first big European executive appointment: under the Marty Bandier era with the exit of A&R publishing veteran Ian Ramage.

Ramage last week left his post as head of A&R for UK and Europe, little more than two years after he joined the company to fill the specially-created role, having previously been BMG Music Publishing UK general manager.

Sony/ATV has declined to comment on the move, which follows another year of high activity in the A&R market for the publisher, with its 2009 UK signings including Daisy Dares You, Erik Hassle and Mr Hudson. Among a host of other agreements, it also struck a deal to handle Bruce Springsteen in the UK and Republic of Ireland.

Ramage joined the company at the beginning of 2008 after the departure

of UK A&R head Simon Aldridge, becoming Sony/ATV's first high-level appointment in Europe following the arrival the previous April from EMI of Marty Bandier as global chairman and CEO.

Ramage, who reported to UK managing director Rak Sanghvi for his UK responsibilities and directly to Bandier for continental Europe, landed the new job just as he was leaving BMG Music Publishing after

...ds judging sessions

...or awards

Music Week editor Paul Williams says, "We were determined to give the awards a real shake-up this year by introducing a number of new categories with the aim of making the event as relevant to as many different parts of the industry as possible. I am delighted then to report that, following these changes, we have received a very high number of entries for this year's event, far more than last year. That has to reflect well on the industry, demonstrating that, while things remain tough, there are plenty of success stories that people rightly want to shout about."

Besides the awards decided online and by the judging panels, there are also some key prizes in the gift of Music Week. These include Record Company, Independent Record Company, A&R and Manager Of The Year plus the Strat, the night's biggest honour, whose previous recipients include Chris Blackwell, Michael Eavis, Martin Mills and Tony Wadsworth. It was won posthumously last year by Coalition founder Rob Partridge.

Tables and tickets for the event are now available via www.musicweekawards.com, while for further information ring Michelle Hacker on 020 7921 8354 or email michelle.hacker@ubm.com

...e X-ray vision

opportunity to work with an immensely well-respected and independent company and it affords more comprehensive and far-reaching opportunities for both myself and my artists."

X-ray is currently arranging worldwide tours acts including Black Eyed Peas, Green Day, Snow Patrol, Scissor Sisters and the Pixies, while other talent on the company's roster includes Coldplay, Eminem, Robbie Williams, Blur and Gorillaz.

Strange says, "This is a big step forward in consolidating the success we have achieved during the first five years and we look forward to continuing to offer proactive live representation to all our artists."

...departs Sony/ATV

11 years following its merger with Universal Publishing

Under Sanghvi, Sony/ATV's UK business achieved personal new market share highs during 2009, including setting a new company best of a 19.8% share of the combined singles and albums market in the first quarter. Its key successes last year included Lady GaGa and James Morrison and contributions from songwriters RedOne, Wayne Hector and Wayne Wilkins.

A new deal sees cult label return to its indie roots

Co-operative change is Barrett's idea of Heavenly

Labels

By Ben Cardew

Heavenly

HUGELY RESPECTED LONDON INDIE LABEL Heavenly has signed a long-term licensing agreement with independent label group Co-operative Music, as it gears up for the release of new albums from The Magic Numbers and Fionn Regan.

The new deal, which follows the termination of its previous agreement with EMI in 2008, will see Heavenly's roster of artists marketed and distributed by Co-operative Music's marketing and promotions teams both in the UK and overseas. It comes as the label, which was founded by Jeff Barrett in London in 1990, starts its 20th year.

Co-operative Music general manager Vincent Clery-Melin says that he has long wanted to work with Barrett but only recently had the opportunity.

"There came a point where his [Barrett's] relationship with EMI came to an end, he looked at different options, he looked at the bands that he wanted to sign and it all clicked," Clery-Melin explains. "Working with us takes him back to his indie roots. And he is much more in control of what he will do."

Barrett adds, "Vincent's cool and the Co-op guys have got something good going on. Recently, with Fleet Foxes and Phoenix they have proved their ability in getting really impressive sales from supposedly underground acts and in doing so gave me the confidence to turn our relationship into something more long term."

The first album under the new deal is the debut from The Soft Pack, followed by albums from Fionn Regan and a new record from arguably the label's biggest act, The Magic Numbers.

Clery-Melin says he expects the label



Prime Numbers: the Magic Numbers' 'best ever' album is one of Heavenly's priorities in 2010

"I'm bored of seeing talented A&R guys in pits of depression because they aren't being given a chance to do their thing..."

JEFF BARRETT, HEAVENLY RECORDINGS

to release "four or five" albums this year, with "a few things in the pipeline" at the moment. Of The Magic Numbers' third album, Clery-Melin explains, "We have heard the new record and we think it is amazing. They are a band that were very successful on their first record."

"Musically [the new album] is the best thing they have done to date," he adds. "They played a gig for Mojo recently and Mojo have never really been into them before but they were raving about them."

What is more, Clery-Melin believes that the deal with Co-op - which has a very international setup - can help the label's acts to prosper internationally.

"I think with the indie approach internationally, which is what we do, we can really step up what he [Barrett] is doing internationally," he explains. "The Soft Pack have a good buzz

in Japan. And in Germany we have got a good buzz on indie radio."

Barrett adds, "I know it is all change round here but 20 years in and our motivation at Heavenly still comes from putting out records that we love.

"I'm bored of seeing talented A&R guys in pits of depression because they aren't being given a chance to do their thing." The last year or so of our previous relationship was the most depressing ever. We looked at it and thought, 'If we don't want to be here, what sort of band is going to want to be here?'"

Co-operative Music, a multi-territory independent label group and international marketing network, was originally set up in 2005 as a division of V2 Music in Europe. Since 2007 it has been owned by Universal.

Its roster of labels include Bella Union, with whom it enjoyed massive success last year with Fleet Foxes, City Slang, Kitsune, Moshi Moshi, Wichita and V2 Music, whose act Phoenix last week won best alternative music album for Wolfgang Amadeus Phoenix at the 2010 Grammy Awards.

Heavenly, which celebrated its 18th birthday in 2008 with a series of gigs on London's South Bank, has released records from acts including Manic Street Preachers, Saint Etienne, Beth Orton and Doves in its 20-year history.

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Any physical product that can increase its sales by 100% in a year has to be worth looking at - and the deluxe-format boxed set is exactly that

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Industry confidence in ad-supported 'free' music is on the wane. So what is the way forward?



First up: The Soft Pack's debut is the first to be released under the new Heavenly-Co-operative deal

News

Editorial Paul Williams



IT WAS WITH SOMEWHAT UNFORTUNATE TIMING that in the week EMI claimed four albums in the US Top 10 for the first time in a dozen years the huge scale of the UK major's financial woes was exposed to the world with the announcement of a £1.75bn annual loss.

A good chunk of that loss, of course, can be put down to write-offs and the overall trend at the company is improving profits, but none of this can mask the fundamental problems EMI and its owner Terra Firma are now facing.

The underlying issue clearly is that Guy Hands paid way over the odds for EMI when he bought it in 2007, making it virtually impossible for the company to be a financial success unless something dramatic changes. At present, even if EMI manages to get the day-to-day running of the business right (and it is predicting higher profits next year), under the present set-up that will not be

enough. Interest payments alone in the last financial year came to £223m, dwarfing the £163m profits generated by its recorded music division.

Hands is now looking to raise around another £120m from investors by mid-June to avoid covenant breaches with Citigroup, but even if he manages to do that – and that is far from a certainty – that will only buy him another year rather than providing any long-term answer to his and EMI's problems. Given £105m was previously ploughed into the business last year to avoid the same breaches, injecting a similar amount of money in again would merely mean we are going round in circles.

So what options are left for the Terra Firma boss? He has wisely already attempted to restructure by coming up with a plan of investing a further £1bn in the business in exchange for Citigroup reducing the level of debt by £1bn. However, Citi has not been willing to play ball. Everything then is now riding on a court case between the two sides, with one of the potential outcomes being that the home of The Beatles will fall into the ownership of an American bank. Without a Hands court victory or an agreement from Citi to restructure the loan, that now seems inevitable.

WE7 CEO STEVE PURDHAM described in this magazine at the start of the year that the biggest challenge facing ad-supported models like his in 2010 was to prove they could actually work financially.

So, while that model remains a key part of We7's business going forward, it is telling that his company is now increasing its attention on getting as many of its users as possible to pay as it prepares for the launch of a PC subscription service as well as a mobile app.

The app, exclusively reviewed on p9 this week, will debut months after We7 rival Spotify made the same move, raising the options of how consumers can legally access music, but also throwing into question just what are the new digital models that can really generate decent income levels.

At this point in time that remains very unclear. The jury is still out over whether the ad-supported model can work, but the fact the focus is growing more and more on trying to get consumers to pay suggests the doubts about its viability are growing.

It seems that every year over the last few years it has been predicted that in the 12 months ahead the picture of what the industry's sustainable models will be will start to become a lot clearer. Here we go again, then, for a similar forecast for 2010. But while this year is unlikely to bring us all the answers, we might at the very least get a much better idea of which business models are not worth pursuing so we can concentrate more of our energies on those that really do have money-making potential.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will Radio 2's new musicweek chart show help to boost interest in the singles market?

YES 73% NO 27%

THIS WEEK WE ASK:

Given EMI's massive losses, is it inevitable that Citigroup will take control of the company?

To vote, visit www.musicweek.com

February scheme aims to help break acts at indie retail

Universal amnesty to aid high-street indies

Retail

By Ben Cardew

UNIVERSAL IS TO HOLD A "RETURNS AMNESTY" for UK indie retailers this month, allowing them to exchange unsold stock for more attractive titles.

The offer will apply to any of the 100-odd high-street indie stores that currently deal with Universal Music. As of today (Monday) they will be able to exchange unsold stock from Universal artists for releases they believe will sell faster, such as albums from Florence + The Machine's Lungs and Mumford and Sons' Sign No More. The initiative runs until the end of February.

"We had a strong year with the indies last year; they are hugely important to us particularly as we look to break even more UK-signed new artists," explains Universal managing director commercial division Brian Rose.



Fancy a change? Hot Universal act Mumford and Sons

"We want to build on the momentum we have with our indie retail partners. We know the market is tough and we asked them how we could help and this is what they asked us to do."

"It has been something we have been talking to Universal about for some time," adds Entertainment Retailers Association director general Kim Bayley. "Both sides felt it

was something that would help the indies, particularly as stock seems to move more slowly these days. It is Universal's way of helping the indies through difficult times.

"It should really help, partly because the single complaint we get most from indies is that it is harder to move a big amount of stock."

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Sony turns to higher education



SONY MUSIC HAS HIT ON A NOVEL WAY to turn its Kensington HQ into a hive of creativity that will celebrate its heritage by hiring art students to redesign the building's interior.

The company moved into the luxurious west London offices in August 2008 but the warehouse-style layout and acres of white walls mean it has struggled to convey a strong personality to mark it out from any other media conglomerate.

To overcome this, Sony VP industry relations Emma Pike

says the company has briefed around 200 students from the prestigious Central Saint Martins College of Art and Design to come up with ideas that will help define the space as a music company and also "celebrate the incredible past and present of Sony".

She adds, "We want people to know immediately they walk into the offices that this is home to Elvis, Bob Dylan, Bruce Springsteen and a host of newer artists. We want our offices to live and breathe Sony's music

past and present and we decided to enlist Central Saint Martins to help us do that."

After touring the building's reception area, cafeteria and offices the students have been given free rein to produce a range of work from installations to collages. "This is a fabulous way of engaging the students' creativity and ideas," adds Pike, who has already given some feedback on the 100-plus different projects being worked on by the students. "We got the students in to look at their canvases and have seen some early sketches. We have been bowled over by the response with more than 200 students getting involved. We have given them a wide brief and a large blank canvas and we are really looking forward to seeing what they come up with."

A show featuring all of these ideas will open at Central Saint Martins on February 17 after which Pike and her colleagues will begin to whittle down the projects to create a shortlist of designs. A decision on the final interior design for Sony will be made in March.

Debating time at a premium for Licensing Act and two-in-the-bar proposal

Time tight as Live Music Bill reaches crucial third reading

Legislation

By Robert Ashton

LORD CLEMENT-JONES'S LIVE MUSIC BILL faces a crucial stage this week if it is to make its way into law and "address the shortcomings of the Government's approach to live music".

The Bill, which proposes a Licensing Act exemption for venues hosting music for 200 or fewer people and reinstating the two-in-the-bar rule, reached the committee stage in the Lords last week.

No changes or amendments were suggested and the Bill, which has the full backing of UK Music and the Musicians' Union but crucially not the Government, will now go directly to a third reading tomorrow (Tuesday). A spokeswoman for the Lib Dem peer says Tuesday will be a critical day for the Bill because it needs another MP to pick it up and "push for it to get airtime". This is

because it is a Private Members Bill and needs another sponsor to get it debating time.

"This is the issue in both Houses [Commons and Lords] at the moment. We are incredibly short of debating time," she says. "We need another MP to pick it up and go to see the Government whip's office to schedule some debating time."

With Parliament rising before Easter and a range of other Bills, including the massive Digital Economy Bill occupying MPs' time, that means there is precious little time available for Clement-Jones's Bill to get a hearing.

The Bill does have a lot of cross-party support, but the spokeswoman adds that many of Clement-Jones' party colleagues, such as Shadow Secretary of State for Culture, Media and Sport Don Foster are already knee-deep with other Bills and are also taking time out to return to their constituencies to prepare for the election, strongly

rumoured to be on May 6. "It is crucial, this is a big point in the Bill and the more coverage we have now I think might encourage another MP to come forward," she adds.

UK Music CEO Feargal Sharkey says, "We are hugely encouraged by the progress of Lord Clement-Jones's Bill. This thrust to cut Licensing Act bureaucracy would have a hugely positive impact on the music industry. Rather than consulting on this issue again, perhaps Government should cut to the quick and support the example set by the Lords."

If the Bill does not gain traction in this third reading and falls by the wayside, the Lib Dems say Clement-Jones will have to restart the whole process when a new Government comes into power.

At the second reading of the Bill at the end of last month Lord Clement-Jones said that live music "involves nurturing creativity and allowing individuals to develop their

talents to the full".

He added, "The Government's policy towards live music as underlined by the Licensing Act 2003 has consistently opposed these core values by instead creating a bureaucratic minefield which has stifled creativity and prohibited innocent and innocuous live music events taking place and artists being able to perform."

He added that he believed his Live Bill would "address the shortcomings of the Government's approach to live music".

On New Year's Eve, the Government announced its own surprise intervention when it suggested a three-month consultation on its own proposals to exempt venues with audiences of below 100.

But because this consultation will not end until April, insiders suggest this has even less chance of making it into legislation than Clement-Jones's Bill.

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Ronson booked for Ibiza summit keynote

THE INTERNATIONAL MUSIC SUMMIT has pulled off a coup in its third year by persuading producer Mark Ronson to star in the keynote interview this spring.

The DJ and artist will be joined in Ibiza by a stellar cast of supporting acts, including recent Grammy Award winner David Guetta, Radio 1 DJ Annie Mac, Sasha, Erick Morillo, Arthur Baker and veteran producer Robin Millar.

Representatives of some of the world's biggest music and music-related brands are also taking part, with Sprite/Coca-Cola Group international creative director of brand Frank Mertens and Ministry of Sound Germany/Motor FM owner Konrad Von Loeheisen booked to appear.

IMS founder and partner Ben Turner says he has been "overwhelmed" by approaches from artists to be involved. "It's a great testament to our first two years. Watch out for more special names to follow," he says.

IMS founder Pete Tong



Summer signing: Mark Ronson

adds that this year IMS will push for the "most vital" and engaging debates on all the key topics of the day.

Thus Guetta appears on a panel called Big Dog DJs: F*** You We're Famous alongside Erick Morillo from Subliminal Records.

In Meet The Future, Annie Mac will outline her vision for electronic music alongside Pedro Winter aka Busy P, former manager of Daft Punk and boss of Ed Banger Records.

In another panel USA Today: Boom Boom Now!, IMS has assembled some of those responsible for dance music's recent success in the States, including Patrick Moxey from Ultra Records and original American dance architect and New Order collaborator Arthur Baker.

The event takes place at the Ibiza Gran Hotel from May 26-28.

Digital Bill MP hits the road to glean opinion

BUSINESS SELECT COMMITTEE MEMBER MP BRIAN BINLEY visited Union Square Music last week to gain a hands-on insight into how the Digital Economy Bill might affect a medium-sized music business, as the Bill staggers toward its seventh sitting at the committee stage tomorrow (Tuesday).

Under the stewardship of the BPI, the MP for Northampton South discussed the workings of Union Square with managing director Peter Stack and the potential impact of the proposed Bill.

"I was delighted to visit Union Square Music as part of my preparation for the Digital Economy Bill coming back to the House of Commons for its second reading," enthuses Binley, who adds he found the visit "extremely useful".

"It is vital to obtain the views and opinions of industry in considering how I can help them with effective legislation to solve the issue of piracy through the Digital Economy Bill," he adds.



Delighted: Brian Binley MP

he wanted to get some context of how it is affecting businesses and how if it goes unchecked the problems and damage it will cause."

Stack says that a key area of discussion was the matter of ISP responsibility and the distribution of the costs involved in the proposed measures to tackle online piracy.

"There is going to be a cost involved and that has not been fully addressed yet in the Digital Economy Bill," says Stack. "There is talk about costs being split and the rights holders having to pay the lion's share of the cost of notification of the infringers - that is something that is going to need looking at."

BPI director of independent member services Julian Wall, who helped orchestrate the visit, is looking to arrange a number of similar exercises in order to "spread the message and further understanding".

Midem news in brief

- **Sony Music** reported a strong set of results for its third fiscal quarter of 2009, with sales and profits both up thanks in part to Susan Boyle's success. The major said sales at its music arm - which includes Sony Music Entertainment, Sony Music Entertainment Japan and a 50% stake in Sony/ATV - increased 2.0% year-on-year to 1.635bn¥ (€1.2bn) in the quarter to December 31, 2009 as a result of strong sales of key releases. Operating income increased 8.2% to 231bn¥ (€161m) reflecting both higher sales and a cut in overheads.
- The slow progress of the **Digital Economy Bill** has been dealt another blow after creative industries minister Sir Simon announced he is standing down as an MP.



- **Jon Boden** (pictured) was declared folk singer of the year at the **Radio 2 Folk Awards** last week. Nanci Griffith and Dick Gaughan received lifetime achievement awards at the event.
- **Michael Eavis** has revealed Steve Wonder will headline **Glastonbury** this year, alongside Muse and U2.
- The **Intellectual Property Office** is following up on its promise to clarify and clean up contracts between artists and record companies by appointing a team to "ensure artists don't sign everything away when they are young".

- **PPL** hopes to hear that last year's Copyright Tribunal decision relating to the rates for playing music on TVs and radios in pubs, restaurants and cafés has been overturned after visiting the Royal Courts of Justice to appeal its case.

- An Australian court ruled last week that **Men at Work** were guilty of plagiarising Girl Guides' song Kookaburra Sits in the Old Gum Tree in their 1983 hit Down Under.

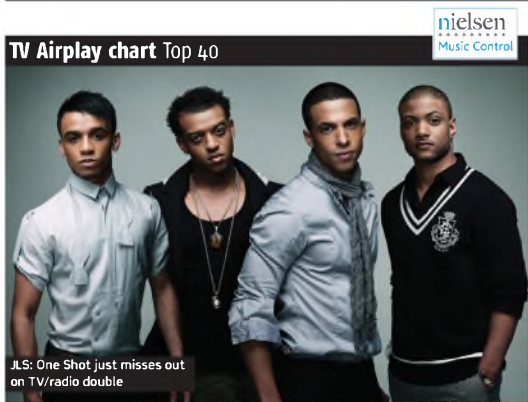
- Merchandising giant **Bravado** has signed Rihanna, Mariah Carey, Alicia Keys and Whitney Houston to its roster and is creating products in support of their recent albums and tours.

- **Jay Sean** has followed his historic number one last year on the Billboard Hot 100 by claiming four nominations in the British Asian Music Awards. Sean has been shortlisted for best male act, best urban act, best video and best album at the event, which is being staged in London on March 11.

- London will have an improved **digital radio signal** later this year after Digital Radio UK revealed plans to install new transmitters across the capital.

- UK indie label **Fierce Panda** is marking its 16th anniversary by reviving the six-track compilation EP format which tracked a regular part of its early release schedules.

News media



JLS: One Shot just misses out on TV/radio double

This Week	Rank	Artist	Title	Label	Plays
1	1	JLS	One Shot	Epic	522
2	2	IYAZ	Replay	Island/Response	466
3	3	ALEXANDRA BURKE	Broken Heels	Syco	459
4	17	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope	442
5	4	LADY GAGA	Bad Romance	Interscope	438
6	8	JAY SEAN FEAT. SEAN PAUL AND LIL DON	Do You Remember	Cash Money	405
7	7	OWL CITY	Fireflies	Island	390
8	5	JAY-Z FEAT. MR HUDSON	Young Forever	Roc-A-Fella	390
9	6	SUGABABES	Wear My Kiss	Island	330
10	16	GLEE CAST	Don't Stop Believin'	Epic	324
11	10	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data	321
12	19	PITBULL FEAT. AKON	Shut It Down	Island	307
13	15	EXAMPLE	Won't Go Quietly	Data	307
14	12	3OH3 FEAT. KATY PERRY	Starstrukk	Asylum/Photo Finish	303
15	13	KESHA	Tik Tok	RCA	298
16	18	N-DUBZ FT MR HUDSON	Playing With Fire	A&M/Warner Bros	294
17	9	THE SATURDAYS	Ego	Fascination/Geffen	294
18	20	PLAN B	Stay Too Long	679/Atlantic	287
19	24	JASON DERULO	In My Head	Warner Brothers	282
20	14	BLACK EYED PEAS	Meet Me Halfway	Interscope	281
21	NEW	MCLEAN	My Name	Asylum	254
22	21	RIHANNA FEAT. YOUNG JEEZY	Hard	Def Jam	243
23	30	TIMIE TEMPAH	Pass Out	Parlophone	240
24	11	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Island	234
25	NEW	MARINA AND THE DIAMONDS	Hollywood	679	233
26	31	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope	211
27	23	WILEY FEAT. CHEW FU	Take That	Island	209
28	21	CHERYL COLE FEAT. WILL I AM	3 Words	Fascination	202
29	25	JUSTIN BIEBER	One Time	Def Jam	201
30	NEW	MUSE	Resistance	Helium 3/Warner Bros	200
31	33	LEMAR	The Way Love Goes	Epic	189
32	38	YOUNG MONEY	Bedrock	Island	188
33	27	FLORENCE + THE MACHINE	You Got The Love	Island	183
34	28	CALVIN HARRIS	You Used To Hold Me	Columbia	181
35	39	HOT CHIP	One Life Stand	Parlophone	175
36	NEW	ELLIE GOULDING	Starry Eyed	Polydor	174
37	NEW	BIFFY CIYRO	Many Of Horror (When We Collide)	Island/Floor	173
38	NEW	ZINC FEAT. MS DYNAMITE	Wile Out	Zanci/Essential	170
39	32	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella	169
40	37	GABRIELLA CIMI	On A Mission	Island	165

TV Airplay chart based on 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: 4Music, Bliss, Channel 4, Chart Show TV, Clubland TV, E4, Flaunt, Flava, Kerrang! TV, Kiss TV, Magic TV, MTV, MTV Base, MTV Dance, MTV Hits, MTV Two, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, The Vault, VH1 and Viva

TV broadcaster to air 50 Greatest Pop Videos show

Channel 4 to deliver music video verdict

Television
By Ben Cardew

THE DEBATE OVER THE BEST MUSIC PROMO OF ALL TIME will be put to bed this spring when Channel 4 airs a show counting down the 50 best music videos in a prime-time slot.

The two-hour show - 50 Greatest Pop Videos - is being produced by Box TV, C4's partner in 4Music, under the eye of executive producer Guy Carrington.

To find the 50 best videos Carrington is drawing on a number of industry experts "superbly placed and well versed in music as a whole" alongside members of the public.

Carrington has sent an email to industry execs, including a list of the 75 videos that the production team thinks merit a place on the show: this features the critically acclaimed promos for Aphex Twin's Window Licker, The Beastie Boys' Sabotage (both loved) and The Verve's Bittersweet Symphony (right).

Recipients are being invited to pick their top 20, which will then go towards forming the final top 50.



"We understand that this kind of vote could be argued endlessly, and that there might be a video you think should be on the list that isn't, but we feel that the list of 75 we have drawn up is the most comprehensive list we could have put together," says Carrington.

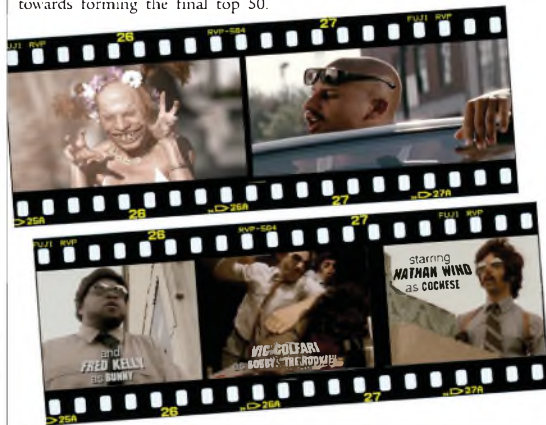
Channel 4 head of T4 and music Neil McCallum adds, "As we enter a

new decade, it felt timely to team up with Box TV to look back at some of the best music videos of the last 30 years. We're very excited to see how the contemporary artists, with their groundbreaking technology, compete with legendary videos from the Eighties and Nineties."

Previous collaborations between Channel 4 and Box TV include the 10-part series Rimmel London Presents The World's Greatest Popstar, which saw more than 100,000 people choose Beyoncé for the role.

Meanwhile, Jonathan Ross has held talks with Channel 4 over a return to the station after he leaves the BBC in July. Ross, who started his TV career at Channel 4 as the host of The Last Resort, announced in January that he was quitting the BBC, where he presents a BBC 1 Friday chat show as well as a Radio 2 show. His show Friday Night With Jonathan Ross is currently one of the few slots on mainstream TV for music. He will appear on the show this Friday.

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Media news in brief

X ● The xx's eponymous debut album has won the XFM New Music Award, beating a list of finalists that included Florence + The Machine's Lungs and Mumford & Sons' Sigh No More. The xx was selected by a panel of judges that included Carl Barat, producer John Leake, New Order's Peter Hook and Music Week news editor Ben Cardew and chaired by XFM head of music Mike Walsh. It is the third winner of the award, which recognises the best British debut album of the

year following Glasvegas' debut last year and The Enemy's We'll Live And Die In These Towns in 2008.

● The Red Bull Music Academy is hosting a show on NME Radio throughout February and March. The show goes out every weekday and Saturday night from 10pm to midnight during the Academy's time in London. It airs simultaneously on Red Bull Music Academy Radio, an online, on-demand streaming radio station at rbmaradio.com. Meanwhile DJ Samantha has left NME Radio to pursue other

goals. The station's existing daytime presenters will have their shows extended to cover her departure.

● GMG Radio has appointed former Galaxy brand managing director Martyn Healy as managing director of GMG Radio North East. Healy takes up the position on February 22 and will oversee the day-to-day running of GMG Radio across the north-east, with a focus on programming and commercial opportunities its three stations: Smooth Radio, Real Radio and Rock Radio.

...always listening

Global airplay tracking

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News media

Commercial radio enjoys strong Rajars with Global's London showing the icing on the cake

Global garners countrywide success

Radio

By Christopher Barrett

TERRY WOGAN'S LEGACY as one of radio's best-loved broadcasters was secured in the fourth Rajar book of 2009 with more than 8m listeners regularly tuning in during his final three months at the helm of Radio 2's breakfast slot.

With Wogan matching a previous best and attracting just short of 1m more listeners than Radio 1 breakfast time rival Chris Moyles, there can be no denying that the Irish-born presenter ended his 27-year tenure at the helm of the show in style.

Overall, though, it was not champagne all around the BBC with the final Rajar survey of Q4 proving a mixed bag despite a healthy 1% annual increase in overall radio listeners to 45.96m.

While collectively BBC stations saw a modest quarterly rise in share from 55.0% to 55.2%, the Corporation's radio operations suffered a yearly drop in reach of 0.8% to 33.25m, with the reach of all five of the BBC's main national networks being down on the previous quarter.

Although Radio 1's reach was up by 1.3% on the same quarter in 2008 to hit 10.75m, it experienced a 3.1% fall on the previous quarter's 11.11m listeners. Radio 2 saw its share rise by 0.7% year-on-year to 16.5% only to see its reach decline on the previous quarter by 1.1% to 13.47m.

Radio 1 and 1Xtra deputy controller Ben Cooper says he was "erstwhile" when he saw the figures. "If you are changing more than 50% of a radio schedule, to have a year-on-year increase in numbers is an incredible achievement," he says.

The last survey of 2009 also reported that the total audience tuning in via DAB, digital TV and the internet fell in the final quarter to 20.9% of all listening, down from 21.1% during the previous quarter.

Despite the year-on-year figures showing that overall digital listening was actually up 5% in terms of reach to 17.1m, the quarterly slump emphasises the extent of the challenge facing the industry if it is to achieve the 2015 digital switchover proposed in the digital economy bill.

For Bauer the final book of 2009 saw all its digital stations experience major quarterly falls in their reach with Heart's dropping by 28.3%, The Hits by 12.2%, Q Radio suffering an 18.9% slump and Smash Hits seeing a 10.7% drop in listeners.

Global Radio director of broadcasting Richard Park is adamant that a clear message illustrating the benefits of digital

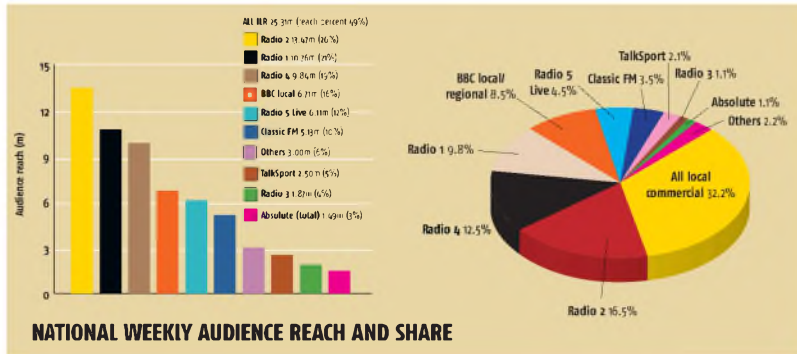


Capital gains: Johnny Vaughan and Lisa Snowdon were just one part of Global's Q4 success

broadcasting needs to be presented to the public.

"If you get out there and position, explain and cajole, if it is the right thing ultimately it will be adopted," says Park, who believes that the majority of the radio industry is focused on working together to make that happen.

One of the strongest performances from a digital-only station came from BBC 6 Music which enjoyed an annual hike in reach of



12.3% to 695,000. BBC Radio 2 and 6 Music controller Bob Shennan says, "The continuing growth of 6 Music displays that the appetite for the network continues to blossom."

While commercial radio listening as a whole was up 0.5% both annually and on the previous quarter to 33.37m listeners during Q4 2009, it also enjoyed a modest rise in share from 42.4% in Q3 to end the year with 42.6% of all radio listeners.

Commercial radio enjoyed a

strong quarter when it came to local stations with an annual and quarterly rise in listeners to achieve a weekly audience of 25.30m during the final book of 2009, compared to an 8.86m reach for local and regional BBC stations during the same period.

"The figures for local commercial radio highlight that it is at the top of its game and delighting its audience," says RadioCentre chief executive Andrew Harrison whose enthusiasm has also been bolstered by news of

healthy advertising revenue increases during quarter four, which he says have been maintained into 2010.

One of the real stars of the last book, in terms of commercial radio operators, proved to be Global.

The 33-station Heart Network added more than 300,000 listeners during the year, a 4.6% hike in reach to 7.26m, while Global's AM and digital Gold Network enjoyed a 0.8% rise on the quarter and a staggering 22.1% annual increase in reach to hit 1.22m listeners during Q4.

Other highlights saw a quarterly uplift of 2.1% in total listening hours at Absolute Radio despite its 5.9% quarterly slump in reach to 1.49m. In a move aimed at reversing that slide Absolute is launching a marketing campaign with a creative promoting the station's new breakfast offering, featuring Christian O'Connell, Frank Skinner and Dave Gorman.

But Absolute Radio chief operating officer Clive Dickens is satisfied with the Q4 performance. "Reach is about awareness and we will be back into driving that this quarter. Q4 was very competitive. It wasn't our strategy to engage in awareness in quarter four, we were focused on engagement and time spent listening."

With Absolute Radio's national listening via a digital platform reaching 54%, it is the only radio group to have hit the 50% digital listening penetration target set out in the Digital Britain report.

At (G)M Radio the Smooth, Real and Rock Radio stations attracted an audience of 4.9m listeners a week during the quarter with the organisation's total share of listeners up slightly to 4.5%.

Commenting on what was undoubtedly a glowing book for Global, Park says it is down to the spirit of the business. "We are trying to entertain people, it's an old-fashioned idea but maybe it will catch on; let's put on a few great songs and enjoy ourselves."

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London Rajars Global makes gains towards city limits

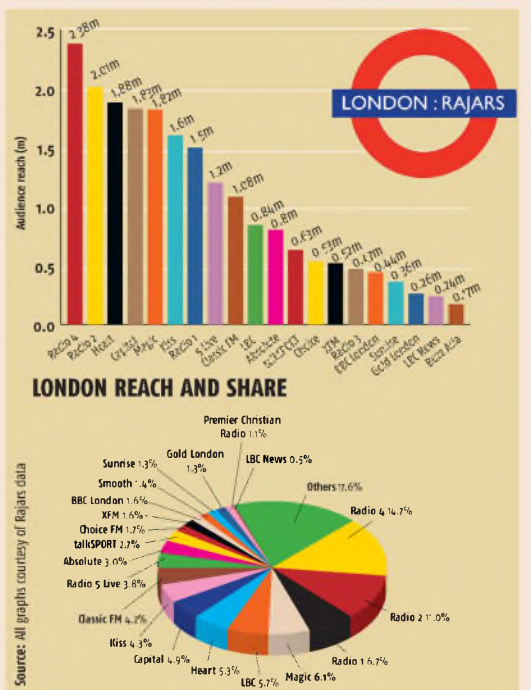
While there is some way to go before the BBC need to feel too concerned about commercial challenges to the success of Radio 4 and Radio 2 as London's most listened to stations, despite

respective quarterly falls in reach of 14.1% and 16.3%, the capital has crowned a new commercial radio king in Heart 105.2 FM.

Global's Heart 105.2 not only managed to topple Bauer's Magic 105.4 from the number one spot as London's most listened to station, but the final quarter also saw Global's Capital 95.8 jump into second place.

Heart enjoyed a 4.8% annual gain in reach while Magic's fell by 8.8%; meanwhile a resurgent Capital FM enjoyed a yearly rise in reach of 12.5% to 1.82m listeners, gaining just enough (6,000) listeners to step ahead of Magic. Capital's coupling of Johnny Vaughan and Lisa Snowdon continued to pay dividends with the duo's breakfast show once again proving London's most popular, with 1.23m listeners tuning in from 6am to 10am, an increase of almost 200,000 on the prior quarter.

Indeed while Global Radio director of broadcasting Richard Park is hailing the result as "brilliant" and says that Heart's variety of music has resonated strongly, especially among the 25-44 demographic in London, Magic programme director Pete Simmons points to the fact



that Magic remains the London commercial station with the largest share at 6.1% against Heart's 5.3%.

"It's very close, but we are the number one station on share and

hours and that's a measure of listener satisfaction," says Simmons. "Share of audience for us is commercially important because we sell our advertising on share."

News digital

Music Week tries out the latest high-profile mobile music app to hit the market

We7 on the iPhone – the first review

Apps

By Eamonn Forde

MUSIC WEEK HAS BEEN GIVEN exclusive access to We7's app for the iPhone ahead of the launch of its planned premium service that includes mobile portability and the ability to cache songs on devices.

At £4.99 a month, the We7 Premium service offers unlimited ad-free streaming to PC, while the Premium Plus service, at £9.99, adds in connected devices such as the iPhone.

This makes it quite different to the service to which it will inevitably be compared – Spotify's single-tier premium model. For £9.99 a month, Spotify users get ad-free streaming at 320kbps, exclusives, the ability to cache on a laptop and the mobile app. The We7 offering takes a tiered approach and prices accordingly.

In terms of functionality, the app is slick and easy to navigate. It will be free to download but can only be activated with a paying subscriber's username and password.

The actual player tab acts as the default homepage and positions the artwork in the top left corner, the player buttons in the top right corner and then the tracks in the playlist below that (see picture). As with the Spotify app, the iPhone will not let you use other apps while

playing music in the background on the We7 app. This is something that Apple, rather than the developers or labels, insists on.

A number of functions that users will be familiar with on other music-based apps are absent from the current version of the We7 app, but may be added later. The main absence is that the user cannot swipe to any point in a song as it plays – only pause, play the track again or skip to the previous or subsequent song in the playlist. The shuffle button is held in the settings menu and does not currently have an on-screen shortcut.

Mapping the playlists on the desktop version, playlists can be synced over Wi-Fi and 3G as well as tracks being added or deleted remotely on the device. The number of cached tracks that can be stored locally is only limited by the available hard drive space on the device itself. The update button automatically

refreshes any playlists that change regularly, such as the Top 40. All tracks play at 192kbps.

When searching by artist or albums, there is a "top tracks" option which automatically generates the most popular tracks in that album or from that artist based on cumulative plays on the We7 site.

We7 CTO Gareth Reakes says, "On our site, there are two forms of search – popularity-based and full search. That's what we do on the app. It's like a live feed of the top tracks on the site."

With more than 60% of We7 users under the age of 21, upselling a two-tier premium package will be a challenge. "Whether those people will pay anything for a music service is a big challenge for everyone," admits We7 SVP of digital music Clive Gardiner. "But we believe in making different options available."

The app has been sent to Apple's App Store and is awaiting approval, a process that could take several weeks. An app for Google Android is also being finalised and another for BlackBerry is in early development.

"We see the app as just a mobile extension of the web-based service," explains Reakes. "We treat the website as wholly interactive, offering ticket sales, merchandise, favourite artists, recommendations, radio and so on. The app is like a cut down version of that, which just fulfils your needs on the move."

There is a lot of activity around mobile apps currently, with Napster planning an app launch this year and Pandora in the US reporting that more than half of new users last year came via the mobile platform. Labels are increasingly looking to mobile subscriptions as a way to bring stability to the market and increasing per-user spend.

"There has been tremendous progress here and for some of the features we have on our app we'd not have got licences for them even two years ago," says Gardiner. "It may be the case that labels want everything behind the premium wall. In realistic terms, it will take us time to build the subscription numbers that would warrant that."

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'Artists who talk to fans have the advantage'



DIRECT-TO-FAN MARKETING, MANAGEMENT AND DISTRIBUTION PLATFORM TOPSPIN recently opened a European office. We talk to the company's CEO Ian Rogers about marketing, future expansion and the challenges of building an act from the ground up.

For anyone not familiar with Topspin, explain what you do.

Fundamentally we are trying to be for digital marketing what Pro Tools was for digital audio production. It's

a software toolset that helps people do digital marketing. For a digital marketer, there are things they do every day to get their job done so Topspin is looking to automate a lot of that. We also add software, intelligence and analytics to all that. **What do you do differently?**

Topspin is the only software that connects the marketing of music with the fulfilment of music. It covers everything you need to do in order to market your record – such as managing content, creating and placing offers online, dealing with fan interest coming in from those offers and getting the analytics to understand how all of your activities are working.

How do you keep a constant dialogue with fans without bombarding them with sales messages?

In the old days, marketing and reaching fans was more expensive so you did it less frequently. As regards overloading them, when we ask fans if they want to hear from their favourite artists more or hear from them less, they invariably say more. It

takes a lot of personal time and attention to manage this segment of your fanbase. The artists who really know how to talk to their fans and cultivate that relationship have a distinct advantage today.

How does your business model work?

Artists can come and go as they please. Our model is a revenue share, much like a retail model. Much as iTunes takes 30% on its App Store, we take 15%. It increases the wholesale value, increases the revenue per transaction and gives the artist ownership of the fan. We only take a percentage of revenue on transactions that happen through Topspin.

Why launch in the UK?

We've found that UK artists and managers are incredibly savvy to the kinds of things that we are doing. It's a smaller market and evolution happens faster in the UK. People are moving to direct-to-fan models really quickly.

Do you have plans to move into Asia?

We are talking to some people about

doing a test in Japan with a few artists. We'd love to do the same in China. But it is still an unfavourable market in terms of paid music. Our main focus at the moment is the UK and everything else from there is opportunistic. A number of film companies, particularly independents, are using Topspin so there's expansion happening there, too.

You deal with artists at a certain level such as Beck and the Beastie Boys. Can you build an act from the ground up?

You can absolutely use Topspin to build a band from the ground up – as long as your expectations are reasonable. We have a few hundred artists and we'd like to put 1,000 artists on Topspin this year, but we feel the entire market for what we do is around 50,000 artists. We are not looking to expand to having hundreds of thousands of acts. Anyone who is going to make at least \$5,000 a year on the Topspin platform is a great customer for us. So it's not just top-tier artists we've had lots of prior investment.

Digital news in brief

- Australian industry body **ARIA** reports digital music sales grew 46% to a value of \$79.2m (€43.9m), accounting for 7.5% of all albums sold in the country.
- **Spotify** has improved its artist discovery feature by adding a "related artist" tab to its player. Meanwhile, founder Daniel Ek has suggested that the service's US launch could happen within the next two months.
- **US web-based radio listening** now attracts 60m listeners a week and is predicted to rise to 77m by 2015 according to Bridge Ratings.
- Web-based Guitar Hero style game **JamLegend** now has more than 1m users.
- Taipei-based music streaming company **KKBOX** says it has more than 200,000 paying users in Taiwan and Hong Kong for its PC and mobile service and is planning a US launch.
- Digital retailer **eMusic** has built an integrator with Facebook Connect, enabling users to share their eMusic purchasing and browsing activity on their Facebook account.
- **Juniper Research** has forecast mobile ticketing of all types will grow from 2bn tickets delivered to handsets this year to 15bn by 2014. By then Europe will have surpassed the Far East to be the world's biggest mobile ticketing market.
- The Office of Fair Trading has called for the **proposed merger of Orange and T-Mobile** to be assessed by UK regulators rather than EU ones.
- Ad-supported music service **Guvera** has launched in beta in Australia. Some 40 sponsors are already signed up including Pepsi, McDonald's and Harley Davidson.
- **Nokia** has confirmed it is now delivering more than 1m app downloads a day through its Ovi Store.
- **O2** says it has more than 2m iPhone customers in the UK.
- Personalised radio service **Slacker** has raised \$2m (£1.27m) in a new round of funding.

New services

- **TubeMyStuff** a cloud-based service that allows users streaming access to their music collections on their PC or laptop from their iPhone.
- **iSeeVid.com** organises music videos from YouTube on its own site. It offers genre-based channels as well as tabs covering the latest and most popular tracks.

Apps round-up

- **Music Manager Lite (iPhone - free)** sits on top of iTunes in an iPhone and adds new controls and play functions. Allows playlist creation and editing as well as bundling in a lyrics option.
- **More Cowbell - Shake It! (iPhone - free)** the latest in a long line of wordlessly portable instrument apps, this turns the user's phone into a cowbell when shaken.

News live

Compensation plans for wavelength sell-off keen to be finalised before General Election

Spectrum change hits interference

Equipment

By Gordon Masson

CAMPAIGNERS LOOKING TO SECURE GOVERNMENT COMPENSATION to replace wireless equipment rendered useless by the impending radio spectrum sell-off are hoping that a decision is made before the General Election is officially announced.

The live entertainment industry, alongside fields such as news gathering and those involving the use of radio mics, will be forced to replace existing equipment when the Government switches off the radio frequency channels 61-69 as early as in 2012.

The potential cost to the industry is enormous, with conservative estimates of £100m to replace equipment. As a result, industry campaigns such as Save Our Sound

have submitted proposals for Government-funded compensation to assist in the switchover plans.

"Unfortunately, we are still waiting on a decision on funding from the Department of Business, Innovation and Skills [BIS]," says Save Our Sound's John Steven. "But until a decision is made the industry is in a state of limbo; manufacturers are not selling any products, rental companies are not buying any products and the overall uncertainty is causing real hardship for many thousands of people at a time when financial pressures are already affecting everyone."

Steven is also concerned that the whole issue of compensation may be lost entirely if a decision is not made before a General Election – thought to be scheduled for May 6 – is called.

BIS does not hold out hope that a decision will be made soon. "At

the moment the issue is with Ofcom so that they can look at the various criteria and provide us with advice," says a Government spokeswoman. "Once we hear back from Ofcom, then we'll make a decision as soon as possible."

There is no specific timetable for that to happen, but the spokeswoman adds that BIS "do see it as an important matter".

Steven says, "The funding issue is just one element of a whole process caused by the switchover. It has been going on for such a long time now and we really need to see some light at the end of the tunnel."

He adds it is only morally right that a small percentage of the money that will be made by selling channels 61-69 is made available to properly compensate those whose livelihoods will be affected as a result of the changes.

Steven says, "We're not asking

for anything unreasonable. The live industry in the UK is doing very well. Surely it's in the interests of everyone that we do what needs to be done in order for it to stay that way."

But while that battle continues, Steven warns there could be an even bigger hazard for the live industry on the horizon: cognitive radio devices.

He adds that cognitive devices are planned to be deployed in the same interleaved spectrum as radio microphones and are being developed by companies such as Microsoft and Dell. However, there is widespread confusion about what these devices are and how they will be used.

An Ofcom consultation is studying cognitive devices at the moment – Digital Dividend: Geolocation for Cognitive Access – but this consultation document is

unclear on what the technology actually is.

The report states, "It is anticipated that cognitive devices will generally be operated by users at street level in a similar manner to mobile phones although until the applications that cognitive devices are used for becomes clear this cannot be fully understood."

Indeed, Steven says he "struggles" to understand why Ofcom appears to be so supportive of cognitive devices and adds, "This has to be the most bizarre extract from any consultation I have ever read. But the interference these devices might cause the live sector is huge, so in theory cognitive radio could be a far bigger threat to the industry than the loss of our current channels."

The Geolocation for Cognitive Access consultation closes tomorrow (Tuesday).
gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
116,640	YES HMV Hammersmith Apollo, London	3,380	JA Entertainment
114,675	ALICE IN CHAINS HMV Forum	4,587	Kilimanjaro Live Ltd
82,107	OCEAN COLOUR SCENE Oz Shepherds Bush Empire	3,560	JA Entertainment
724,05	HERE COME THE GIRLS Usher Hall, Edinburgh	2,063	DF Concerts
58,943	YES Birmingham Symphony Hall	1,800	JA Entertainment
47,335	YES Usher Hall, Edinburgh	1,613	JA Entertainment
42,310	YES Newcastle City Hall	1,382	JA Entertainment
30400	RISE AGAINST Barrowland, Glasgow	1,900	DF Concerts
16,250	LA ROUX Oz ABC, Glasgow	1,250	DF Concerts
15,862	TEGAN & SARA Picture House, Edinburgh	1,131	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 15-21, 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	gross
1	1	LADY GAGA	1.2
2	3	BLACK EYED PEAS	24
3	4	JLS	31
4	2	X FACTOR FINALISTS	29
5	5	ROD STEWART	18
6	3	BON JOVI	10
7	7	WESTLIFE	18
8	8	ALICIA KEYS	5
9	14	RIHANNA	11
10	17	JOHN MAYER	5
11	10	LEONA LEWIS	13
12	NEW	FLORENCE + THE MACHINE	6
13	23	DEPECHE MODE	2
14	14	NE-YO	3
15	22	PINK	8
16	5	MICHAEL BUBLE	6
17	24	VAMPIRE WEEKEND	10
18	11	MUSE	6
19	20	RAMMSTEIN	4
20	12	STEREOPHONICS	10

tixdaq.com Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	1	JLS
2	NEW	FLORENCE + THE MACHINE
3	2	LADY GAGA
4	19	BLACK EYED PEAS
5	3	MICHAEL BUBLE
6	NEW	ALICIA KEYS
8	5	STEREOPHONICS
9	4	PAOLO NUTINI
10	10	MUSE
11	NEW	PINK
12	14	ROD STEWART
13	7	BIFFY CLYRO
14	NEW	CROWDED HOUSE
15	NEW	N-DUBZ
16	NEW	JOHN MAYER
17	15	THE PRODIGY
18	NEW	GREEN DAY
19	NEW	RIHANNA
20	18	ANDREA BOCELLI

Experian Hitwise



Synergies: HMV's recent forays with Take That and La Roux will be bolstered by Mama's live muscle

MAMA GROUP'S INTERESTS in artist management, venues and festivals will be used by new owner HMV Group as a catalyst in its strategy to transform the business.

HMV last week became the controlling shareholder at Mama following its £46m takeover bid, firming up on a previous joint venture the retailer had forged with Mama to run its Mean Fiddler-owned venues chain.

HMV declined to comment on its plans for the group, with CEO Simon Fox saying he wants to take time to understand the business. A source says, "For some time now it has been HMV's intention to move away from its image as a one-dimensional retailer on the high

street toward becoming an entertainment hub. The acquisition of Mama Group underlines that strategy."

HMV already jointly owned such venues as the HMV Forum, Jazz Café and HMV Hammersmith Apollo, but the takeover also adds such clubs as the Barfly network as well as the Lovebox Weekender festival, music magazines and artist management divisions which look after the likes of White Lies, Franz Ferdinand and Kaiser Chiefs among others.

Quite how Fox will leverage those assets to add to HMV's consumer side remains to be seen, but HMV operates a ticketing business and has utilised its venues for

some notable promotional campaigns already. This included free tickets to a gig at the HMV Forum for select La Roux fans who pre-ordered the album through HMV and a similar offer for those who pre-ordered Take That's live CD being invited to the band's launch party at the HMV Hammersmith Apollo.

"There are a lot of synergies with Mama that HMV will be working to make the most of," says a company insider. "Chief among those will be how HMV can use the various Mama divisions to improve the way in which artists and music can be promoted."

News publishing

Journey, Glee Cast and Alicia Keys make IQ's year

IQ gains high-achiever rating in sales charts

Charts

By Chas de Whalley

VETERAN ADMINISTRATION
SPECIALIST IQ Music is enjoying the best period in its 25-year history thanks to the sustained chart successes of two versions of Don't Stop Believin' and Empire State Of Mind alongside a hit from Girls Can't Catch.

Journey's original recording of Don't Stop Believin', whose publishing is shared by IQ and Sony/ATV, and a cover by Glee Cast were both yesterday (Sunday) expected to remain in the Top 10 of the UK singles chart, as was Alicia Keys' Empire State Of Mind Part II.

Alongside Keys' hit, which is published by IQ, EMI and Global Talent, Jay-Z's version of Empire State Of Mind featuring Keys was also due to continue its lengthy Top 40 run, having already sold around 450,000 units. Furthering the IQ success story, Fascination/Polydor act Girls Can't Catch's second single Echo, published with Sony/ATV, last month became a Top 20 hit.

"We simply can't recall when we last had five records in the top 50 like we have done for the last three weeks," says IQ Music director Kathie Iqbal. "For a quiet little company like us it's been quite exciting."

IQ Music and its non-MCPS subsidiary Jubilee Music controls its 75% of Don't Stop Believin' - as well as the bulk of Journey's catalogue -



Journey: the veteran US rock band have helped IQ's assault on the UK charts

through a series of 2002-dated deals with LA-based Wixen Music through which they also have UK/Eire rights to other classic US rock acts such as Neil Young, The Doors, Jackson Browne and Cheap Trick. The song stalled outside the UK top 50 when it was first released in 1982 but in its current, predominantly online format peaked at number six the same week as the Glee Cast cover - which was subsequently held off the top by Owl City a fortnight ago - entered at number five.

Both the Empire State Of Mind recordings feature samples from an IQ Music-controlled Sugar Hill Music title, Love On A Two Way Street - a top three US hit for R&B vocal group The Moments in 1970. Echo on the other hand is one of the latest offerings from Frontline Music, a new entity formed by Seventies hitmaker Barty Blue which joins other independent UK publishers such as Cocking Vinyl Music, P&P Songs and Ace Records'

Reckin Music to whom IQ provides full back-office services.

These 2010 hits come only weeks after IQ scored a shock Christmas number one when Rage Against The Machine's Killing In The Name kept The X Factor's Jay McElderry from the top spot. But, according to Iqbal, IQ very nearly had the Christmas number two as well.

"Simon Cowell's original plan was for McElderry to release Don't Stop Believin' as his first single because he'd sung it so well during the competition," she explains.

"Sue were very keen to use Don't Stop Believin' as the X Factor winner's first single, but Journey refused to approve the version sent to us because they didn't like the chorus coming in so early. But if they had cleared it then Don't Stop Believin' would have been the song Rage Against The Machine was up against and, whoever won, the odds are we'd have had the top two chart positions that week."

c.dewhalley@btopenworld.com

SONGS FOR YOU, FOOD FOR ME



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

Pos. SONG / Artist / Writer / Publisher

- 1 NOTHING EVER HURT LIKE YOU James Morrison / Barry, Jaylor, Colchpole / Sony/ATV, Universal
- 2 RED Daniel Merriweather / Ghost, Dench, McElderman / EMI, Kobalt, Red Ink
- 3 RELEASE ME Agnes Harmsen, Vaughn, Carlsson / Kobalt, EMI
- 4 NEVER FORGET YOU Noisettes / Shoniva, Smith, Morrison, Fcbworth, Astasio / Universal, Warner/Chappell
- 5 SAID IT ALL TAKE THAT / Barlow, Donald, Owen, Robson, Orange / EMI / Sony/ATV, Stage Three, Universal
- 6 COMING UP EASY Paolo Nutini / Kenbrook, Nutini / Warner/Chappell
- 7 MAMA DO Pixie Lott / Thornalley, Haug / Universal
- 8 I'M YOURS Jason Mraz / Music Fintage
- 9 BROKEN STRINGS James Morrison / Thornleycraft, Woodford, Colchpole / Sony/ATV, Chrysalis
- 10 BEAT AGAIN JJ5 Mac, Hector / Sony/ATV, Peermusic

One of the paradoxes of pop is how sad songs can make us feel so good - or, in the case of this PRS For Music Top 10, get us in the mood for food. Why else would restaurateurs round the country serve up the southern-fried soul grooves of James Morrison's Nothing Ever Hurt Like You (as published by Sony/ATV and Universal) or Daniel Merriweather's sweet'n'sour ballad Red (EMI, Kobalt, Red Ink) in second place if they did not get the diners' gastric juices flowing?

Musically the chart is a mix of the melancholy and a certain sense of the traditional, which accounts for much of what is a male-dominated menu here. Indeed from the Eltonesque piano figures at the front of Take That's Said It All (jointly controlled by EMI, Sony/ATV, Stage Three and Universal) in fifth place to the more granular semi-acoustic textures of Paolo Nutini's Coming Up Easy (Warner/Chappell) and I'm Yours by Fintage's Jason Mraz, which are ranked six and eight respectively, it is hard to escape the sizeable servings of Seventies-styled soft rock on offer.

But for those who preferred to eat to the beat of more immediately contemporary sounds there was always Agnes' Kobalt and EMI co-controlled Release Me in third place closely followed by Noisettes' Never Forget You (Warner/Chappell and Universal) with Pixie Lott's effervescent Mama Do (Universal) making it three for the girls at seven.

Unsigned Redmond looking to the Stars courtesy of iPad sync

THE HIGH-PROFILE MEDIA LAUNCH of Apple's new iPad tablet computer (below) has handed unsigned UK singer-songwriter Sean Redmond an unexpected career boost, says Bucks Music Group's synchronisation manager Jonathan Tester.

An instrumental version of Redmond's track Shooting Stars features heavily in Apple's official online video campaign, which will be accessible to web visitors for the rest of the year on Apple.com.

According to Tester, the sync was secured by Lawson Higgins, senior administrator/creative at Royalty Network in New York,



Seeing Stars: Sean Redmond's career will be boosted thanks to his exposure on Apple's website

which represents Bucks' catalogue in the US.

"Lawson sent me the brief, which called for something uplifting and inspiring but with an indie sound and I pitched a

couple of tracks back," says Tester. "We got a reply within 72 hours, which was unusually quick. Sometimes these things can take weeks or you think the job has gone away because you

never hear back at all."

Redmond, who hails from Chorley in Lancashire and is a former student at the Access For Music scheme's Manchester centre, has been signed to Bucks since 2004. Last year, after building up a following on the DIY scene, the 25-year-old virtuoso guitarist released two EPs, I Bet You've Never Seen Anyone Do This Before and What Matters Most, on his own QRST label which brought him to the attention of tastemaking DJs such as Radio 1's Huw Stephens and BBC 6 Music's Tom Robinson. He also makes a guest appearance on young UK rapper Professor Green's forthcoming but as-yet-untitled Virgin Records album.

"Not only do we think Sean is very talented but he's very

dynamic and innovative," says Tester. "He's done everything from touring people's front rooms and shooting his own videos to releasing tracks online by selling bottle openers and hand-painted canvas bags with downloadable codes on them, so being part of this Apple iPad campaign is a perfect platform for him."

Shooting Stars, which is available for sale on iTunes, is the latest in a string of recent Bucks Music syncs by indie acts, including Black Daniel, The Girls, Attic Lights and A Place To Bury Strangers, which have been placed in teen TV shows such as Skins and Casting as well as computer games 2010 Winter Olympics (SEGA) and the latest version of PlayStation's Motor Storm.



News diary

ON THE WEB THIS WEEK

GOVERNMENT TO NAME TEAM TO CLEAN UP "MUDDLED" CONTRACTS

Ann Harrison: "I have represented artists young and old throughout a 25-year career in this business. There are already many protections in place against unfair or restrictive contract clauses. I am not apologetic for record labels but I am strongly against interference by Government in this way in commercial arrangements in my view more education as to what the contracts mean for artists would be of much greater benefit."

Crispin Evans: "I have worked in the publishing sector for more than 30 years and have to say that the comments made by Ann Harrison are entirely correct. This area has been fully litigated in recent years and there are considerable legislative protections. This business is fully regulated and does not need model contracts or any sort of Government involvement. It does need unscrupulous companies to behave correctly."

Life beyond The X Factor

UNEARTHED

IT IS NOT THE TYPICAL CAREER PATH for a former X Factor contestant, but for Diana Vickers the less-trodden route looks to be reaping rewards.

Having made it through to the semi-final of the competition in 2008, Vickers signed with RCA and has been quietly working away at her debut since, collaborating with an eclectic bunch of artists and writers that includes Lightspeed Champion, Ellie Goulding, Guy Sigsworth and producer of the moment Starsmith.

RCA senior A&R manager James Roberts says from day one they were intent on delivering a record that defied expectations.

"When I first met Diana I asked her to write down a list of 20 of her favourite songs and the list she came back with really opened my eyes to just how diverse her own musical awareness was; artists such as Friendly Fires, Damien Rice and The White Stripes," he says. "So we set about making more of an artist record, doing things differently to what people would expect."

Roberts says the wide-ranging cast

DIANA VICKERS



Cast list

Label RCA	Mark Murphy, RCA	Regional Radio Lynne Swindlehurst, Leo Morrison, Laura Henderson, RCA	RCA Online Louise Durham, Leo PR
Management Harry Magee, Anneka Griffiths, Modest Management	TV Annette Millar, RCA	National Press Sundraj Sreenivasan, Supersonic PR	Sales Greg Lawton, James Gillespie, Sony
National Radio		Product Manager Poppy Stanton,	

list of album collaborators came about quite organically.

"There was a real enthusiasm from the artist community from the start," he explains. "A lot of people had expressed an interest in being involved in the record. Guy Sigsworth was first on board, and from there Nenna Pallot got involved. Diana met Lightspeed Champion at a poetry reading in London and their collaboration formed from there. It was fairly natural."

Lead single *Once* boasts a more obvious behind-the-scenes songwriter line-up, with proven hitmakers Cathy Dennis and Eg White co-writing the track. Elsewhere Vickers has co-written every track on the album.

The major has already started to enjoy some early interest in the record, with *Once* receiving its first play on Radio 1's *Switch* show last Sunday, ahead of a commercial release on April 19 and Popjustice giving the album sampler a glowing review. A short tour will start on March 20 in Bristol incorporating a show at Water Rats in London on March 23.

Vickers' self-titled debut album is released on April 26.

stuart@musicweek.com

Dooley's Diary



EMI party like it's 1999... with a little financial help

YOU PROBABLY WON'T HAVE MISSED COVERAGE of the, shall we say, disappointing financial results of EMI last week. So we thought we would show evidence of happier times at the major.

Here, for example, is EMI Music CEO Elio Guetta signing David Guetta at the Grammy Awards two Sundays ago. The major held a swinging post-Grammy party at the brand new W Hollywood hotel, with guests including Guetta, Keith Urban, Norah Jones, Natasha Bedingfield, Slash, Herbie Hancock, Nicole Kidman, Russell Brand etcetera etcetera. Don't worry about the bottom line though Citigroup - EMI secured sponsorship from companies including Samsung and Xbox 360/Microsoft to pay for the bash...

Confusion reigned supreme in Merseyside last week, when a misprint in a local paper led to an announcement at the Liverpool-Bolton Premiership match that global superstar Taylor Swift would be appearing at St. Margaret Mary's Junior School in Liverpool rather than the hotly-tipped-if-not-yet-massive Taylor Bright. The poor school was inundated with calls from excited



Swiftettes from all over the UK and there was the proverbial media frenzy. All rather convenient for Taylor Bright's new single (PLUG) *Striped Socks*, isn't it? **The Pet Shop Boys surprised one lucky fan** recently by turning up on her doorstep for a quick gig, courtesy of Brits sponsor MasterCard. What we particularly love, as you can see in this picture, is the band still brought along two dancers in boxes, despite playing in someone's living room. That lucky fan, one Lorraine Sands of Twickenham, says, "When I opened the front door and saw Neil Tennant and Chris Lowe standing on my doorstep I thought I must be hallucinating!" Well quite... *Music Week* news editor Ben Cardew was part of a panel judging the **XFM New Music Award** for the best British debut album of 2009 last week, alongside such luminaries as Peter Hook, Carl Barât, Tim Burgess and The Enemy's Tom Clarke. Much as with the choice of a new Pope, the judging took place in secret, but we can exclusively reveal that **Barât is deaf in his right ear** and finds it very confusing when you turn down the offer of spare ribs from his right-hand side, Clarke is a really smart cookie and very clued up on the vagaries of the music business and talk of



Florence + The Machine can really split the room... **Hot Chip launched their new album** with an exclusive gig at Rough Trade East last Tuesday. The place was a buzz with excitement before the gig, but perhaps the backpack-wearing massive peaked too early, as when the band took to the stage they were greeted with a stony silence. Not until Ginger Chip pleaded, "come on, we've been away for a

year," did the throng muster a hearty cheer. It's enough to give the band a Chip on their shoulder... **Iron Maiden manager Rod Smallwood** recently cajoled 40

friends to join him on a gruelling 170km (that's nearly 106 miles) charity bike ride along the banks of the River Nile in aid of Norcoff Robbins Music Therapy and Childline. **The intrepid cyclists raised more than £200,000** for the good causes, including a large donation from cycling legend Lance Armstrong who also happens to be a huge Iron Maiden fan and was seen singing along at their show last year in Madison Square Garden. Pedalling their wares alongside Smallwood were music business luminaries Paul Curran, Robin Moore, Stuart Galbraith, Andrew Thompson, Barry Drinkwater,



Bill Taylor, Malcolm Blumel, Craig Jennings, John Cooney, Philip Rowley, Steve Pennington, Tony Cook, Daryl Clark, Andy Matthews, Thunder guitarist Luke Morley, Mark Fuller, Matt Ash, Mike Miller, Tahir Bashir plus Parliamentary Candidate Mike Weatherly, to name but a few. "Never was there seen such a shocking sight meandering along the Nile, but all these guys finished the ride and drank our boat dry," reports Smallwood. "The last night's celebration dinner with everyone in Arab garb was memorable and a source of blackmail for years to come!" We done to all concerned. Dooley hopes the sand has been eradicated from all the places it should not naturally be... A couple of quick questions: **which company** is working on the launch of a new label? And **which veteran record executive** is jumping ship to re-join a rival where he previously enjoyed loads of success?... Finally, it's goodbye to Sony Music head of promotions international Europe **Sharon Addison**, who has left the major after 16 years. You can contact her on sharonaddison@me.com...

X-ray Touring congratulates our **Brit Award** nominees 2010

• British Female Solo Artist •

Bat For Lashes

• British Male Solo Artist •

Robbie Williams

• Critics Choice •

Marina & The Diamonds

• Brits Album of 30 Years •

Coldplay

A Rush Of Blood To The Head

• The Brits Hits 30 •

Coldplay

Clocks

Robbie Williams (& Tom Jones)

The Full Monty Medley

Scissor Sisters

Take Your Mama

• International Female Artist •

Ladyhawke

• International Male Artist •

Eminem

• International Album •

The Black Eyed Peas

The E.N.D

• Outstanding Contribution Award •

Robbie Williams

A G F N T S

Paul Bolton | Jeff Craft | Loretta De Feo
Martin Home | Ian Huffam | Adam Saunders | Steve Strange
Scott Thomas | Amy Thomson | Mel Young

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Features

FORMATIVE YEARS

Boxed-set products enjoyed a 100% sales explosion last year as the lovingly-created deluxe format found its own niche among discerning music buyers. And with packaging, design and content an increasingly skilled art, the quality of the 'format for the fans' is set to reach new heights in 2010

Packaging

By Christopher Barrett

WHILE THE DOOMSAYERS ARE BUSY DISMISSING the future of physical music and many in the industry continue to focus on access to music rather than ownership, fans are proving increasingly willing to spend, and spend big, on physical products – just so long as they are luxurious and limited in number.

According to Official Charts Company figures, 2009 saw a yearly uplift in boxed-set sales of more than 100% to 63,533 compared to the previous year's 31,652. And while 2008 recorded a decline in boxed-set sales from 2007's 39,715, there is no denying that 2009 found the format in rude health.

"We can't get enough of them," says Rough Trade owner Nigel House. "Our customers are huge fans of boxed sets, especially if they are limited but even if the material on them has been out before."

House cites the seven-disc vinyl set of Tom Waits' Orphans collection that retailed at £150 and Light On The South Side, a double vinyl and book package of Chicago soul from the US-based Numero label, as examples of sets that the independent chain simply could



not get enough of.

"It's all about value added," he continues. "It is often about reselling material but if you do it well, with a lovingly-packaged set they will fly off the shelves."

The potential for premium packaged, highly-priced, and carefully-targeted product was starkly highlighted in September last year when The Beatles made history, yet again, as The Beatles In Mono and The Beatles (Stereo Box Set) became the most expensive releases to chart in the UK. Between them the two boxed sets claimed more than 8,000 sales on their first day of release and generated just short of £1.5m of business in the UK alone, purely from pre-orders and first-day sales.

With the Beatles sets retailing at between £170 and £200 it dramati-

"It is often about reselling material but if you do it well, with a lovingly-packaged set, they will fly off the shelves..."

**NIGEL HOUSE,
ROUGH TRADE**



cally illustrated that a significant number of consumers remain willing to pay a handsome price for music, if the product is desirable, despite the recession and the ubiquity of free music.

At Modo Productions, the company behind the packaging of numerous deluxe releases including the Stone Roses 20th Anniversary boxed set and Muse's 12-inch boxed set for The Resistance, sales manager Mike Hicks says that the company is "seeing a growth in bands and management companies self-releasing, especially through D2C (direct-to-consumer) channels where more budget can be allocated to producing deluxe packaging, that really gives the consumer a different experience to the download".

While the trend for D2C delivered boxed sets was arguably sparked by Courtyard Management and Radiohead's successful decision to partner its pay-what-you-like download initiative for In Rainbows with a deluxe boxed set available only via the act's own website.

But it is not only D2C operations that are gaining advantage because of the demand for collectable releases. Play.com music category manager for music Helen Marquis reports that the online operator is enjoying strong sales of boxed sets, some of which started off as pure D2C propositions but ended up benefiting from Play.com's extensive reach, especially during gifting periods.

Despite the recession Marquis is not at all surprised by the obvious willingness of consumers to throw money at luxury boxed sets. "It's all about being a fan. If you think about how much a football season ticket costs, people are willing to spend the money even in a recession." Marquis points to The Pixies' Minotaur Limited Edition box, which retails for around £500, as an example of fans being willing to shell out if the product is sufficiently appealing. "It looked fantastic, it weighed a ton, the book was amazing – the set was almost like a work of art," she enthuses.

Indeed The Pixies' Minotaur Limited Edition box, released via Artists In Residence in December 2009, set a new standard for a luxury, premium-packaged release

ABOVE
Kraftwerk's The Catalogue and (above left) Midlake's deluxe edition of The Courage Of Others, retailing for £75

LEFT
Flying off the shelves: David Sylvian's cloth-bound, gold-embossed double-disc limited-edition Manafon was successful enough to require a repressing

Features



ABOVE
Yes men: the Warp20 boxed set was a stunning package, retailing at around £120 and designed by the Yes studio

RIGHT
The beast of boxed sets: the 54-page art book produced by Artists In Residence as part of the Pixies' comprehensive *Minotaur - Limited Edition*

with 24-carat gold-plated CDs and five 12-inch, 180-gram virgin vinyl LPs cut from the original analogue tapes along with Blu-ray audio DVD discs.

Another example of an exquisitely-produced package is EMI's Kraftwerk *The Catalogue*, while more recently Bella Union's Midlake issued their new album *The Courage Of Others* in a limited-edition deluxe heavyweight vinyl edition including two 12-inch heavyweight vinyl discs in a gatefold sleeve together with a CD, live CD, 32-page booklet and a DVD short film directed by Jason Lee. It is retailing at £75.

But knowing the audience, the music and how to produce a package that will entice fans to part with their hard-earned cash is no easy task. Rough Trade's House points to the Warp20 (Box Set) as being particularly successful, a package that retailed at around £120 and has since seen the label sell out of its limited run.

A stunning package consisting of a 10-inch square slipcase housed in charcoal Buckram-embossed paper and a tipped-on gloss laminated cover, the Warp20 set was designed by the Yes studio with photography by Dan Holdsworth.

Having previously worked with Warp on a 10th anniversary set and known for his work on projects ranging from Microsoft's Zune player to Spiritualized's original limited-edition pill-box packaging for the album *Ladies And Gentlemen We Are Floating In Space*, Daniel Mason, the director of print and packaging consultancy Something Else, was brought in to oversee the production of the Warp20 set's packaging.

"The designer of the Warp20 set Simon Farith at Yes wanted my help to put it together, so I sourced the project in terms of materials, its construction and how it should look through to its production and even the corrugated cardboard that protected it when it was shipped out," explains Mason.

His priority was to produce a unique package by using as many different processes and materials as possible within the budget in order to make the final product covetable.

"There are a lot of what could be termed high-value specialist types of packaging available but they all seem to perform to



type and I am always interested in trying to come up with something that makes the end result more treasurable" says Mason. "I always put myself in the position of the customer and make sure that I would be willing to pay the price for it."

"We are getting requests for printing techniques going back to the days when it was more of an art. In a bizarre twist the digital download is making packaging more collectable and retro in look and feel..."

NIKI DEIGHTON, THINK TANK MEDIA

Ten years ago, Niki Deighton founded Think Tank Media with the intention of specialising in the production of premium packaging, a decision she far from regrets a decade down the line.

Far from seeing her business being negatively affected by the rise of packaging-free downloads, Deighton believes that the widespread digital consumption of music is provoking nostalgia among consumers for something tangible that they can own and cherish.

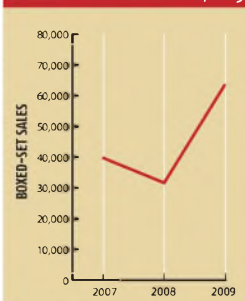
"We are getting requests

now for the printing techniques going back to letterpress screening, to the days when it was more of an art. In a bizarre twist the digital download is making packaging more collectable and retro in look, feel and production techniques," says Deighton.

She explains that a key part of the packaging production process finds Think Tank pitching ideas and marketing angles to clients in order to create a unique selling point rather than just taking a brief and making it happen.

Recent Think Tank projects have included a remarkable level of complexity whether it be David Sylvian's *Manafon* set or Paul McCartney and Youth's *The Fireman* album pack which involved the creation of numerous bespoke elements. The company had to produce a very high-quality product, in a short lead time,

Boxed set sales 2007-09



Year	Sales	+/-
2007	39,715	-26,734
2008	31,652	-8,063
2009	63,533	+31,881

Source: Official Charts Company

that included a CD tray made from 100% post-consumer-recycled plastic cups, a stainless steel tin made to represent an old battered mastering tin, a screen-printed lyric sheet and hand-applied CD cut-out fittings.

Deighton's enthusiasm for and faith in the continued demand of boxed sets is echoed over at The Box Set Company, which was set up last year with the aim of focusing purely on the premium packaging market.

"With The Box Set Company we have taken it a step forward to see how we can offer creative solutions in a cost effective way. We have belief in the boxed-set format and spent six months preparing to bring this company to market," says The Box Set Company commercial director Christian Varnava.

Born out of Sound Performance, which operates one of the few remaining disc-pressing plants in the UK, The Box Set Company began operating at the tail end of last year and Varnava believes the connection is already paying dividends.

"At Sound Performance we manufactured so many boxed sets over the years that we realised that demand warranted setting up a dedicated company," says Varnava.

"The Box Set Company is a company in its own right, but the connection [with Sound Performance] means we can offer the CDs and DVDs cost effectively. We do all the collation at Sound Performance but the sourcing of the non-disc elements are handled by the Box Set Company," he explains.

One of The Box Set Company's most recent projects was a limited-edition set of The Prodigy's *Invaders Must Die* that included six seven-inch singles pressed on orange vinyl together with a CD and DVD housed in a deluxe softpack mounted in a dye-cut foam square.

Despite the complexity of the projects Varnava insists that while the boxed sets are a high-end product with a high sales value they are not prohibitive in terms of production costs and that the company is always looking at cost-effective ways of producing the sets.

But while this seemingly recession-defying format continues to attract a growing number of managers and labels to the doors of the designers and specialist packaging operations it is, according to Play.com's Helen Marquis, vital not to take any shortcuts in terms of quality.

"Boxed sets are something that some labels have not got right, especially on some of the older projects; they can seem to have cobbled them together. They are in essence a fan proposition; it is vital to keep them loyal and not rip them off. It is about giving them that extra something."

BELOW
Boxed art: The Prodigy's *Invaders Must Die* (produced by The Box Set Company), Paul McCartney's *The Fireman* (Think Tank) and Mike Batt's *14-CD/two-DVD Music Cube*, released last December



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WHAT PRICE FREE MUSIC?

Industry confidence in ad-supported 'free' music is on the wane. But in the financially uncertain world of online music services, could a 'feels-like-free' subscription model be the way forward?

Services

FREE MUSIC - LEGAL AND ILLEGAL - MAY BE POPULAR WITH CONSUMERS but it has lost its lustre for the music industry.

The clear message coming out of this year's Midem conference was that labels are getting increasingly impatient for ad-supported business models to prove that they can make their numbers add up. Instead, the emphasis has shifted towards paid subscription models.

Why? It is a combination of a lack of confidence in the advertising market and continuing uncertainty around the question of whether free streaming services cannibalise sales more than they cannibalise piracy. Even equity stakes in streaming startups are not enough to push these concerns into the background any more - at Midem, Warner senior VP digital strategy and business development Stephen Bryan said, "I don't think we're planning to be investors going forward."

The shift can be seen most clearly in the strategy of UK music service We7, whose CEO Steve Pudham has never shirked questions about the viability of ad-supported models in the current economic climate. It is launching an ad-free streaming version of its service for £4.99 a month, adding mobile access for an extra fiver. Free, on its own, is no longer enough. But there are those who are speculating that the decision to follow Spotify into the "freemium" market was driven more by the labels' concern to start seeing some real money being generated for once rather than the company itself.

How about ad-supported downloads? You might think the model had been killed off by the collapse of SpiralFrog and the ongoing Qtrax farce. However, new startups such as Guvera and FreeAllMusic are persevering, raising funding and signing label deals. The only problem is that the advertising industry seems distinctly lukewarm.

Here is a Midem quote to consider from David Jones of Havas Worldwide and Euro RSCG Worldwide: "I don't believe the interruption models will work. The models about 'if you watch our commercial, we'll give you music for free' will fail. That's the model from 30 years ago... Today you're in an engagement model."

So, one of the world's most powerful ad agency bosses does not have any faith in ad-funded music downloads. Meanwhile, in a separate session, Pepsi's Frank Cooper III was equally dismissive: "The idea of renting space where we don't add value to the experience? That's prohibitive. That we would never do."



What brands are keen on is controlling their own free music offerings, such as Pepsi's Green Label initiative, and other examples of brands distributing music for free. However, these will inevitably be piecemeal efforts with a few tracks here and there, working well for the brand but not having a significant impact on the music industry.

Against this backdrop, it is paid subscription services that are being seen as the more appealing alternative. But that is not the unlimited download models of the kind proposed by Virgin Media and UMG last summer. MusicFish, as the service is now known, has conspicuously failed to sign the other majors up.

On a MidemNet panel characterised by the wariness of the major-label participants to say anything controversial, it was notable that both Sony and Warner criticised the unlimited downloads model. Bryan warned that it "may be appealing to voracious music consumers", while Sony executive VP global digital business Michael Paull claimed that the industry should be "solving what the consumer needs, rather than coming up with a model they're not asking for".

So if not ad-supported streaming or unlimited downloads, then what? A more hybrid model: paid, subscription-based streaming services that drive users to pay for downloads - with or without a certain number of 'free' downloads bundled into the monthly subscription, three examples being Spotify Premium, Sky Songs and MOG All Access (currently US only but with plans to launch in the UK with very strong music discovery and social elements). Virgin's MusicFish is also likely to end up in this category.

MidemNet did bring positive news on the success of these services. Spotify now has 250,000 paying subscribers in Europe, fuelled by the release of its apps for iPhone, Android and Symbian. That is a quarter of a million people paying for anywhere-access to streaming music, although CEO Daniel Ek declined to reveal any stats on how many of those are clicking through to buy downloads from Spotify's partner 7Digital.

You can argue - as Spotify has with rightsholders in the US - that the key to the success of its Premium service is the free ad-supported basic service beneath it, which got millions of music fans hooked on Spotify, ripe

for being upsold to the premium version. US service Pandora, which recently declared that it was profitable for the first time in Q4 2009, could say the same thing.

The "freemium" model is working for Pandora and Spotify, and it is working exceptionally well in other industries. Witness Facebook game Farmville, which has come onto the radar of savvy elements of the music industry in recent months - and not just because their Facebook feeds are full of friends discovering lost chickens.

But freemium does not work for everybody. The CEO of French streaming service Deezer was recently shoved aside, amid reports that customer uptake of its premium service had been disappointing. It is all about the execution, which should be reason to wince when labels are praising Spotify's success in selling premium subscriptions in Europe, while locking one of the key elements in that success - the free version - from being launched in the US.

Spotify and Pandora appear to show that free music does drive premium subscriptions, but crucially only if consumers feel they are getting their money's worth by paying. It is worth noting the gathering momentum behind reducing the friction of signing up to these subscriptions by bundling them with broadband or mobile data tariffs, as Spotify has shown with T-Mobile and 3 UK.

In that MidemNet panel, Warner's Bryan said the label was keen to take services such as Spotify into discussions with ISPs, "where you have the ability to integrate billing potentially in a feels-like-free model".

And this is the key. Consumers demonstrably love music that is free or feels like free, but are still prepared to pay for it when they see the value. Yet while it may seem obvious that combining the two - the freemium model - is what will drive most growth for the industry. Still, there are enough grey areas around these models to spook rightsholders. Dispelling those grey areas with more evidence that these services really do cannibalise piracy and/or drive more purchases will be crucial.

● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see www.musically.com



"The models about 'if you watch our commercial, we'll give you free music' will fail. That's the model from 30 years ago"

DAVID JONES, HAVAS WORLDWIDE (ABOVE)

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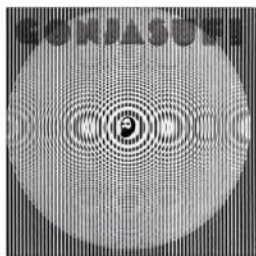
The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

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

- **First Aid Kit** I Met Up With The King (Wichita)
- **Goldfrapp** Rocket (Mute)
- **Stevie Hoang** No Coming Back (Mercury)
- **Norah Jones** Stuck (Blue Note)
- **Beverley Knight** Soul Survivor EP (Harmonia)
- **Lights** Ice (Warner Brothers)
- **Pixie Lott** Gravity (Mercury)
- **Laura Marling** Dev It'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)



- **Gonjasofi** A Sufi And A Killer (Warp)
- **Gorillaz** Plastic Beach (Parlophone)
- **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** Quarant Me The Past: The Best Of Pavement (Domino)
- **The Punchbowl Band** Journey (Parlophone)
- **Serj Tankian** Elect The Dead Symphony (Sire) (Atlantic/Reprise)
- **Usher Raymond** Vs Raymond (Island)
- **We The Kings** Smile Kid (Virgin)

March 15

Singles

- **Justin Bieber** Baby (Def Jam)
- **Black Eyed Peas** Rock That Body (Interscope)
- **Chris Brown** Crawl (Jive)
- **Michael Buble** Crazy Love (Reprise)
- **Cheryl Cole** Parachute (Fascination)
- **David Guetta** feat. **Kid Cudi** Memories (Post Malone) (Mercury)
- **Craig David** Standing In The Shadows (JMTV)
- **Delphic** Halcyon (Chimera)
- **Fr3** I Got My Beads On (We Make Entertainment)
- **Jonsi** The Go Do EP (Parlophone)
- **Lady Gaga** feat. **Beyonce** Telephone (Interscope)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Mica Paris** Born Again (Rhythm Riders)
- **Snoop Dogg** I Wanna Rock (Parlophone)
- **Three 6 Mafia** Vs. **Tiesto** feat. **Flo Rida** & **Sean Kingston** Feel It (RCA)

Albums

- **A Fine Frenzy** Bomb In A B rdcage (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)
- **Road** Mehlidau 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 (Dianalica)



● **John Butler Trio** One Way Road (Because)
 Australian group John Butler Trio are a multi-platinum success in their native market, and now get their first shot at the UK with new album April Uprising. One Way Road leads the campaign and will be released ahead of the band's UK tour dates which conclude at the HMV Hammersmith Apollo on April 14.

- **Florence + The Machine** Dog Days Are Over (Island)
- **Alex Gardner** I'm Not Mad (Cooking Vinyl)
- **Mr Hudson** Anyone But Him (Good Music)
- **Karnivoal** All I Know (Columbia)
- **LMFAO** Yes (Interscope)
- **Anya Marina** Satellite Heart (Atlantic)
- **Lisa Mitchell** Oh! Hark (RCA)
- **Alan Pownall** Chasing Time (Mercury)

Albums

- **Autechre** Oversteps (Warp)
- **Gabriella Cilmi** Ten (Island)
- **Craig David** Signed Sealed Delivered (JMTV)
- **Goldfrapp** Head First (Mute)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Serena-Maneesh** S-M 2: Abyss In B Minor (4AD)
- **Snoop Dogg** Malice N Wonderland: More Malice (Parlophone)
- **Uffie** Sex, Dreams & Denim Jeans (Because)

March 29

Singles

- **Chase & Status** tbc (Mercury)

- **The Cheek** Just One Night (Polydor)
- **Clipse** I'm Good (RCA)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Goldhawks** Where In The World (Mercury)
- **Keri Hilson** I Like (Interscope)
- **Kid Sister** Daydreaming (Asylum)
- **Kids In Glass Houses** Matters At A (Roadrunner)
- **Plan B** She Said (675Atlantic)
- **Primary** You Never Know (Atlantic)

Albums

- **Angus & Julia Stone** Down The Way (Flock Music)
- **Bonobo** Black Sands (Ninja Tune)
- **Clipse** Til The Casket Drops (RCA)
- **Halestorm** Halestorm (Atlantic)
- **Madonna** Sticky & Sweet (Warner Brothers)

April 5 and beyond

Singles

- **Amerie** Heard 'Em All (Mercury) (5/4)
- **Biffy Clyro** Bubbles (with Fiora) (26/4)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor) (3/5)
- **Honorebel** feat. **Pitbull & Jump Smokers** Now You See It (Postiva/Migr) (12/4)
- **Hot Chip** I Feel Better (Parlophone) (19/4)
- **Ludacris** How Low (Def Jam) (19/4)
- **MUSIC GO MUSIC** Light Of Love (Mercury) (12/4)
- **Paolo Nutini** Candy (Atlantic) (5/4)
- **Paramore** The Only Exception (Fuelce By Ramen) (26/4)
- **One Republic** Secrets (Interscope) (5/4)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island) (5/4)
- **Charlie Winston** Like A Hobo (Real World) (19/4)

Albums

- **Avett Brothers** And Love And Anc Ycl (Columbia) (5/4)
- **Sarah Blasko** As Day Follows Night (Dianalica) (5/4)

- **Chase & Status** tbc (Mercury) (5/4)
 - **Cypress Hill** Rise LP (Parlophone) (5/4)
 - **Donkeyboy** Caught In A Life (Warner Bros) (26/4)
- Norway's Donkeyboy look poised to make a splash in the UK this year. Their debut single Ambitions held the number one position on the Norwegian charts for 12 consecutive weeks, only slipping from the top spot to make way for their second single Sometimes. The UK release of Ambitions will precede this album on April 15.
- **Evermore** Evermore (Warner Music) (26/4)
 - **Selena Gomez** Kiss And Tell (Polydor) (9/4)

● **John Grant** Queen Of Denmark (Belebrum) (9/4)
 The former singer-songwriter of The Czars returns with a debut solo effort of wonderful grace. Grant's backed by late mates Mudlake throughout the album, bringing with them a glorious musicality to the project. Queen Of Denmark was recorded in Denton in late 2008 through 2009 in the studio downtime while Mudlake were recording their own album The Courage Of Others.

- **Iyaz** tbc (Feggs) (26/4)
- **James** The Night Before (Mercury) (5/4)
- **Jonsi** GO (Parlophone) (5/4)
- **Kid Sister** Ultraviolet (Asylum) (2/4)



- **Adam Lambert** For Your Entertainment (19/4) (RCA) (12/4)
- **Natalie Merchant** Leave You I See (Nonesuch) (12/4)
- **MUSIC GO MUSIC** Expressions (Mercury) (9/4)
- **Plan B** The Defamation Of Strickland Banks (675Atlantic) (5/4)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone) (5/4)
- **Diana Vickers** Diana Vickers (RCA) (26/4)

SINGLE OF THE WEEK

Helping Haiti Everybody Hurts (Sony Music)



With the backing of *The Sun*, Simon Cowell has pulled together one of the biggest "event" singles since Live Aid, securing some of the biggest names in contemporary pop to lend their voice and support to this charity project. A cover of REM's 1992 single, *Everybody Hurts* is a emotion-charged tearjerker that received its exclusive first play on Radio 1 last week. Singers here include Rod Stewart, Mariah Carey, Leona Lewis, James Morrison, Mika, Kylie, Miley Cyrus, Take That, JLS, James Blunt, Susan Boyle and Westlife, who use a few bars of performance time to stamp their own identity on the song. We all know the format, but it is what it is: a single for an extremely worthy cause.

ALBUM OF THE WEEK

Massive Attack Heligoland (Virgin)



Massive Attack's fifth studio album finds Robert Del Naja reunited with Grant Marshall after a long collaborative hiatus. This heralds a return of sorts to the warmth and variety that previous album 100th Window sorely lacked, with appearances from Damon Albarn, Guy Garvey, Hope Sandoval and Martina Topley-Bird only helping to add an extra dimension to the band's dense, modern-day soul. As a result, something of a commercial revival is highly likely. The album's digital deluxe version features remixes and extra tracks, while an EP containing further material will be released in May. And as the icing on the cake, *Burial* has been handed the master tapes for a remix project.

Charts analysis

Analysis Alan Jones



Alicia Keys takes albums top spot

IT IS AN AMERICAN DOUBLE AT THE TOP OF THE CHARTS THIS WEEK, with US occupation of album pole position for the first time in 17 weeks thanks to Alicia Keys, while Owl City extend US supremacy on the singles chart to six weeks.

After looking susceptible in initial midweek sales flashes, **Owl City's** Fireflies continues its reign for a third straight week, with sales of 77,669 lifting its career tally to 235,934. On Tuesday, it was just 24 sales ahead of X Factor duo **Jedward's** debut single, *Under Pressure* (Ice Ice Baby) – a recreated mash-up of Queen & David Bowie's *Under Pressure* and the rap hit based on it, *Vanilla Ice's* Ice Ice Baby, number one hits in their own right in 1981 and 1990, respectively.

Jedward – 18-year-old Dubliners John & Edward Grimes – thus fall short, at least for the moment, of becoming the latest identical twins to top the charts: Hal & Herbie Kalin (The Kalin Twins) did it, so did Charlie & Craig Reid (The Proclaimers), not to mention Matt & Luke Goss (two-thirds of Bros).

Vanilla Ice himself joins Jedward on *Under Pressure* (Ice Ice Baby),

which debuts at number two on sales of 50,468 copies. *Vanilla Ice's* original recording of *Ice Ice Baby* sold more than 600,000 copies. Although critically panned, it is a recording that has prospered in the digital age, selling 104,912 copies in a little over five years since the OCC started counting sales of the format, and spending 14 weeks in the Top 200. It climbs 129-113 this week on sales of 2,272 copies.

Under Pressure (Ice Ice Baby) is not the only new entry to the chart this week to bear a writing credit for Freddie Mercury. The late Queen legend's *Somebody To Love* is one of two newly released songs from **Glee Cast** to make the Top 75, arriving at number 26 (11,772 sales), while *Heart cover Alone* debuts at number 47 (6,151 sales). All 14 **Glee Cast** songs issued as downloads to date are in the Top 200 this week, with the cover of **Journey's** *Don't Stop Believin'* continuing as the TV show's major hit, slipping 2-4 (43,285 sales).

After plucking four Top 30 hits off her album *One Of The Boys*, **Katy Perry** is enjoying two concurrent Top 10 hits as featured guest on other

Sales statistics

Last week	Singles	Artist albums
Sales	3,029,919	1,646,163
prev week	2,911,389	1,549,021
% change	+4.1%	+6.3%

Last week	Compilations	Total albums
Sales	388,253	2,034,416
prev week	364,879	1,913,900
% change	+6.4%	+6.3%

Year to date	Singles	Artist albums
Sales	15,400,039	8,128,191
vs prev year	14,008,530	8,948,649
% change	+9.9%	-9.1%

Year to date	Compilations	Total albums
Sales	1,686,752	9,814,943
vs prev year	1,969,222	10,917,871
% change	-14.3%	-10.1%

Compiled from sales data by Music Week

acts' songs. *Starstruck*, on which she accompanies **3OH!3**, has barely moved since its first charted, with a chart history to date of 5-5-6-3-4-4-4-7, and is now joined in the top tier by *If We Ever Meet Again*, her collaboration with **Timbaland**.

Starstruck sold 36,260 copies last week to lift its career tally to 344,143 – but its success and the number 21 position posted by first single *Don't Trust Me* has not translated into sales for **3OH!3's** album *Want*, which peaked at number 77 four weeks ago and now dips out of the Top 200. *If We Ever Meet Again* – up 17-3 on sales of 47,494 – is similarly the second single from **Timbaland's** current album, *Shock Value II*, following the **Nelly Furtado** collaboration *Morning After Dark*, which reached number six in December. It is rather more successful in attracting sales to its parent, which jumps 83-58 (3,463 sales) to eclipse the number 60 position in which the set debuted and initially peaked eight weeks ago.

Madonna said it "felt so good", **Thin Lizzy** said "nobody gives a damn" there, and **Boyz Scaggs** said it "never had it quite this good", but the fourth different hit called *Hollywood* says it "infected your brain". Its jaundiced viewpoint isn't enough to stop the latest *Hollywood* from becoming the debut smash for **Marina & The Diamonds** (for whom it debuts at number 12 (25,746 sales)).

Singles sales increase 4.1% week-on-week to 3,029,919, some 10.9% above same-week 2009 sales of 2,732,059.

Meanwhile, a busy release slate and the approach of Valentine's Day help album sales to jump 6.3% week-on-week to 2,034,416 – an excellent 18.8% above same-week 2009 sales of 1,713,255.

Making the biggest contribution, *The Element Of Freedom* tops the artist albums chart at the eighth attempt, becoming the first UK number one album for **Alicia Keys**.

ARTIST ALBUMS



- Universal 35.7%
- Sony 26.3%
- Warner 23.4%
- EMI 8.4%
- Others 6.2%

SINGLES



- Universal 38.9%
- Sony 34.6%
- Warner 17.7%
- EMI 2.3%
- Others 6.5%

Ironically, the album is her first net to reach number one in the US, after four chart-toppers. Galvanised by the success of first two singles *Empire State Of Mind* (Part II) and *Doesn't Mean Anything*, *The Element Of Freedom* sold 35,337 copies last week, and is the 21st Top 75 album, 13th Top 10 album but first number one album in the UK for Sony CEO **Clive Davis'** J Records imprint since its 2000 launch.

Dutch violinist **Andre Rieu's** *Forever Vienna* set continues to make sterling progress, moving 4-2 on sales of 33,709 copies. Although **Sunny Side Up** slips 1-3, **Paolo**

Nutini still has cause to celebrate – the 31,607 copies it sold last week lift its overall tally to 1,019,208, making it the Paisley singer-songwriter's second straight million-selling album from as many releases following 2006 debut *These Streets*, which has thus far sold 1,220,576 copies.

Among 12 debuts on the Top 75 – the biggest intake for eight weeks – are albums by four acts who have at various times topped the chart, including **Corinne Bailey Rae**, who nabbs top debut honours, with *The Sea* entering at number five (22,914 sales), three years to the month after her self-titled debut set arrived at number one on first-week sales of 108,181. Other former chart-toppers to occupy lower berths this week are: **Peter Andre** (Unconditional Love Songs, number nine, 18,331 sales), **George Benson** (Classic Love Songs, number 30, 7,107 sales) and **Ocean Colour Scene** (Saturday, number 35, 6,454 sales).

Meanwhile, two artists make their first appearance in the Top 75 albums chart. **Ke\$ha's** debut album *Animal* enters at number eight (18,723 sales), following the success of introductory single *Tik Tok* which has spent 14 weeks in the Top 20, selling 422,287 copies to date; and **Midlake's** second album, *The Courage Of Others*, debuts at number 18 (10,803 sales), following the sleeper success of their 2006 debut *The Trails Of Van Occupanther*, which never got higher than number 162 but has sold more than 38,000 copies to date. Several tracks from **Ke\$ha's** album debut on the Top 200 singles chart, most notably the **3OH!3** collaboration *Blah Blah Blah*, new at number 11 (27,161 sales).

Elsewhere, there are alliums chart debuts for **Hot Chip** (*One Life Stand*, number 11, 14,613 sales), **Li Wayne** (*Rebirth*, 24, 8,552 sales), **Marvin Gaye** (*The Greatest Love Songs Of*, 38, 5,790 sales), **Nick Jonas & Administration** (*Who I Am*, 50, 4,220 sales) and **Rob Zombie** (*Hellbilly Deluxe*, 2, 65, 3,053 sales).

Alan Jones

International charts coverage Alan Jones

Mumford & Sons reach new highs around the world

IT IS ALL ABOUT THE LADIES THIS WEEK, with Lady Gaga's *The Fame* continuing to lead the world sales league, while Lacy Antebellum make a mighty debut atop the US chart with their second album, *Need You Now*, on sales of 431,000.

Among British acts, one of the best achievements comes from **Mumford & Sons** (pictured), whose debut album, *Sigh No More*,

continues to find favour down under, jumping 7-2 in Australia, while introductory single *Little Lion Man* leaps 16-5 and follow-up *The Cave* rises 61-62 – all new peaks. The album also improves 8-6 in Ireland, 17-11 in Flanders and 37-33 in The Netherlands.

The British album to secure most international debuts this week is **A Reality Tour** by **David Bowie**. The album makes by far its biggest

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ALICIA KEYS <i>The Element Of Freedom</i>	£7.78	£8.99	£7.99	£7.78
2 ANDRE RIEU <i>Forever Vienna</i>	£8.99	£7.49	£8.95	£8.99
3 PAOLO NUTINI <i>Sunny Side Up</i>	£5.99	£7.99	£5.99	£7.95
4 FLORENCE + THE MACHINE <i>Lungs</i>	£5.99	£6.99	£6.99	£5.99
5 CORINNE BAILEY RAE <i>The Sea</i>	£8.99	£8.99	£8.95	£8.95

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 (D #:troubts)	
1	2	8	ALICIA KEYS The Element Of Freedom 1 (ARV)	8869746512 (ARV)	SALES INCREASE
2	4	6	ANDRE RIEU Forever Vienna (ARV)	5328879 (ARV)	SALES INCREASE
3	1	36	PAOLO NUTINI Sunny Side Up (CIN) 3★	256468858 (CIN)	
4	3	31	FLORENCE + THE MACHINE Lungs Island (ARV) 2★	143940 (ARV)	
5	New		CRINNE BAILEY RAE The Sea (Virgin) (ARV)	1979389 (ARV)	HIGHEST NEW ENTRY
6	5	56	LADY GAGA The Fame Interscope (ARV) 4★	193997 (ARV)	SALES INCREASE
7	6	3	ALVIN & THE CHIPMUNKS Alvin & The Chipmunks 2 - The Squeakquel Rhino (CIN) 3★	81229879 (CIN)	SALES INCREASE
8	New		KESHA Animal RCA (ARV)	8869746464 (ARV)	
9	New		PETER ANDRE Unconditional Love Songs Rhino (CIN)	518654972 (CIN)	
10	7	18	MUMFORD & SONS Sign No More Island (ARV)	271632 (ARV)	
11	New		HOT CHIP One Life Stand Panophone (F)	607500 (F)	
12	New		JOURNEY Greatest Hits Columbia (ARV)	463942 (ARV)	
13	11	35	BLACK EYED PEAS The E.N.D. Interscope (ARV) 4★	270769 (ARV)	SALES INCREASE
14	9	13	BIFFY CLYRO Only Revolutions (ARV)	518654957 (ARV)	
15	13	16	MICHAEL BUBLE Crazy Love (ARV) 3★	936249707 (ARV)	SALES INCREASE
16	15	64	BEYONCÉ I Am Sasha Fierce Columbia (ARV) 4★	886979492 (ARV)	SALES INCREASE
17	10	21	PIXIE LOTT Turn It Up (ARV) 3★	210045 (ARV)	
18	New		MIDLAKE The Courage Of Others Bella (ARV) (ROM ARV)	38140424 (ROM ARV)	
19	8	3	JUSTIN BIEBER My World Def Jam (ARV)	212554 (ARV)	
20	16	13	JLS JLS Epic (ARV) 3★	8869756452 (ARV)	
21	12	11	SUSAN BOYLE I Dreamed A Dream Syco (ARV) 7★	8869755492 (ARV)	
22	31	58	REETWOOD MAC The Very Best Of WSM (ARV) 3★	812273632 (ARV)	+50% SALES INCREASE
23	23	21	JAY-Z Blueprint III (ARV) 3★	726875772 (ARV)	SALES INCREASE
24	New		LIL' WAYNE Rebirth Cash Money (ARV)	723257 (ARV)	
25	18	16	ALEXANDRA BURKE Overcome Syco (ARV) 3★	8869746032 (ARV)	
26	22	52	LIV ALLEN It's Not Me It's You Regal (ARV) 3★	6942752 (ARV)	
27	21	72	KINGS OF LEON Only By The Night Hand Me Down (ARV) 5★	8869732121 (ARV)	
28	54	19	CÉLINE DION My Love: Essential Collection (ARV)	8869746032 (ARV)	HIGHEST NUMBER
29	20	13	SNOW PATROL Up To Now Fiction (ARV) 2★	2720709 (ARV)	
30	New		GEORGE BENSON Classic Love Songs Rhino (ARV) (CIN)	81229879 (CIN)	
31	17	4	VAMPIRE WEEKEND Contra X (ARV)	700929 (ARV)	
32	27	11	RIHANNA Rated R Def Jam (ARV) 3★	2725990 (ARV)	
33	46	38	TAYLOR SWIFT Fearless Mercury (ARV)	1735128 (ARV)	+50% SALES INCREASE
34	29	102	PAOLO NUTINI These Streets Atlantic (ARV) 3★	2564689 (ARV)	SALES INCREASE
35	New		OCEAN COLOUR SCENE Saturday (ARV) (ARV)	1334035 (ARV)	
36	25	2	DEL SHANNON Runaway - The Very Best Of UMG (ARV)	522442 (ARV)	
37	14	3	LOSTPROPHETS The Betrayed Visible Noise (ARV) (CIN)	8869755492 (CIN)	
38	New		MARVIN GAYE Love Marvin (ARV)	723257 (ARV)	

39	26	21	MUSE The Resistance Helium 3/Warner Bros (ARV) 3★	256468665 (ARV)	
40	24	17	PAOLO FAITH Do You Want The Truth Or Something Beautiful (ARV)	256468665 (ARV)	
41	30	13	ROBBIE WILLIAMS Reality Killed The Video Star Virgin (ARV) 2★	30664 (ARV)	
42	47	41	WHITNEY HOUSTON The Ultimate Collection (ARV) 3★	256468665 (ARV)	SALES INCREASE
43	38	26	LA ROUX La Roux PolyGram (ARV)	1979389 (ARV)	
44	33	2	DOLLY PARTON Live From London Sony (ARV)	286753012 (ARV)	
45	39	17	CHELYI COLE 3 Words (ARV) 3★	242424 (ARV)	
46	34	12	QUEEN Absolute Greatest (ARV) 2★	209192 (ARV)	
47	32	12	N-DUBZ Against All Odds (ARV) 3★	212222 (ARV)	
48	28	35	KASABIAN West Ryder Pauper Lunatic Asylum (ARV) 2★	286975121 (ARV)	
49	40	67	PINK FUNHOUSE In Love With A Broken Heart (ARV) 3★	2869746922 (ARV)	
50	New		NICK JONAS AND THE ADMINISTRATION Who I Am! (ARV)	2869746922 (ARV)	
51	37	18	THE TEMPER TRAP Conditions (ARV) (PIAS)	11962402 (ARV)	
52	44	12	WILL YOUNG The Hits 15 (ARV) 3★	8869758422 (ARV)	
53	51	66	LEONA LEWIS Spirit Syco (ARV) 9★	2869751212 (ARV)	SALES INCREASE
54	41	60	TAKE THAT The Circus PolyGram (ARV) 7★	1287444 (ARV)	
55	73	12	LEONA LEWIS Echo Syco (ARV) 2★	2869751212 (ARV)	SALES INCREASE
56	61	7	THE XX You Only Be True (PIAS)	11962402 (ARV)	SALES INCREASE
57	69	23	ROD STEWART Some Guys Have All The Luck (ARV) (PIAS)	212222 (ARV)	SALES INCREASE
58	Re-entry		TIMBALAND Shock Value II Interscope (ARV)	272774 (ARV)	
59	58	2	GLEE CAST Glee - The Music - Season One - Vol 1 (ARV)	886975406 (ARV)	SALES INCREASE
60	45	17	PARAMORE Brand New Eyes (ARV) (PIAS)	212222 (ARV)	
61	57	17	DIZZEE RASCAL Tongue N Cheek (ARV) (PIAS)	212222 (ARV)	
62	Re-entry		MICHAEL BUBLE Call Me Irresponsible (ARV) (PIAS)	936249707 (ARV)	
63	70	14	FOO FIGHTERS Greatest Hits RCA (ARV)	286976231 (ARV)	
64	65	12	ROD STEWART Soulbook 1 (ARV)	8869760342 (ARV)	
65	New		ROB ZOMBIE Hellbilly Deluxe 2 Roadrunner (ARV)	8869751212 (ARV)	
66	50	13	KATHERINE JENKINS The Ultimate Collection (ARV)	279888 (ARV)	
67	42	17	CHIPMUNK I Am Chipmunk Live (ARV)	886975496 (ARV)	
68	62	20	CAVIN HARRIS Feady For The Weekend (ARV) 2★	8869751212 (ARV)	
69	67	64	JAMES MORRISON Songs For You, Truths For Me (ARV) 3★	1979389 (ARV)	
70	56	22	ELBOW The Seldom Seen Kid (ARV) 2★	1962402 (ARV)	
71	63	26	NOISETTES Wild Young Hearts (ARV)	173232 (ARV)	
72	48	7	THE SATURDAYS Wordshaker (ARV) (PIAS)	2719617 (ARV)	
73	43	5	ELVIS PRESLEY Elvis 75 RCA (ARV)	8869746922 (ARV)	
74	45	4	DELPHIC Accllyte PolyGram (ARV)	1979389 (ARV)	
75	Re-entry		STEREOPHONICS A Decade In The Sun - Best Of (ARV) 2★	1979389 (ARV)	

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Allie X, Lily 26 Avia 3, 202 Atomic Kicks 7 Andy C 20 Billie Joe Armstrong 30 Brenda 20 Buzzcocks 16 Celine Dion 19 Kelly Rowland 25 The Saturdays 21 The Streets 21 The Wanted 13 The X Factor 23	Chipmunks 67 Cole 45 Dido 24 Dion 28 Dizzee Rascal 61 Felt 20 Florence + The Machine 22 Foster 19 The Fratellis 4 Gary Barlow 38 Green Day 19 Hard-Fi 68	Hot Chip 11 Houston, Whitney 42 Jay-Z 23 Jenkins, Katherine 66 JLS 20 Jonas, Nick And The Administration 50 Mumford & Sons 10 Morrison, James 69 N-Dubz 47 New Order 21 Nicks, Stevie Nicks 36 The Jonas Brothers 35 Paolo Faith 40	Lady Gaga 6 Lewis, Leona 51, 55 Lostprophets 37 Lott, Pixie 17 Midlake 18 Morrison, James 69 Mumford & Sons 10 Muse 49 N-Dubz 47 New Order 21 Nicks, Stevie Nicks 36 The Jonas Brothers 35 Paolo Faith 40	Paramore 60 Patsy Cline 44 Pink 49 Presley, Elvis 75 Queen 46 Rye, Andrew 2 Rihanna 32 Rob Zombie 65 Saturdays, The 22 The Saturdays 21 The Streets 21 Stereophonics 75 Stewart, Rod 57, 64	Swift, Taylor 33 Take That 54 Temper Trap, The 51 Timbaland 28 Vampire Weekend 31 Wayne, Lil' 24 Will Young 52 Williams, Robbie 41 XX, The 56	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ● In the UK Top 10 ● In the European sales	BPI Awards Albums Plan B - Who Knew Action... (silver), Alvin & The Chipmunks: The Squeak (silver), Faals: Antidotes (gold), Petaluma In Silico (platinum), The Weathers: Love & War (platinum), Kasabian - West Ryder Pauper Lunatic Asylum	(x x platinum), Lily Allen: It's Not Me, It's You (3 x platinum)
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