

NEWS

LOOKING FORWARD

EMI CEO Elio Leoni-Sceti talks about his plans for the major



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RYTHMES CONSULTANT

Atlantic Records hires superproducer Stuart Price as creative consultant



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THE PRICE IS RIGHT

Music Week looks at the profitable world of budget CD releases

Universal chairman and CEO to embark on the record industry's biggest role this summer

Lucian Grainge reaches the summit

Executives

By Paul Williams

LUCIAN GRAINGE IS EXPECTED TO UNVEIL his succession plan at Universal Music Group International within the next week as he prepares to take on the biggest record industry job in the world.

Grainge, who has been UMGI chairman and CEO since 2005, was finally announced as the major's new global CEO last week, bringing to an end many months of speculation as to when he would replace the present incumbent Doug Morris.

"I'm thrilled. It's a very big job. It's a very big challenge and there will be an awful lot to learn about the American business itself," says Grainge. "I'll be operationally managing the biggest record market in the world and working with everyone within the organisation globally to create the next generation of leaders, as well as navigate us through the challenges we have with the economy, the piracy debate and the new business models and technology developments that will come at me over this next period."

His transfer from London to New York will leave big shoes to fill at UMGI, but Grainge reveals to *Music*



Week he plans to make some announcements shortly about how the company will operate once he departs. It is understood he has looked within the company in drawing up a plan of succession.

Grainge himself is subject to a carefully-managed handover of power in his new job, which will see him sharing the group CEO role with Morris in the first six months from when he starts on July 1 and only then taking on the role exclusively on January 1 next year. Morris will also stay on as chairman.

For Grainge, having Morris by his side will mean his current boss

will help him get to know "all the nooks and crannies of the American market".

"There won't be much about the American market that Doug doesn't know. He's got my back covered and to know that I've got that cover from someone of his experience, and from someone who has given me so much support and advocated me in my career for so many years, is really perfect for both of us as well as the company," he says.

Grainge says he will be spending the three-and-a-half months until he starts the new job planning to find out as much as he can about the US

business. "The business outside of America is well-known to me and I'm well-known to it. With regard to the US, I'm extremely close with all the label heads," he says. "I've worked with Jimmy Iovine for 12 years now and I've got an extremely close relationship with him, and the same goes for the other label heads.

"I've been responsible for all the international marketing and success of their artists that they've signed in the same way that, as one of the repertoire sources, whether it's Feist in France or Tokio Hotel or Rammstein from Germany or Duffy and Amy Winehouse or Mamma Mia!, I've been responsible for the international repertoire exporting in the US. So there are relationships there. We know how it works and it will be about continuing that on a global basis."

One of the main characteristics of his time leading UMGI has been the major taking an industry lead on technology deals with the likes of Virgin Media, BSkyB and Nokia's Comes With Music. That is expected to continue in his new job. However, for the man who started his now three-decade music career as a talent scout, A&R and the search for the next hit will remain central to what he does.

"If you don't have any hits you don't have anything to sell," he says. "If you haven't got anything to sell you haven't got anything to worry about, you haven't got anything to debate. There's nothing to defend in terms of piracy and there's nothing to attack in terms of new distribution and technology."

In his new job Grainge is also expecting to play a greater role lobbying legislators on behalf of the music industry. He played a prominent part in the debate leading to the Digital Economy Bill now going through Parliament, while he was invited by the previous Culture Secretary Andy Burnham to help plan and establish the inaugural C&Bnet, bringing together key figures from across the creative industries with ministers to discuss burning issues.

However, despite his exit from the UK this summer, Grainge says his new position will give him a "different sort of platform" for such debate and will allow him to lobby for the industry on a worldwide basis. "I think potentially the contribution in terms of the debate that I can add on a global basis will be greater and be even less local," he says.

paul@musicweek.com

PPL reeling as £30m Copyright Tribunal order over licence fees stands

PPL MUST FIND UP TO £30M TO REPAY licence fee charges to businesses such as shops, pubs and restaurants after the High Court last week rejected its appeal that a Copyright Tribunal order was unsound.

While organisations such as the British Beer & Pub Association, the British Hospitality Association and the British Retail Consortium (BRC) are heralding the ruling as a victory, the decision is a body blow to the record industry and performers alike, as PPL revenues could also suffer an £8m per year decrease as

the collection society is forced to scale down tariff increases that the Copyright Tribunal last October said were excessive.

A PPL spokesman says, "On the appeal, the Judge was limited to considering whether the Copyright Tribunal had erred in law, not whether the decision was one he would have made based on the evidence. Naturally, the company is extremely disappointed that the Judge found there was no error of law although he identified some problems with the decision of the Tribunal. This leaves PPL with

tariffs that it believes substantially under-value the rights of its performer and record company members."

As a monopoly, PPL is bound by certain regulations and although the organisation can still request to have its tariff charges reviewed, it cannot return to the Copyright Tribunal until a year has passed from the original order. That means PPL must adhere to the tribunal's ruling until at least October 15 this year.

PPL would not comment further on last Friday's appeal decision, or any future plans, but it is believed

that if the company does request a review, then the submissions would be heard in front of a full Tribunal with the opportunity for disclosure and cross-examination – a process PPL contends did not happen when the Tribunal made its order last year.

According to the BRC, in 2005 PPL dramatically increased the licence fee charges retailers had to pay to play recorded music in their premises, with some outlets seeing their costs more than double overnight.

"Being able to play music or have a radio on is important for

customers and staff in many shops," says BRC director general Stephen Robertson. "Performers and record companies are entitled to be paid but increases on the scale demanded were unjustifiable and out of reach for many retailers."

In 2008 PPL collected £127.6m in licence fees. The company would not comment on the £30m that may have to be returned to licensees, nor how that refund would be achieved, but a spokesman adds, "The company is assessing the potential liability which will then get paid out to licensees this year."

News

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

The Playlist



THE FUTUREHEADS Heartbeat Song

Nui

Hottest record in the world for Zane Lowe last week, this is the punchy lead single from a new album to be released on the band's own label. (single, April 12)



JOE WORRICKER Picking Me A Berry

Rough Trade

Worricker's voice alone could stop you in your tracks; the fact that his lyrical ability is equally compelling only proves what a special talent he is. (from EP, May)



MIDDLE EAST Blood

Chess Club

With subtle country undertones and laid-back vocals, this first single from the Australians will sit snugly alongside Mumford & Sons or Laura Marling. (single, March 8)



GIL SCOTT-HERON Me & The Devil

XL

Backed by a stirring black-and-white clip, this first taste of the new album is as urgent and relevant as anything Scott-Heron has produced. (single, February 22)



TITUS ANDRONICUS Four Score And Seven...

Merok/XL

From an album boasting guest spots by the Vivian Girls and The Hold Steady, this is a heartbreaking song that builds to a gripping crescendo. (from album, March 8)



THE CONSTELLATIONS Setback

Parallel Lines

Generating plenty of heat online, The Constellations build bassy, beat-heavy soundscapes that occupy a place in between early Beck and Kasabian. (single, tbc)



GOLDFRAPP Rocket

Mute

Lead single from new album, this has a Eighties innocence; simple synth stabs and an upbeat 4/4 rhythm provide the backdrop to dreamy vocals. (single, March 8)



DIANE BIRCH Rewind

Virgin

We have long been fans of Birch and it was a demo of this Radio 2-friendly, piano-driven song that caught our attention 18 months ago. (from album, April 26)



KIDS IN GLASS HOUSES Matters At All

Roadrunner

There are no creative barriers being knocked down here, but this emotive, guitar-driven slice of pop punk should provide a shot at radio. (single, March 15)



DARWIN DEEZ Radar Detector

Lucky Number

With more live dates ahead and his debut album imminent, the New Yorker treats us to a captivating second single that further affirms his talents. (single, March 29)



SIGN HERE

Ministry of Sound has put pen to paper with Unicorn Kid. The Scottish DJ and producer has been the subject of much interest over recent months and the label will release his debut album later this year

Winners of new categories in hands of MW readers

Voting moves online for key Music Week gongs

Awards

THE WINNERS OF three brand new categories at this year's Music Week Awards are to become the first in the event's history to be decided by online voters.

Visitors to Musicweek.com will have the chance from today (Monday) to determine who will walk off with the prizes at the awards ceremony on Thursday, April 15 for the newly-introduced categories of app of the year, festival of the year and studio of the year.

To help the decision making, *Music Week* has drawn up a long list of suggested winners for the three new categories (see breakout), but voters are also being given the chance to add in their own alternative choice of who they wish to back for each category. A banner on the website's home page will guide visitors to the voting area.

In the app category visitors to the website will be asked to make their decision of what they think is the best user-installed mobile software for smart and cellphones as well as hand-held computers that deliver music to consumers.

The festival category aims to recognise excellence among festival organisers who deliver not just popular booking policies and sound quality but also the elements that ensure consumer confidence in this area. These take in general amenities, customer sup-

Music Week Awards 2010 – online long lists

APP OF THE YEAR

David Guetta MXP4
I Am T-Pain
iDrum (Ministry of Sound)
It's Britney!
NIN Access
Nokia/Rihanna
RjDj
Rock Band
Spotify
Tap Tap Revenge 3
U2 BlackBerry
Wunder Radio

FESTIVAL OF THE YEAR

Bestival
Creamfields
Download
Glastonbury
Global Gathering
Isle of Wight
Latitude
Reading and Leeds
Rock Ness
Sonisphere
T in the Park
V

STUDIO OF THE YEAR

Abbey Road
Air
Assault & Battery 2
Brighton Electric
British Grove
Chairworks
Leeders Farm
Metropolis
Pool
State of the Ark

port, accommodation (where applicable), catering, transport/parking and all-round value for money.

The studio category is for recording facilities of all sizes that were behind 2009 music releases. Voters should consider the variety and quality of projects undertaken, as well as the services and support provided. These include mastering and overall production to artists, session musicians, management and record companies and third-parties such as visiting producers and engineers/technical staff.

Music Week editor Paul Williams says the decision to go online for these categories is another example of how the Music Week Awards is changing.

"We have already announced a number of new categories for the 2010 event, with a particular emphasis on increasing the focus

on digital, live, production, retail and the independent sector. As part of these changes, we also wanted to come up with new ways of how some of the winners are chosen, so it seemed appropriate to make that move with three of the newly-introduced categories," he says.

Voting is now under way for the three online categories and a shortlist for them will be unveiled at the same time as shortlists are announced for the categories overseen by panels of judges. Judging in these categories began last week and is due to continue until the beginning of March.

Tables and tickets for the event, which is being held at the London Hilton on Park Lane, are now available via www.musicweek-awards.com. For further information ring Michelle Hacker on 020 79218364 or email michelle.hacker@ubm.com.

Disney lands at EMI for a second spell

EMI HAS RENEWED its partnership with Walt Disney Records, under which the major represents the label's recorded music catalogue in Europe, the Middle East and Africa.

The original licence agreement was struck in 2005, with albums under that deal including the *High School Musical* series and the *Hannah Montana* releases.

Forthcoming Walt Disney Records albums that will go through EMI Music include *Hannah Montana 4*, *Camp Rock 2: The Final Jam* and the soundtracks to the upcoming films *Tron Legacy*, *Toy Story 3* and



On the move: Hannah Montana 4 is released this year

Alice In Wonderland. However, the deal does not include the Hollywood Records label, home to acts including the Jonas Brothers and Miley Cyrus.

EMI Music COO for Europe and the rest of the world David Kassler says that he looks forward to building on the previous successes between EMI and Disney with the new deal. "We're thrilled to be continuing our very successful partnership with Disney whose films and music delight an ever growing universe of fans," he says.

Disney Music Group chairman Bob Cavallo adds, "EMI have been both very successful and supportive in their promotion of our Walt Disney Records assets overseas. We are delighted to continue to grow our European business with the EMI team."

EMI CEO talks exclusively to Music Week about the company's plans

'I am not concentrating on debt'

Executives

By Ben Cardew

ELIO LEONI-SCETI HAS SHRUGGED OFF the bad news of the last few weeks to vow he will not be sidetracked in delivering the new business plan he is drawing up for EMI Music.

In an exclusive interview with *Music Week*, the CEO has outlined his vision for the future of EMI and says that in order to attract new investment he will build on the re-organisation of the company that he set in place in late 2008.

With EMI recently posting pretax losses of £1.75bn and owner Terra Firma now tasked with having to find £120m of new cash by June 14 or risk losing control of the company to Citigroup (the bank that provided the £2.5bn loan to buy EMI three years ago), Leoni-Sceti needs a solid plan that will encourage investors and allow the private equity group to keep control of the debt-laden major.

The former Reckitt Benckiser executive says it is too early to say exactly what the plan will contain, but he does explain that it will include "efficiencies" and does not rely on linking up with Warner as many have speculated in recent days.

The plan will be built on the priorities he established when he took over at EMI: growing digital music revenue; building – and eventually monetising – the link between fans and artists and providing "music services" – such as merchandising and third-party services.

However, he is no mood to panic. Leoni-Sceti says that the day-to-day business of EMI Music is already working well, an assertion born out by the recent news that operating profit at the major's recorded music division grew threefold to £163m in the year to March 31 2009. He also claims the major is growing its market share globally, in a market that is shrinking. "From April 2009 to December 31 2009, globally, EMI Music sales grew at 2% right at the time when the market is declining by 5%, so clearly our market share is expanding. That is much more interesting now than profit," he explains.

In addition, the major has predicted that profits at its recorded music division will rise to more than £200m in the year to March 31, 2010. Whether this will be enough to service the Citigroup debt, however, is another question. Most analysts believe that it will not be, but Leoni-Sceti is remarkably calm on the question of debt.

"Myself, my team and the company are very focused on building opportunities and building value,



Looking ahead: Leoni-Sceti is focusing on a business plan that incorporates artists, product and digital

creating the right environment for music to come out. There is nothing that can create a better feeling than success itself," he says. "Debt is a different story. It is a tale of two stories: the opportunities and the capital structure. That is not what I am concentrating on."

Speaking to analysts last week in the wake of his company's own results, Warner Music chief executive Edgar Bronfman Jr did little to dampen increasing speculation that it is planning to buy EMI's music division, explaining that he believes the regulatory problems that have scuppered an EMI/Warner tie-up in the past are no longer an issue.

So would Leoni-Sceti enjoy working for EMI under Warner ownership? "My day is busy enough doing everyday work that I don't think about hypothetical questions," he answers with good humour.

The CEO says his plans involve "some great music", "passionate people" and "an incredible understanding of how to connect with consumers".

"The development of a business plan is a normal thing that any company needs to do at any point in time. For us the time is right now," Leoni-Sceti adds.

"The business plan is in development as we speak and will increase

building on the successes achieved so far: some related to connecting with artists; some with product development, some with digital achievement."

He is particularly forthcoming on digital, which he says has become the "normality" for a lot of people. "We are trying to understand how to build that engagement, space and opportunity to make value," he explains.

Questioned on a recent report which claimed that Leoni-Sceti intends to grow digital music sales at EMI until they make up 75% of total music sales, he backtracks slightly, explaining, "It is not about growing digital sales but the digital channel. To me the opportunity for the music industry and EMI is to create the conditions for digital music consumption to be monetised."

He adds, "Whether in the form of streaming or downloading, these are areas where value in digital will be created. But it is not just: how do you get more tracks sold? It is: how do you get the desire of consumers after they have discovered music to engage or buy?"

This approach will be reflected in the release of the new Gorillaz album *Plastic Beach*, scheduled for March 8 and undoubtedly a big priority for the major.

Leoni-Sceti explains that the album will offer "different ways to engage with music", such as a code that allows the user to access an exclusive website. "It is an experience product," he concludes.

The idea of connecting with consumers informed the recent Queen album *Absolute Greatest*, which has sold more than 500,000 units in the UK since its release last year.

"That was a combination of really understanding consumers that want to engage with Queen, of being in the channels where people want to experience Queen's music," he explains, adding that to create a successful release they developed a product suite of six or seven different products including a T-shirt with a code to download the album, a standard CD album, a CD with a DVD and a coffee-table book.

Leoni-Sceti is also keen to play up the company's recent US chart success – two weeks ago it had four albums in the Top 10 there for the first time in 12 years. "The roster regeneration that the company has gone through over the last 18 months has started to pay dividends in the last few months," he says.

Other achievements include the acquisition last December of merchandise company Loudclothing.com, which EMI described at the time as Europe's largest independent music merchandise distributor; numerous licensing, sync and other partnership deals struck between EMI artist Robbie Williams and brands, including one deal with a major airline set to be announced imminently; and chart success from Raekwon in the US and Hadouken! in the UK, two artists that have deals with EMI Label Services division.

These achievements fall under the remit of EMI's music services arm, the third of EMI's business units alongside new music and catalogue, a structure established by Leoni-Sceti.

ben@musicweek.com

Back in the hotseat former EMI chief Nicoli returns as chairman

Former EMI chairman and CEO Eric Nicoli has been appointed chairman of Nick Stewart & Associates by fellow industry veteran Nick Stewart.

The role is in addition to his responsibilities as shareholder and director of the company, which offers consultancy on marketing, management and publishing, as well as managing two acts, Nell Bryden and Tom Hickox.

Stewart, who launched the company in 2007, says that the rapid growth of Nick Stewart &



Associates meant that he needed to separate the role of CEO – which he holds – and chairman.

He explains that Nicoli is "an exceptional businessman". "He understands the business of business, he is entrepreneurial and he understands how to run a business," he adds.

Since departing EMI in 2007 following the Terra Firma takeover, Nicoli has invested in the R&R Music group and put funds behind west London band Honey Ryder.

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News

Editorial Paul Williams



IT WAS THE MUSIC INDUSTRY'S worst-kept secret for so long, but that should not take the shine off what a remarkable achievement Lucian Grainge has pulled off in landing the top job at Universal.

When he takes over as the group's CEO in July, initially in conjunction with its present incumbent Doug Morris, he will become the most powerful record executive in the world, overseeing an empire that is the undisputed market leader and containing so many superstar artists that to highlight just a few of them here would be utterly pointless. It really does not get any bigger than this.

This promotion represents some accomplishment for Grainge, who little more than 30 years ago was looking to follow in the footsteps of his brother Nigel when he cold-called record executives listed in the Music Week Directory, eventually striking gold when a certain

Well done Lucian Grainge – it doesn't get any bigger than this

Maurice Oberstein answered one of his calls and invited him in. It is that same dogged determination that has served him so well over the following three decades, now culminating in the ultimate record industry job.

But it is more than determination that has got him this far. Grainge is a great executive, who seems to have an intuitive sense when it comes to sniffing out hits. As he will tell you, he doesn't like bullshit or complication; keeping it simple is his philosophy, but that is accompanied by a strong business brain and a management approach that can sometimes put the fear of God into you but is balanced out by displays of loyalty and affection.

With his talents Grainge would probably have been a success anywhere, but we should take some pride that he has achieved what he has in the UK, firstly in music publishing and then moving across to records. It must reflect well on the UK business – especially at a time when the industry more than ever is so US-centric – that it is to here that Universal has turned to find a successor to Doug Morris rather than look anywhere else.

Grainge is not the first British music executive to be given a big job in the States, but no one before has ever landed higher. And the fact he is from these shores surely cannot do any harm from the point of view of the exploitation of UK repertoire globally.

From an industry-wide perspective, the job will also allow him even greater influence in shaping the future of the business when it comes to the likes of technology, the fight against piracy and legislation. In the UK he proved last year what a well-connected operator he is when he played a powerful hand in the industry's lobbying for the Digital Economy Bill; in this new job such a contribution would be felt on a global basis.

And it will be global where he will be coming from because, come July 1, the world will be his. His accomplishments already in this industry are more than most other executives can even dream of, but now he has the biggest job there is we have probably not yet seen the extent of what he can achieve.

THE TRIBUNAL APPEAL ruling against PPL is clearly a massive blow for PPL, but it also has huge ramifications for the wider record industry.

The original decision last October was illogical and unfair to say the least, but the chances of PPL getting something from any appeal was always going to be tough because the judge considering it had no power to re-assess the evidence, only to rule on any error of law. Sadly, he did not find any.

At a time when the income PPL brings in has become more crucial than ever, the appeal decision has left a multi-million-pound hole in the organisation's finances and will have a knock-on effect on everyone from the biggest record company to the smallest artist struggling to make a living.

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

Leading industry executive opts to extend his career

Bill Holland crosses over to Warner Music

Record companies

By Paul Williams

WARNER MUSIC HAS recruited one of the leading executives behind the phenomenal rise of the classical crossover market with the appointment of Bill Holland as an A&R consultant.

Holland joins the major just weeks after the conclusion of a consultancy role at Universal, a position he occupied for three years following his retirement at the end of 2006 as managing director of its classics and jazz division.

Across his 10 years as MD of Universal Classics & Jazz, which was rebranded last year as Decca, Holland headed a company that was the undisputed leader of the crossover market, with artists including Andrea Bocelli, Jamie Cullum, Katherine Jenkins and Russell Watson.

When his consultancy with Universal was coming to an end Holland was contemplating retirement ahead of his 65th birthday, but says that changed when he received a call just before Christmas from Warner Bros Records UK vice chairman Jeremy Marsh.

"I've known Jeremy for some years when I worked at Warner in the early Nineties. We met frequently through Nordoff-Robbins where we're on the same committee," says Holland. "He asked would I be interested in meeting up as he knew I was



Still blooming: Bill Holland

about to retire from Universal so I had a chat with him and Christian [Tattersfield, Warner Music UK CEO] and I was very excited about the prospect of coming into Warner and doing something a bit different."

The appointment marks a return for Holland to Warner, having initially joined there from Deutsche Grammophon in 1990 to launch its Warner Classics label, going on to achieve a number of crossover successes, most notably with the Three Tenors reaching number one on the main albums chart in 1994.

As an A&R consultant he has been briefed to work closely with Rhino managing director Dan Chalmers and Warner Music Entertainment president Conrad Withey in a role in which he will be tasked with uncovering new talent as well as working with existing Warner artists.

"One of my strengths is repertoire, putting specific repertoire with particular artists and knowing what will work," he says. "I can also imagine the potential of some artists that might not be immediately apparent, for instance getting a classical artist to sing lighter music."

Holland, whose last big success at Universal was coming up with the tracklisting for Vera Lynn's chart-topping We'll Meet Again – The Very Best Of, will also work on selected pop projects targeting a mass market and an older demographic, "which is a market they're very much trying to tap into at the moment".

He is also expecting to work with Patrizio Buanne, one of Warner's biggest classical stars, while his move to the major also throws up the possibility of him working again with Katherine Jenkins. She was one of Holland's biggest successes at Universal, but she left for Warner after signing a deal with the rival company in 2008.

"Having worked with her in the past I'd really relish the idea of working with her again," he says.

He will also be aiming to use his vast network of contacts built up over nearly 50 years in the business to search for new signings as he bids "to find the next great crossover star or the next great jazz singer".

paul@musicweek.com

Live Nation to tee off Ryder Cup

LIVE NATION has been contracted to produce a major multi-artist concert to herald the start of this year's Ryder Cup in Wales.

The promoter has booked the Millennium Stadium to host the bash, which will see up to a dozen artists, as well as comedians and entertainers involved in the show.

"There has always been a gala dinner for the Ryder Cup players on the Wednesday before the tournament, but that has grown in recent years," explains Live Nation director of special events Graham Pullen.

"I did one at the NEC and then two years later the Americans did one with Celine Dion and it's steadily become bigger and bigger."

Pullen says that the September 29 show will be set up with tables

and chairs where the pitch is, with a production format that will almost provide the audience with a stage in the centre.

"It'll almost be in the round, but with a stage set up that will allow fairly spectacular entrances," he says. "It'll be a 35,000 capacity show and we've already secured the UK broadcaster, while we're close to a deal in the United States and we'll sell the international rights at Mipcom in May, when it becomes a bit clearer about which nations might be represented in the European team."

Pullen landed the contract thanks to his previous work with the PGA in Europe, as well as his experience in producing the Party in the Park shows for the Prince's Trust.

"Sir Terry Matthews, who owns

the course that is hosting the Ryder Cup, Celtic Manor, approached Clarence House about putting on some kind of extravaganza and Clarence House came to me," reports Pullen, who two years ago was awarded the Member of the Royal Victorian Order (MVO) for Services to The Queen in producing royal charity concerts.

He remains tight-lipped on talent for the event, hinting that various Welsh acts will be involved, along with artists interested in golf. "I can say that we're looking at a famous film star couple linked with golf and both the USA and Wales to introduce the concert," he says.

Pullen adds, "The Ryder Cup will be the biggest sporting event in the UK over the next year."

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 87% NO 13%

THIS WEEK WE ASK:

Will Lucian Grainge's US promotion help the fortunes of UK acts overseas?

To vote, visit www.musicweek.com

ON THE WEB: RECORD LABEL FOCUS

www.musicweek.com

COPYRIGHT ADMINISTRATION SERVICES CEO TIM HOLLIER ON EMI'S FUTURE

LAUNCHING A LABEL: ONE BIRD

ACCLAIMED PRODUCER JOE BOYD REFLECTS ON WORKING WITH CHRIS BLACKWELL

Attempt to raise public awareness over musicians rights

Campaign seeks more control for musicians

Campaigns

By Robert Ashton

THE INDUSTRY IS GETTING ITS second big pro-legal campaign in as many months, with the Musicians' Union launching an initiative designed to give more control to musicians over how their music is bought and sold.

Music Supported Here, already backed by a host of artists and bands including Kasabian, Florence + The Machine and Robbie Williams, is a campaign and platform to help performers gain – or regain – control of their music and rights and stop them from being “ripped-off”.

The campaign, also supported by the MMF and the Featured Artists Coalition, comes complete with a logo, website, Facebook page and Twitter feed to help musicians publicise and debate the issue of illegal P2P versus legal services, raise their profiles and direct customers to their own online stores and websites.

For fans it is hoped Music Supported Here will become a high-profile badge that they will adopt to show that they do not rip off musicians.

MU assistant general secretary Horace Trubridge says there has been a lot of noise about music on the internet and how it is consumed, but the musician's voice is often the last to be heard.

“With this we are giving the artist his voice because it is very rare to hear directly from musicians and there have been a lot of mixed messages,” says Trubridge, who argues



musicians union

that there are now many ways to consume music and make money from it.

“Some musicians are happy to give tracks away for free if it means selling tickets to gigs. The point is, it is up to the musicians to take control and decide how their music is sold if there is money to be made.”

MMF chief executive Jon Webster says his organisation is right behind the MU in its aim to “raise awareness of the creators' right to be paid”. Webster adds, “In a world where creators find it difficult to control their rights, a campaign to educate the public about what has effectively become a moral issue is to be welcomed.”

It is envisaged that Music Supported Here will develop into a campaigning site with its own chat rooms, which will “bind” musicians into a community and help them understand all the current issues affecting them, such as copyright.

Trubridge also argues the campaign will help fans understand that

illegal P2P sites are not libertarians but “commercial capitalists” feeding off the hard work and creativity of the musicians they like.

The MU also hopes that by downloading the Music Supported Here logo and attaching it to their own social networking site music lovers will be able to show that they do not rip off musicians.

“Right now there is no opportunity for fans to show they are not illegal downloaders,” says Trubridge, adding that it will also help drive fans to musicians' own websites where they are likely to get a better cut of revenue.

The move comes just months after the industry backed another as-yet-unnamed campaign to win the hearts and minds of music consumers in the battle against pirates.

Trubridge sees no conflict of interest between the two campaigns. However, he does point out that some people may feel more comfortable with the fact that Music Supported Here is a “pure message” from musicians rather than something that has sprung from the record labels.

“Music Supported Here is musicians talking to fans and it is coming from an organisation that has no financial gain,” he adds.

The MU also hopes that by unrolling the campaign with backing from the MMF and FAC it will “provide more glue between these three organisations”.

For links and further information visit the new site at musicsupportedhere.com

robert@musicweek.com

News in brief

● **The Digital Economy Bill**, which contains proposals to reduce online copyright infringement, has been given its first Report stage slot in the House of Lords next month. The Bill, which whizzed through its seventh day sitting at the Committee stage last week, will go to the Report stage on March 1 with a second slot scheduled two days later.



● British jazz artist and composer **Johnny Dankworth** (pictured) has died at the age of 82. Dankworth embarked on a career as a jazz musician after studying at London's Royal Academy of Music and a stint of national service, notably accompanying Charlie Parker in 1949. As a composer of scores for film and TV his best known works include Themes for Tomorrow's World and The Avengers. See musicweek.com for an obituary from Jazz FM's Bob Sinfield.

● **Warner Music** made a loss of \$17m (£10.9m) in the three months to the end of 2009, with revenue from recorded music falling and revenue from publishing flat. The major announced the loss, which compares to a profit of \$23m (£14.8m) in the equivalent quarter of 2008. Last Tuesday Speaking to analysts after the results were announced, Warner Music chief executive Edgar Bronfman Jr also revealed that Warner has serious reservations about ad-supported free music.

● **Lord Clement-Jones's Live Music Bill** has been given a better chance of making it into law after Liberal Democrat Shadow Secretary of State for Culture, Media and Sport Don Foster took up the Bill last week. Because the proposed legislation is a Private Members Bill, it needed another MP to pick it up and ask the

whips for debating time in the House of Commons.

● Glastonbury Festival has been granted a six-year licence to run until 2016.

● **PPL** has launched a new online music video service that will allow users to download videos and have them delivered digitally – in broadcast quality – in a matter of minutes. PPL Video Store will provide access to a massive catalogue of music videos from the Sixties to the present day.

● **Google** has closed down six music blogs amid allegations of the sites infringing copyright. The sites in question all run on Google's Blogger or Blogspot platforms. Writers of these blogs have been quick to respond, claiming that the music their sites host has been supplied to them for that precise purpose by labels, acts or their management.



● **Dame Kiri Te Kanawa** is to receive the lifetime's achievement award at the 2010 Classical Brits on May 13 at the Royal Albert Hall.

● **Universal Music's** co-production Dreamboats & Peppercorns has been nominated for a Laurence Olivier Award for best new musical. It will go up against Priscilla Queen of the Desert, Spring Awakening and Sister Act at the awards, to be held at the Grosvenor House hotel on March 21.

● **I Gotta Feeling** by **Black Eyed Peas** has been named as the biggest seller to date on iTunes as Apple's download store approaches 10bn downloads.

● **Surprise Christmas chart toppers** **Rage Against The Machine** have announced a free summer gig in London to thank the hordes of British fans who gave the band their first UK number one. It takes place in Finsbury Park on June 6.



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Franklin D. Roosevelt

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News

Madonna producer joins label to collaborate with existing artists and nurture new talent

Atlantic picks Price for new role

Labels

By Ben Cardew

ATLANTIC RECORDS UK has engaged Madonna producer and renowned solo artist Stuart Price as creative consultant, a role that will see him collaborate with the label's roster of artists.

The record company says that Price will "bring his unique blend of expertise to select projects across Atlantic Records' roster", working with acts on both a long-term and short-term basis.

Price, who also records as Les Rythmes Digitales and Jacques Lu Cont, will offer guidance on overall artistic direction as well as providing support throughout the writing, recording and production process. He will also have an A&R role, helping to discover and nurture new talent.

Atlantic UK chairman Max Lousada says the move adds "a resource, an expertise and a

passion" to the company.

"I think he is one of the most exciting producers and talents that this country has to offer," he adds. "He has proved himself on a

"I think he is one of the most exciting producers and talents that this country has to offer"

MAX LOUSADA, ATLANTIC

global scale for acts like Madonna, The Killers and Keane. I truly believe he is going to be one of the most exciting producers of the next decade. He has the influences and understanding of British dance music but with the value of songs."



Creative vision: Stuart Price also records material in his own right

Lousada explains that the move was partly inspired by memories of the late Atlantic founder Ahmet Ertegun, a producer himself who was often to be found in the studio with the label's acts. However, he does not see Price's role as necessarily being focused on production.

"Sometimes just having another artist or producer gives an artist that fresh perspective," Lousada says. "I am sure that there will be occasions where he is doing production but his main focus and relationship will be to give a perspective, a point of view and an objectivity about the material we are working on."

Price, who has already attended a showcase of a number of Atlantic's UK acts, adds, "The opportunity to work with Max and Atlantic feels like a new adventure in record making. To not just advise, but to be able to further develop the relationship between label and artist feels like a broad-

ening of the way I can work on music and with artists."

Price first came to public attention with his work as Les Rythmes Digitales, recording two albums for Wall Of Sound. He began collaborating with Madonna as musical director for her 2001 Drowned World Tour and again for her 2004 Re-Invention World Tour, going on to produce her 12m-selling 2005 album Confessions on a Dance Floor.

Price also produced The Killers' 2008 album Day & Age and Seal's fifth studio record System. He is currently working on albums for the Scissor Sisters and Kylie Minogue.

He won his first Grammy Award in 2004 for his remix of No Doubt's It's My Life, a second in 2006 for his remix of Coldplay's Talk (both under his Thin White Duke guise) and third for best electronic album with Confessions on a Dance Floor in 2006.

ben@musicweek.com

Julie's Bicycle pushes for a greener industry

JULIE'S BICYCLE is continuing to put climate change at the centre of political debate - and company strategy - with a new document that explores how musicians and artists can produce their work in greener environments.

Long Horizons, which includes a series of personal essays about the environment and climate change from artists, musicians and scientists including KT Tunstall, attempts to demonstrate how organisations and companies can "play their part" in supporting the development of music and art.

Julie's Bicycle founder and director Alison Tickell says that she picked the contributors - artist Antony Gormley, writer Jay Griffiths and Professors Tim Jackson and Diana Liverman have also penned their thoughts on the impact of climate change - because they have demonstrated a deep understanding about the environment and sustainability.

Tunstall, for example, has built a renewable energy-powered studio that she works in and also travels as much as possible by road when she tours. "She does walk the walk," says Tickell.

Now Julie's Bicycle argues that everybody has got a part to play.

Tickell adds, "The Government can put climate change at the heart of policy. Funding bodies can prioritise or speed up funding for art and artists can do more work and do it in an environmentally friendly way if they get support." In this way musicians will be able to record in solar-powered studios and perform in low-energy venues. "We need to see environmental impacts put at the core of companies and a priority of policymakers to help support artists," adds Tickell.

In the document, which will be launched by Energy Secretary Ed Miliband at the British Council today (Monday), Tunstall urges all those involved in music and art to "sort out" their environmental impacts.

The singer writes, "I don't believe that living a more climate-responsible life need be exclusive of the fun, the escapism or the bohemian lifestyles that music is celebrated for... music and climate change have this in common: they are universal forces that disregard geographic and cultural boundaries."

Tickell adds that she expects Long Horizons to feed into the Government's own ongoing report, Climate Change and the Cultural and Creative Sector.

● For more see Musicweek.com

Epworth and Blackwell among winners at Producers Guild Awards

MUSIC INDUSTRY EXECUTIVES were out in force at the Music Producers Guild Awards last week, where Paul Epworth won producer of the year.

Epworth, who will pick up a Brit Award tomorrow (Tuesday), received the gong from Florence + The Machine, whose debut album Lungs he partially produced.

Other musicians attending the event, which has *Music Week* as a media partner, included members of Muse and Franz Ferdinand, as well as executives such as BPI chairman Tony Wadsworth, Dirtee Stank founder Nick Detton, UK Music CEO Feargal Sharkey and Columbia Records managing director Mike Smith.

Alongside Epworth, the evening's big winners at the ceremony at London's Café de Paris included Rick Rubin for international producer of the year, breakthrough producer of the year Paul Savage and Island Records founder Chris Blackwell, who won the outstanding contribution to UK Music Award.

Collecting the award on behalf of Blackwell, veteran producer Joe Boyd, who has worked with acts including Nick Drake, Pink Floyd and REM, praised



Sound investment: Paul Epworth snared producer of the year at the ceremony, while Chris Blackwell won outstanding contribution to UK music



Blackwell's "unique vision" and his running of Island.

"As a producer working with Island Records and Chris Blackwell [the Sixties] was a treasured time because the support, the freedom, the energy that I got from that relationship with Island is unparalleled in my professional experience," he said.

Meanwhile, the duet between

Dizzee Rascal and Florence + The Machine at tomorrow's Brit Awards is to be made available for download on iTunes the day after the awards. The pair are performing You Got The Dirtee Love - a mash up of You Got The Love and Dirtee Cash - and this will be released to raise money for the Brit Trust.

Also performing at the Brits are Alicia Keys, who will duet with Jay-Z; Lady GaGa, Lily Allen, Kasabian, JLS and Robbie Williams. The show will be hosted by Peter Kay with support from Dame Shirley Bassey, Idris Elba, Courtney Love, Cat Deeley and Andy Serkis. It takes place at London's Earls Court Arena and will be shown live on ITV1 from 8pm.

News digital

ON THE WEB

IS INTEREST IN THE IPAD WANING?
Q&A: PENDULUM MANAGER JHO OAKLEY
RIDDIM RIBBON REVIEWED

www.musicweek.com

Tap Tap Revenge boss predicts music app sales will overshadow console rivals

Music gaming sings to mobile's tune

Mobile

By Eamonn Forde

TAPULOUS CEO BART DECREM has claimed that console-based music games are in sharp decline and will soon be replaced by mobile as the dominant gaming platform.

Speaking to *Music Week* about his company's launch of the new app-based Riddim Ribbon game for the iPhone, Bart Decrem says, "We are in the middle of a big shift in gaming away from consoles and expensive AAA titles towards social games, casual games and games that you play on your computer or phone."

NPD Group recently reported that overall video game sales in the UK, US and Japan slid 8% in 2009 and earlier this year claimed that the much-hyped Guitar Hero 5, DJ Hero and Beatles Rock Band games had underperformed. Beatles Rock Band sold 1.7m units globally in its first four months compared to the 1.7m units Rock Band 2 sold in the US alone in its first four months of 2008.

"A game such as Guitar Hero costs \$100 (£64) and requires a lot of time investment to master it," says

Decrem. "Tap Tap Revenge is free, easy to start playing and includes lots of different genres and acts such as dance, alternative, Metallica and Lady GaGa. As many women as men play Tap Tap Revenge. It's very casual and very social. There are tremendous opportunities there."

While not the first to introduce in-app purchasing, the Tap Tap Revenge franchise is the most significant in terms of scale. By December, Tapulous had sold more than 1m track upgrades within Tap Tap Revenge 3. Since making the game free just before Christmas, they have so far driven "several million" of in-app sales.

"With Tik Tok by Ke\$ha, we put the song on sale in early January along with another of her songs as an upgrade purchase level within Tap Tap Revenge," explains Decrem. "It retailed for \$0.99 (£0.63) and sold 100,000 copies in-app in three weeks.



Revenge is sweet: Tapulous CEO Bart Decrem

This shows that in-app commerce is becoming really mature."

Decrem suggests the key to success and longevity in app-based gaming is to continually refresh the product lines, updating them regularly with new content. This also serves to make app piracy "irrelevant".

Technology business research company Gartner recently reported that Apple accounted for 99.4% of all app downloads last year. Decrem is "not yet convinced about the BlackBerry as a gaming device" and suggests that Android "needs another six months to get the devices ready for the consumer experience".

Apple's dominance in the field will continue for some time. Decrem says, as it has a supportive ecosystem and enables mass in-app sales.

The Riddim Ribbon game, launched in partnership with The Black Eyed Peas, brings a new type of interactivity, with gameplay elements allowing the user to change the sound and mix of the tracks. Bespoke versions around other acts, as with the Tap Tap Revenge franchise, are planned but no names can be confirmed yet as deals still have to be finalised.

For users in the US downloading the app, they also get a free Black Eyed Peas remix from iTunes added in. This type of bundled retail offering is something Tapulous plans to experiment further with on updates of the game and new lines in the franchise, being both populist and opening up music discovery options to gamers.

"It's about getting a mix in the game of big hits that people already know, songs that are going to be big hits in the coming months and music you've never heard before," says Decrem. "Getting that balance right is really key for our success."

eamonn.forde@me.com

Viewpoint Anu Shah, head of IMI mobile Europe



As a consumer I want to be able to access the music I choose anytime, anywhere and on any device. For me, music should be part of a connected experience that links my mobile social life including my networking activities, my online music browsing and discovery and the live events I go to. All of this should be seamlessly linked and managed through my mobile.

It is worth noting that mobile operators have not always played to their strengths. IMI mobile works with operators, music and content providers, handset manufacturers and application developers. That means we can see each player's role in the mobile ecosystem and help deliver a truly differentiated mobile music service.

Mobile music services need to encourage impulse purchases and we must recognise that the mobile phone is a 'snacking' device, where consumers take bites of services on the move. Mobile operators should not try and go head-to-head with online retailers and provide similar services on mobile. Their goal should be to create a seamless service between an online and mobile media that also integrates with other mobile value-added services.

Operators and vendors are, of course, working on a multitude of new initiatives for 2010. However, successful services will need to have a number of specific qualities.

Firstly, they will require a more holistic offering that incorporates à la carte downloads, subscription packages, personalised content (realtones, ringback tones) and potentially even streaming music. We like the concept of a 'music cloud' offering consumers choice, wrapped up in a high-quality user experience. Streaming services on mobile are not a proven model yet and may also have technical restrictions in the short term.

As always, in such a dynamic sector, the next piece of killer technology could be around the

corner. While this is possible, in our view anything that improves the consumer music experience will be successful and influential. Music apps are already proving successful for services, such as Shazam, that had previously seen limited uptake.

Slightly further out, there may be even more radical improvements bringing about a convergence of the physical and digital worlds. For example, the use of enhanced music metadata combined with augmented reality functionality could certainly make point-of-sale experiences more effective, although commercial applications are unlikely in 2010.

We also believe a successful music service will need to make the price of each transaction as invisible as possible – either bundled, 'free' or credit-based. Current pricing and even the transaction process itself can prove a barrier to the uptake of mobile services. Different consumer segments will have different preferences between subscription and 'download to own' models (or perhaps even a combination of the two); but in each case, they will want the cost and service to be transparent. Any kind of handset-related or

DRM-related restrictions will cloud the value proposition and inhibit uptake. The music needs to be as portable as the mobile itself.

In addition, successful mobile music service providers need to recognise that many people prefer to sideload music from the PC to the mobile, in effect positioning the PC at the hub of their music activity. Even in markets such as Africa and India where internet penetration is low, the PC remains an important access point for music consumers.

In the long term, mass mobile music consumption is only likely to be achieved through a cloud-based approach offering true freedom of choice to consume music anywhere – through the mobile, PC, TV and other consumer devices. From an operator perspective, this cloud also needs to integrate with other operator network services and handset applications to provide a richer and differentiated experience. This approach, when combined with the ability to support different consumer propositions simultaneously and effective marketing, will determine the long-term success of any specific mobile service and possibly the industry as a whole."

Digital news in brief

- **Owen Van Natta** has resigned as CEO of MySpace after less than a year. Mike Jones and Jason Hirschorn will replace him.
- **RealNetworks** has confirmed that it will separate out its subscription-based music service Rhapsody as a standalone privately-held company. It has also reported a loss of \$13.3m (£8.4m) in Q4 with music revenue dropping 3% to \$37.6m (£23.9m).
- **EMI** has signed a deal with Dailymotion to make its content available across the video service's platforms on an ad-supported basis.
- A Booz & Company study has projected that **smartphones** will make up 30% of all phones in Europe by 2014 and that 1.9bn apps will be downloaded.
- Activision Blizzard says that new games in the **Guitar Hero** and **DJ Hero** franchises will be launched towards the end of this year. The company reported a loss of \$286m (£183m) in Q4 2009.
- **Electronic Arts** reports digital revenue was up 30% to \$152m (£97m) in the fiscal third quarter, while mobile revenue grew 14% to \$57m (£36.4m). Overall sales, however, dropped 25% to \$1.243bn (£0.8bn).
- **Napster** has signed a deal with Coca-Cola in the US to become the main music partner on the My Coke Rewards redemption scheme.
- **Nokia** will bring its Comes With Music service to the Middle East next month and will tie in the launch with the release of its new 16GB X6 mobile handset.
- A court in Norway has ruled that **ISP Telenor** does not have to block customer access to The Pirate Bay.
- Mobile operator **O2** has partnered with Shazam to deliver targeted ads for priority gig tickets based around the music that users tag via the song identification app.
- **Motorola** has been confirmed as one of the investors in music-recommendation company TuneWiki. Financial details were not disclosed.

New services

- **Hit Or Not** a Facebook-based game from UK company theBizmo that turns players into A&Rs, scoring points by listening to music and projecting how popular they will become on the site. Users can choose to buy tracks as MP3s, pushing them up the rankings and giving the acts a 70% cut of sales.
- **FundTunes** a download service in conjunction with Universal Music Canada that lets users buy music and donate to charities at the same time.

Apps round-up

- **Shmoop Music Guide (iPhone - £1.19)** this range of song-specific apps give detailed information on the background to classic songs by acts such as Bob Dylan, Radiohead and The Beatles.

News media

ON THE WEB

VIEWPOINT: XFM HEAD OF MUSIC MIKE WALSH

HIGHLIGHTS OF THIS MONTH'S PROGRAMMING AT ABSOLUTE RADIO

PLUS, ALL THE PLAYLIST CHANGES AT RADIO 1, RADIO 2 AND 6 MUSIC

www.musicweek.com



Flying high: Cheryl Cole

This Wk	Last	Artist	Title	Label	Plays
1	1	JLS	One Shot	Epic	520
2	2	IYAZ	Replay	143/Reprise	510
3	4	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope	497
4	40	CHERYL COLE	Parachute	fascination	478
5	6	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Cash Money	435
6	7	OWL CITY	Fireflies	Island	426
7	5	LADY GAGA	Bad Romance	Interscope	410
8	3	ALEXANDRA BURKE	Broken Heels	Syco	401
9	25	MARINA AND THE DIAMONDS	Hollywood	1679	388
10	7	JAY-Z FEAT. MR HUDSON	Young Forever	Roc-A-Fella	336
11	10	GLEE CAST	Don't Stop Believin'	Epic	331
12	NEW	JEDWARD FEAT. VANILLA ICE	Under Pressure (Ice Ice Baby)	Sony	325
13	19	JASON DERULO	In My Head	Warner Brothers	316
14	12	EXAMPLE	Won't Go Quietly	Data	312
15	11	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data	304
16	23	TINIE TEMPAH	Pass Out	Parlophone	302
17	14	3OH!3 FEAT. KATY PERRY	Starstrukk	Asylum/Photo Finish	291
18	12	PITBULL FEAT. AKON	Shut It Down	J	288
19	9	SUGABABES	Wear My Kiss	Island	286
20	20	BLACK EYED PEAS	Meet Me Halfway	Interscope	284
21	16	N-DUBZ FT MR HUDSON	Playing With Fire	A&T/WJMTV	276
22	16	THE SATURDAYS	Ego	fascination/Geffen	270
23	18	PLAN B	Stay Too Long	1679/Atlantic	263
24	NEW	CHRIS BROWN	Crawl	Jive	253
25	15	KESHA	Tik Tok	RCA	250
26	32	YOUNG MONEY	Bedrock	Island	244
27	36	ELLIE GOULDING	Starry Eyed	Polydor	225
28	22	RIHANNA FEAT. YOUNG JEEZY	Hard	Def Jam	225
29	21	MCLEAN	My Name	Asylum	218
30	NEW	PIXIE LOTT	Gravity	Mercury	210
31	33	FLORENCE & THE MACHINE	You Got The Love	Island	210
32	30	MUSE	Resistance	Helium 3/Warner Bros	190
33	34	CAVIN HARRIS	You Used To Hold Me	Columbia	190
34	26	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope	183
35	31	LEMAR	The Way Love Goes	Epic	182
36	37	BIFFY CIYRO	Many Of Horror (When We Collide)	14th Floor	180
37	38	ZINC FEAT. MS DYNAMITE	Wile Out	Zinc/Essential	178
38	24	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive	171
39	29	JUSTIN BIEBER	One Time	Def Jam	165
40	NEW	KASABIAN	Vlad The Impaler	Columbia	163

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss, Channel AKA, 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

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Krissi Murison to oversee raft of changes at weekly

NME editor to make her mark with rejig

Magazines

By Ben Cardew

NME IS TO BE REFRESHED with new design and content over the coming weeks, as editor Krissi Murison's influence starts to be felt.

Murison, previously deputy editor at *Nylon* and music director for *Nylon*, took over from Conor McNicholas as editor in September.

Since then, the magazine has become more "mature and aspirational", according to IPC Media publishing director Paul Cheal, featuring cover stars such as The Beatles, Simon Cowell, Florence + The Machine and Dizzee Rascal, who he believes expand the magazine's remit.

Cheal says last week's ABC figures, covering July to December 2009 and showing a 6.0% fall for *NME's* circulation, come too early to judge Murison's impact at the magazine.

"She didn't start until September. It takes a couple of months for a new editor to get their feet under the table," he says.

"You will start to see Krissi's vision for *NME* starting to unfold towards the end of next month, when we will initiate design and content changes."

Cheal did not wish to say exactly what these changes will be, but he does reveal that the magazine has undertaken extensive market research, including several focus groups.

"It will be significantly different," he says. "We are definitely looking to our core strengths of having good journalists and showing we care



Vision: NME editor Krissi Murison

ABCs July-December 2009

TITLE	READERSHIP	CHANGE (YEAR ON YEAR)
THE FLY	108,906	+7.5%
MOJO	98,484	-2.0%
Q	94,811	-8.0%
UNCUT	75,518	-13.3%
CLASSIC ROCK	71,242	+1.5%
METAL HAMMER	41,777	-16.9%
KERRANG!	41,125	-21.3%
NME!	38,486	-20.6%
THE WORD	26,555	-20.6%
MIXMAG	26,116	-13.4%

about music. It feels like a proper music magazine again," he adds.

Cheal also points out that *NME.com* has 4.2m unique users a month. "Judging a brand like *NME* on just print is like judging the UK economy on analogue TV sales," he adds.

The other headline news from the ABCs was that *Mejo* has overtaken *Q* as the UK's biggest paid-for music title. *Mejo's* circulation grew 0.8% over the period to 98,484, while fellow Bauer title *Q* lost around 5,000 readers, taking its circulation to 94,811.

Both titles, however, are behind

Channelfly's free title *The Fly*, which grew its readership 1.1% to 108,906 over the six-month period.

Bauer Media managing director of music and film titles Stuart Williams says that *Mejo* has benefited from an internet-fuelled interest in obscure music. "It is finding a whole new audience of cool esoterica; the weirder, the more wonderful the better," he explains.

Future's *Classic Rock* increased its circulation by 1.3% to 71,242 in the period, putting it just behind IPC's *Uncut*, which had an average readership of 75,518.

Bauer's *Kerrang!*, which itself appointed a new editor in Nichola Browne last September, lost 4.9% of its readers in the six-month period, taking its circulation to 41,125.

Fellow metal title *Metal Hammer* reported the biggest period-on-period fall of all music titles, with circulation dropping 9.2% to 41,777, a result *Classic Rock* and *Metal Hammer* publisher Chris Ingham says he expected.

"I knew *Metal Hammer* was going to take a hit," he says. "We didn't get a lot of rock stars returning over the last few months and we have pulled back from a few export things."

"I don't have any doubt that it will pick up again," he says. "There are a lot of big albums coming up and the Hammerfest festival."

Meanwhile, independent publisher Development Hell had a shaky ABC, with its two titles, *The Word* and *Mixmag* both reporting double-digit losses. *The Word* - which has since undergone a redesign - saw its circulation fall 22.5% to 26,555, while *Mixmag's* tumbled 13.4% to 26,116

ben@musicweek.com

Media news in brief

● The BBC has issued a statement in response to public concern that **6 Music** is to be closed. The statement points out that there is a wider BBC strategy review currently taking place and no decisions will be made before then. "All services are being reviewed at the moment as a part of the BBC-wide Strategy Review and [director general] Mark Thompson has said that the review will be announced at the end of February/beginning of March," the BBC statement explains. More than 36,000 people have now joined a Facebook group Save BBC 6 Music.

Meanwhile, **Cerys Matthews** is to return to the station to host her own weekend show. The new Sunday morning show will launch on Easter Sunday April 4 from 10am.



● **Paul Weller** is to receive the Godlike Genius award at this year's **NME Awards**, where he will join a list of previous recipients including The Cure, New Order, The Clash, Ian Brown and Manic Street Preachers. Jarvis Cocker is to host the event, which takes place on February 24 at the O2 Academy Brixton.

● **Wise Buddah** has secured a deal to provide online video content for Terry Wogan's new Radio 2 show *Weekend Wogan*. The programme, which debuted yesterday (Sunday), is broadcast live from the BBC Radio Theatre every Sunday from 11am to 1pm in front of an audience of around 300 people. *Wise Buddah's* commission will involve it supplying video content primarily for the seven-day catch-up facility for the show on the Radio 2 website, while there will also be visual highlights via the BBC Red Button.

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

Airplay analysis Alan Jones

Will Keys unlock Owl City's rule?



Knocked off the top of the sales chart by the Helping Haiti charity single, Owl City's Fireflies has no such problems on the radio airplay chart, where it enjoys a third straight week at the summit, with its highest yet tally of plays (2,572) but a slightly diminished audience of 71.03m. Although Everybody Hurts charged to a number nine debut last week, it remains in that position, with an audience of 36.50m – less than 2m up week-on-week, and probably poses no challenge to Fireflies.

However, the Owl City track is looking very vulnerable to Alicia Keys, whose Empire State Of Mind Part II closes 4-2, with 2,734 plays (the most of any track last week) generating an audience of 69.64m. Easily beating the number five peak that the original (Jay-Z feat. Alicia Keys) Empire State Of Mind scaled 15 weeks ago, Keys' solo version of the track enjoyed the biggest increase in both plays and audience of any track last week, with support from 121 stations on the Music Control panel, and top tallies of 44 plays from Choice FM, and 39 apiece from 102.5 Clyde 1, Signal 1 and 96.4FM The Wave.

49.34% of its overall audience came from Radio 1 (17 plays) and Radio 2 (18).

R&B veteran Mary J Blige lands her first Top 20 radio airplay hit for more than four years, as new single I Am makes a mighty 64-14 leap. Radio Two was a big helper, airing the track 12 times and providing 60.87% of its audience.

Leona Lewis is back in the Top 10, with new single I Got You jumping 30-10 while making its sales chart debut at number 62. New to 16 stations last week, I Got You was aired by 103 of those monitored by Music Control, with top tallies of 35 plays on BRMB, and 32 each on Mercia and Imagine FM.

With audience and plays both down, JLS's One Shot slips 2-3 on the radio airplay chart but the promotional videoclip for the track occupies pole position on the TV airplay chart for the fourth straight week. Its tally of 520 airings was just 10 more than Iyaz, whose Replay is runner-up for the third straight week, and includes 61 plays from MTV Base, 59 from Starz and 57 from MTV Hits.

Alan Jones

Campaign focus



Peter Gabriel

Peter Gabriel's covers album Scratch My Back is released commercially today (Monday), marking the start of a 12-month campaign in which Virgin will release each song from the album as part of a "song swap" digital EP.

Scratch My Back sees Gabriel performing songs by artists including David Bowie, The Magnetic Fields and Talking Heads; the forthcoming EPs will see those artists returning the favour by performing one of Gabriel's own songs.

The releases will be released to coincide with the monthly full moon cycle. Fans can download an iTunes application which alerts them to the new releases before they become available. The application will count down to each full moon and allow fans to preview each track.

The first of the song swap releases is already available and features Gabriel's cover of The Magnetic Fields' The Book Of Love. In return, The Magnetic Fields have covered Gabriel's Not One Of Us. Forthcoming covers will come from Paul Simon, Radiohead and Elbow.

As well as the iTunes application, digital marketing includes a Google Moon treasure hunt, which allows fans to unlock content unavailable on the album.

The second phase of the album's campaign will coincide with Gabriel's live dates at The O2 in March.

Virgin marketing manager Jay Hoyte affirms, "This release isn't just about week-one sales."

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % + or -	Total Aud (m)	Aud % wk + or -
1	1	6	2	OWL CITY Fireflies Island	2572	7.3	71.03	-1.03
2	4	7	4	ALICIA KEYS Empire State Of Mind Part II J	2734	40.64	69.64	51.42
3	2	5	7	JLS One Shot Epic	2588	13.01	44.03	-8.78
4	8	3	3	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	1322	42.92	40.32	8.3
5	5	9	8	IYAZ Replay 143/Reprise	1741	3.45	40.2	-10.79
6	3	7	51	PAOLO NUTINI 10/10 Atlantic	730	9.61	39.55	-15.78
7	6	17	20	LADY GAGA Bad Romance Interscope	2612	2.15	37.71	-3.26
8	12	7	34	BIFFY CIVRO Many Of Horror (When We Collide) 14th Floor	686	3.47	37.54	12.9
9	9	2	1	HELPING HAITI Everybody Hurts Syco	1916	55.65	36.5	4.79
10	30	3	62	LEONA LEWIS I Got You Syco	1231	15.05	34.75	60.81
11	10	15	30	PIXIE LOTT Cry Me Out Mercury	2095	-8.07	32.81	-2.93
12	11	18	31	BLACK EYED PEAS Meet Me Halfway Interscope	2294	-1.16	31.95	-4.23
13	7	7	6	3OH!3 FEAT. KATY PERRY Starstruck Asylum/Photo Finish	1015	-3.24	30.92	-18.76
14	NEW	1		MARY J BLIGE I Am Geffen	981	0	29.97	0
15	13	7	21	ALEXANDRA BURKE Broken Heels Syco	2250	-2.39	29.12	-11.33
16	18	4	13	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember Cash Money	701	-8.49	27.22	3.73
17	14	10	19	JAY-Z FEAT. MR HUDSON Young Forever Roc Nation	782	-1.93	26.3	-18.6
18	21	3		AMY MACDONALD Don't Tell Me That It's Over Vertigo	303	64.67	24.76	2.31
19	17	16	23	KESHA Tik Tok RCA	1478	-3.46	24.35	-10.81
20	19	14	68	ROBBIE WILLIAMS You Know Me Virgin	1966	0.31	24.17	-0.9
21	26	20	54	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	1565	1.62	23.42	5.59
22	22	12	29	FLORENCE & THE MACHINE You Got The Love Island	1460	-1.08	23.1	-2.7
23	20	3		MIKA Blame It On The Girls Casablanca/Island	446	32.34	22.86	-5.89
24	23	11	24	THE SATURDAYS Ego fascination/Geffen	1234	-5.8	22.61	-3.25
25	27	3		SUGABABES Wear My Kiss Island	981	5.71	22.18	0.36
26	40	2	49	YOU ME AT SIX Underdog Virgin	113	-0.88	21.66	18.49
27	16	23	43	CHERYL COLE Fight For This Love fascination	1662	-10.36	21.52	-22.67
28	NEW	1	10	RIHANNA Rude Boy Def Jam	582	0	21.34	0
29	39	4	18	MARINA AND THE DIAMONDS Hollywood 679	450	18.42	21.18	15.8
30	47	2	39	LADY GAGA FEAT. BEYONCE Telephone Interscope	519	5.7	21.16	22.88
31	RE			ELLIE GOULDING Starry Eyed Polydor	603	0	20.22	0
32	25	16	37	RIHANNA Russian Roulette Def Jam	1469	-11.35	20.08	-13
33	33	23	47	MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1297	-7.22	19.39	0.47
34	34	15	50	JASON DERULO Whatcha Say Warner Brothers	935	-2.81	19.37	2.32
35	28	31	35	BLACK EYED PEAS I Gotta Feeling Interscope	1421	0.71	19.29	-12
36	NEW	1		MUSE Resistance Helium 3/Warner Bros	235	0	18.85	0
37	44	11	41	CHIPMUNK FEAT. TALAY RILEY Look For Me Jive	750	-16.85	17.8	1.77
38	NEW	1	15	KESHA FEAT. 3OH!3 Blah Blah Blah RCA	708	0	17.64	0
39	36	3	70	MUMFORD & SONS The Cave Island	145	20.83	17.59	-5.12
40	37	5		LITTLE BIG TOWN Fine Line Wrasse	28	-36.36	17.44	-5.11
41	32	11	36	ALICIA KEYS Doesn't Mean Anything J	1131	-14.38	17.36	-10.05
42	41	25		WHITNEY HOUSTON Million Dollar Bill Arista	1162	-8.29	17.14	-5.67
43	50	34	76	KINGS OF LEON Use Somebody Hand Me Down	1009	1.61	16.56	2.79
44	46	15	93	WESTLIFE What About Now s	1348	-3.71	16.43	-4.81
45	45	36	61	KINGS OF LEON Sex On Fire Hand Me Down	1247	-5.53	16.19	-6.36
46	NEW	1	60	HOT CHIP One Life Stand Parlophone	170	0	16.14	0
47	42	20	25	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc Nation	840	-8.2	16.04	-10.69
48	48	2		JASON DERULO In My Head Warner Brothers	753	16.74	16.02	-4.13
49	15	5	16	EXAMPLE Won't Go Quietly Date	599	-14.31	15.75	-44.44
50	RE			TAIO CRUZ Break Your Heart 4th & Broadway	919	0	15.65	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 108-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.7 The Devotion, 96.3 Aire FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Vibe FM, 99 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM, London, Citybeat, 96.7FM, Clyde 1, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scot and, Galaxy South Coast 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.2, Heart 105, Heart 106.2, Heart 106.7, Heart 106.9, Heart 106.4, Heart 96.6, Heart 96.9, Heart 99, Heat 97.7, Heart 97.6, Imagine FM, Invisia FM, Isle Of Wight Radio, Juice 107.2, KEFM, Kerrang! 105.2, Key 103, Kiss900 FM, Kiss 101, Kiss107/108, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 110, Manx, Mariner Sound, Mercia FM, Metro Radio, Minter FM, Mix 96, Nation Radio, Mix 96.4 BRMB, NME Radio, North Sound 1, North Sound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Qooz 9 FM, Radio City 96.7, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.2 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spire FM, Tay AM, Tay FM, The Coast 106, The Hits Radio, The Pulse, Utopia, Wave 105 FM, West FM, West Sound AM, Wire 102.4, XFM 101.9, XFM Manchester

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	MARY J BLIGE I Am / Geffen	29.97
2	AMY MACDONALD Don't Tell Me That It's Over / Vertigo	24.76
3	SUGABABES Wear My Kiss / Island	22.18
4	ELLIE GOULDING Starry Eyed / Polydor	20.22
5	MUSE Resistance / Helium 3/Warner Bros	18.85
6	LITTLE BIG TOWN Fine Line / Wrasse	17.44
7	JASON DERULO In My Head / Warner Brothers	16.02
8	ROBBIE WILLIAMS Morning Sun / Virgin	15.48
9	NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE Never Be Your Woman / Relentless/Virgin	15.42
10	KASABIAN Vlad The Impaler / Columbia	14.53
11	SCOUTING FOR GIRLS This Ain't A Love Song / Epic	14.49
12	SHARLEEN SPITERI Xanadu / Mercury	14.26
13	LEMAR The Way Love Goes / Epic	14.07
14	THE BIG PINK Velvet / 4AD	13.51
15	GRAMOPHONEDZIE Why Don't You / Postiva/Virgin	12.08
16	BLACK EYED PEAS Rock That Body / Interscope	11.16
17	JOHNNY CASH For The Good Times / Island	10.72
18	THE COURTEENERS You Overtid It Doll / Polydor	10.55
19	TINIE TEMPAAH Pass Out / Parlophone	10.2
20	BETH NIELSEN CHAPMAN Even As It All Goes By / BNC	9.89

ON THE WEB

CLEMENT-JONES'S LIVE MUSIC BILL GOES FOR THIRD READING
BLASTBEAT TALENT SEARCH SCHEME GAINS GOVERNMENT FUNDING
TOUR SPOTLIGHT: IDLEWILD

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Competition Commission spotlight returns to Live Nation Entertainment after appeal

Merger's UK future cast into doubt

Equipment

By Gordon Masson

LIVE NATION ENTERTAINMENT INC'S introduction in the UK could be a short-lived affair after an appeal by ticketing rival CTS Eventim resulted in the Competition Commission being forced to re-examine the merger of Live Nation and Ticketmaster Entertainment.

The Commission cleared the merger last December, performing a dramatic u-turn on its provisional decision to rule against the deal.

That change of heart prompted much criticism, but last month a year-long US Department of Justice investigation also gave the companies the green light to merge and rename as Live Nation Entertainment.

At a hearing in London last

Wednesday, the Competition Appeal Tribunal ruled that the Commission must revisit the case to allow Eventim more input when it comes to the merger's impact on the ticketing market.

If the Commission decides the union should be disbanded, it could force a complicated situation whereby Live Nation and Ticketmaster would have to continue as separate entities in the UK while operating as one corporation around the world. The Commission could also potentially rule that parts of the company's UK operations be divested.

In a statement, the company says, "The Live Nation/Ticketmaster merger is closed. Live Nation Entertainment, the merged company, is confident in the substantive basis for the CC's decision to clear the merger unconditionally in the UK and in that outcome.

"Live Nation Entertainment will cooperate fully in the CC's further review of the procedural issues it has identified and is otherwise focused on bringing innovation to the live entertainment industry."

CTS Eventim owner Klaus-Peter Schulenberg is unhappy that his biggest client has been allowed to merge with his biggest competitor, but the appeal was based on Eventim's complaint that it had not been allowed to respond to the Commission's findings in its final report.

The German company entered the UK market late last year as a precursor to taking over as Live Nation's preferred ticketing partner at the start of this month. That 10-year deal was brokered three years ago, handing Live Nation's ticketing to CTS Eventim long before the promoter began merger talks with Ticketmaster.

Eventim would not comment, but its UK website now offers tickets for the likes of Crowded House, Katie Melua, Westlife, Paloma Faith, Scouting For Girls, Stereophonics and Live Nation festivals Download and Hard Rock Calling.

The Commission says its review of the merger will be conducted to allow Eventim more input into the examination of the impact on the ticketing market in Britain.

A spokesman for the Commission says it is likely that the appeals tribunal will allow up to three months for the investigation, although the hope is it will be concluded sooner.

"Basically what will happen is that our final report will be quashed as a final report and will be opened to consultation in the same way the interim report was," says the spokesman.

"That will allow Eventim and all other interested parties to respond to the ruling and then the Competition Commission will review those responses - with an open mind - to make a final ruling."

It is highly unlikely that a reversal of the Commission's decision would lead to a de-merger internationally, but the spokesman says it could impact the company in the UK, leading to possible remedies being imposed on its UK-based ticketing operations.

Although the success of Eventim's appeal may have taken Live Nation Entertainment by surprise, the appeals tribunal has been challenging a lot more Commission rulings on technicalities recently.

Last year the tribunal upheld appeals on the Commission's rulings on cases involving Tesco, Barclays and BAA.

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
116,640	YES HMV Hammersmith Apollo, London	3,380	3A Entertainment
289,601	ARCTIC MONKEYS SECC, Glasgow	10,109	DF Concerts
219,496	LILY ALLEN SECC, Glasgow	9,953	DF Concerts
94,919	CLUBLAND LIVE Aberdeen Exhibition & Conference Centre	3,579	DF Concerts
82,309	YES Manchester Apollo	2,557	3A Entertainment
82,107	OCEAN COLOUR SCENE O2 Shepherds Bush Empire	560	3A Entertainment
63,992	PAUL WELLER Assembly Rooms, Derby	2,000	3A Entertainment
60,222	PAUL WELLER Guildhall, Preston	1,900	3A Entertainment
53,064	YES Colston Hall, Bristol	1,654	3A Entertainment
50,310	PAUL WELLER UEA, Norwich	1,550	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Nov 22 - 28, 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 resale price chart

pos	prev	artist	ave price (£)	dates
1	1	MICHAEL BUBLE	234	6
2	NEW	PAOLO NUTINI	136	2
3	3	ROD STEWART	134	16
4	NEW	JAMIE CULLUM	133	4
5	4	DEPECHE MODE	109	2
6	2	BON JOVI	107	8
7	11	PINK	105	6
8	10	BLACK EYED PEAS	93	16
9	8	WESTLIFE	91	17
10	13	PETER GABRIEL	90	2
11	9	MUSE	85	6
12	5	LADY GAGA	84	12
13	7	ALICIA KEYS	83	5
14	16	JLS	81	34
15	6	JOHN MAYER	81	5
16	19	LEONA LEWIS	76	11
17	18	X FACTOR FINALISTS	71	29
18	24	RIHANNA	64	7
19	14	CROWDED HOUSE	64	10
20	25	50 CENT	62	4

Hitwise

Primary ticketing chart

pos	prev	artist
1	3	JLS
2	8	ROD STEWART
3	2	BLACK EYED PEAS
4	1	FLORENCE + THE MACHINE
5	4	LADY GAGA
6	12	MICHAEL BUBLE
7	NEW	GLASTONBURY
8	9	PINK
9	7	DOWNLOAD FESTIVAL
10	6	X FACTOR FINALISTS
11	10	PAOLO NUTINI
12	NEW	BEYONCE
13	NEW	SNOW PATROL
14	NEW	RAMMSTEIN
15	5	STEREOPHONICS
16	11	ALICIA KEYS
17	NEW	PRODIGY
18	16	YOU ME AT SIX
19	NEW	LATITUDE FESTIVAL
20	17	MUMFORD & SONS

Bouyant sector continues to attract big investment

LIVE MUSIC IS ATTRACTING more and more investors, keen to cash in on the high returns that concerts and festivals are generating for those prepared to take the risk.

The music sector has been a particular favourite for venture capitalists in recent years, but with live events remaining a strong pull with the public - and with the live business now generating more revenues annually than the record industry - individual investors as well as institutional financiers are targeting promoters as one of the best bets for their money.

As a result, the ability of tax-efficient Venture Capital Trusts to effectively guarantee a minimum return for investors has seen the value of those funds accelerate and two of the UK's biggest such operators - Ingenious and Edge Performance - are reporting that live music profits are outstripping other sectors.

Ingenious has raised more than £85m so far across all of its entertainment VCTs, with about £20m of that specifically in live music funds. "We're hoping to raise between £10m and £20m this year - before April 5 - after which we have three years to invest those funds," explains Ingenious investment director Paul Bedford.

"Everyone knows that it's a difficult time in music but, like the artists



David Glick's Edge Group has 'struck a chord' with VCTs, while Ingenious has invested in festivals such as Field Day

themselves, we've found commercially that there is more success in the live music sector."

Ingenious investments include a number of music festivals such as Underage Festival, Field Day, Creamfields and 80s Rewind, all of which are looking to increase their capacities for the 2010 season.

"Our strategy of building these brands is working well for us. A successful festival is also easier to sell and that's another way we could make the most of our investment further down the road," adds Bedford.

Meanwhile, Edge has doubled its current fundraising round of £1 'F' Shares from 10m to 20m after "extremely strong demand" saw

eager investors pledge more than £8m, making it one of the most successful VCTs currently on the market.

Edge Group founder David Glick says, "This is shaping up to be a particularly strong year for VCTs and Edge is benefiting, I believe, because we've proven ourselves in the market by returning money to investors on time and our investors' returns have beaten target. We have demonstrated to investors that smart investment in live music can deliver reliable revenues and a quick return on investment."

Since 2006 Edge has invested in more than 200 live concerts from artists including Kanye West, Backstreet Boys and Eric Clapton.

the football
extravaganza
IN AID OF NORDOFF ROBBINS

15th
anniversary

Eric Cantona

receives
**Legend of
Football Award**
presented by
Sir Alex Ferguson

Date: Monday 12th April
Venue: Hilton Park Lane
Hosted by Richard Keys
Table of Ten: £3,500 + VAT

"I feel close to the rebelliousness and vigour of the youth here. Perhaps time will separate us, but nobody can deny that here, behind the windows of Manchester, there is an insane love of football, of celebration and of music."

Eric Cantona

For tickets and further information contact
Rae@TheFE.co.uk



CANTONA



News publishing

Three proves magical for Minder and McDonald's

FAST FOOD GIANT MCDONALD'S has looked to an essentially spoken-word version of a Minder Music-controlled copyright to launch a new chicken bacon and onion sandwich in the UK.

Three Is A Magic Number was composed by former Miles Davis pianist Bob Dorough for the US children's TV show Schoolhouse Rock!, which was a Saturday morning staple on ABC in the US between 1973 and 1984. The eye-catching commercial, which is just breaking in Britain, features famous storybook threesomes such as Three Blind Mice, The Three Musketeers and The Three Little Pigs.

"Bob is now in his eighties and we have administered his songs in the UK since the late Eighties," says Minder managing director John Fogarty. "This one has always been in demand from educational establishments to help teach kids

arithmetic. But we've also had it sampled and adapted by De La Soul and covered by Jack Johnson - who renamed it The Three Rs."

Fogarty also announces that Minder has finally acquired the rights to a catalogue of songs by the late Neil Levenson. It includes Denise, originally a US number 10 hit for Randy and The Rainbows in 1962 but which was more famously covered as Denis by Blondie in 1977.

"Neil always retained ownership of the song but we administered it for the world outside the US for the last 12 years," explains Fogarty. "After Neil passed away in 2008 it fell into his estate and we have finally managed to purchase his catalogue outright. To be honest, apart from Denise, it's a bit of a mess so we're currently working our way through it to see what the other titles are like."

Imagem Music Group snaps up global admin rights for leg

Imagem buys the soul Rodgers and Hammer

Deals

By Chas de Whalley

IMAGEM MUSIC GROUP has bought the worldwide administration rights to the Rodgers & Hammerstein catalogue from EMI Music Publishing.

The agreement, which is effective from January 1 this year, follows Imagem last April acquiring the Rodgers & Hammerstein Organisation (RHO), which instantly turned it into the world's leading independent music publisher.

This latest development deal gives Imagem direct control of all mechanical, performance and sync rights to classic songs from top stage shows and Hollywood musicals such as Oklahoma!, South Pacific, The King and I and The Sound Of Music.

"These rights regularly turn over some \$2m (£1.3m) per annum and EMI has done a great job in developing their value over the years they've been looking after them," says Imagem UK CEO John



Minch. "But ever since we acquired RHO last year it's been a bit frustrating not being able to let our own sync team and trackers loose to maximise the potential of this great company and to channel the rights and the revenues through the Imagem network worldwide."

EMI had previously fulfilled all such licensing and collection functions under the terms of a series of agreements with the composers' families dating back to the mid-1990s.

"We love these songs and we are very sad to see them go," says EMI Music Publishing executive vice president William Booth. "But it's inevitable when a catalogue

changes hands at a very high level that the new owners want to get in there and work it themselves.

"Our existing agreements would ordinarily have been up for renewal over the next 12 months so we weren't surprised when Imagem proposed ending them early. We struck a good commercial deal which reflected the net publisher share we would have expected to earn if they'd run their course."

According to Minch, Imagem is keen to market the RHO catalogue more aggressively than was previously the case.

"Traditionally the families were not exactly conservative, but



Three's company: McDonald's ad focuses on famous storybook trios

Analysis Chas de Whalley

Boston coasting on credit card ad sync

ONE OF THE SYNC SECTOR'S biggest success stories of 2009 came courtesy of Barclaycard's eye-catching Glide commercial which revived the Bellamy Brothers 1976 country pop classic Let Your Love Flow, which helped it to sell more than 56,000 copies throughout the year.

It is early days yet, but it looks like the credit card company, their advertising agency Bartle Bogle Hegarty and its in-house music supervision team Leap Music could be about to repeat the feat for another US hit from the same era, Boston's More Than A Feeling. Barely had the CGI-heavy ad, which substitutes a fairground-styled rollercoaster for its precursor's waterslide,

broken on UK screens at the end of January when the Sony/ATV-controlled track returned to the singles chart top 50 and the catalogue singles top five.

This is the kind of synergy which sync departments dream of - but only rarely does that dream come true. Unless, of course, the act in question is Noisettes. The ex-Brit School three-piece saw their fortunes boosted immeasurably when both band and single Don't Stop The Rhythm were included in a Mazda 2 car ad last January. A year later and they return with their jointly-controlled Universal and Warner/Chappell title Never Forget You in a DFS furniture Winter Sale spot. In fact, this ad marks the third time that the three-piece has been tracked in a

Music Week sync survey - the last being in July when the brand being served was Danone's Shape Yoghurt with the help of their song Wild Young Hearts.

Elsewhere, more female-fronted tracks by Big Life's La Roux and Kobalt's Katy Perry - who figure in

computer game commercials for Sega and Ubisoft respectively - as well as Lily Allen - whose 2006 hit LDN has been picked up for Halifax - have been keeping current chart acts in sync fees.

Slightly more recent is Scouting For Girls' 2007 Top 10 hit She's So

Lovely, which Kellogg's Special K has licensed for the slimming campaign it runs every year around this time. Previous incumbents here have been Blondie's One Way Or Another and Dave Dee, Dozy, Beaky, Mick & Tich's 1966 single Bend It.

It was probably inevitable that Air's Sexy Boy and Morcheeba's proto-chillout classic The Sea would one day catch the ear of an agency creatives. And so it is that these tracks appear respectively in the latest Walker's Baked Crisps clip, starring an apparently nude Gary Lineker and, sticking with a footballing theme, a Thomas Cook holiday ad focusing on Jamie Redknapp and his wife Louise.

Finally, it is reassuring to see that alongside the perhaps predictable use of bands such as Air and Morcheeba that off-the-wall, alternative musical styles by more obscure acts such as The Hives, Battles, Slow Club, Wild Beasts and Ben Cocks have been chosen by such blue-chip brands as Citroen, Honda, Macleans, Santander and Canon cameras.



Boston's More Than A Feeling benefited from its use in Barclaycard's ad

legendary catalogue

End of rstein



certainly very cautious about how these titles were licensed," he continues. "But having spent a lot of money acquiring the catalogue we want to take fuller advantage of all the opportunities that are on offer while being careful not to devalue it.

"These are some of the best show tunes ever. We've already secured seven-figure syncs in the US with Doves soap for My Favourite Things and Hyundai cars for 16 Going On 17 and look forward to licensing others to blue chip clients in the UK and elsewhere round the world in the years to come."

c.dewhalley@bopenworld.com

Jankel eyes Bafta after inking deal with BMG

BMG RIGHTS MANAGEMENT is gearing up for the Bafta Awards this coming weekend as it eagerly waits to see if its new signing Chas Jankel will be among the winners.

The former Blockhead is nominated in the Best Music category at the Orange-sponsored event taking place on Sunday, having co-written the title song to the Ian Dury biopic *Sex & Drugs & Rock & Roll* and also scoring the movie.

According to the publisher's UK managing director Tony Morris, it was Jankel's credit on Robbie Williams' album *Reality Killed The Video Star* that alerted A&R consultant Michelle De Vries to the fact that the keyboard player - who has continued to make regular live appearances with The Blockheads following Dury's death in 2000 - was now out of previous deals with Sony/ATV and Warner/Chappell.

"Unfortunately, we don't have Chaz's back catalogue," says Morris. "I'd walk over hot coals to control songs like *Hit Me With Your Rhythm Stick*, *Reasons To Be Cheerful* and *Ai No Corrida*. And there is currently a dispute over whether or not we have Chaz' share of Robbie Williams' *Do You Mind*.

"But that's a side issue. We signed him for his futures. He's a

great writer and a lovely guy and we're currently talking to A&Rs and other publishers to set him up with the right people to work with in the UK. Winning a Bafta at the weekend can only raise his profile further right across the industry."

Jankel is also about to release a solo album, *The Submarine Has Surfaced*, on his own CJ Records label and has co-written and produced another with China Soul, daughter of Starsky & Hutch star David Soul. He is also no stranger to the film world, having spent six years in Los Angeles in the early Nineties scoring for movies such as *DOA*, *War Party* and others.

"As the only British composer on the Bafta shortlist I guess people might think I'm favourite for the award and I must confess I have my acceptance speech written already," he says. "But I'm not biting my nails. It's great to be recognised and if it leads to more film work then that would be amazing"

Also nominated in the Music category for the 2010 Orange Bafta awards are James Horner (*Avatar*), T-Bone Burnett and Stephen Bruton (*Crazy Heart*), Alexandre Desplat (*Fantastic Mr Fox*) and Michael Giacchino (*Up*).



PRS for Music Top 10: Karaoke songs, Q4 2009

PRS
FOR MUSIC

Pos SONG / Artist / Writer / Publisher

- 1 RED** Daniel Merriweather Dench, Ghost, McFarron EMI, Kobalt, Red Ink
- 2 NEVER FORGET YOU** Noisettes Shoniwa, Smith, Morrison, Pebworth, Astasio Universal, Warner/Chappell
- 3 I'M YOURS** Jason Mraz Mraz, Fintage
- 4 NOTHING EVER HURT LIKE YOU** James Morrison Barry, Taylor, Catchpole Sony/ATV, Universal
- 5 SAID IT ALL** Take That Barlow, Donald, Owen, Robson, Orange, Malone EMI, Kobalt, Red Ink, Sony/ATV, Stage Three, Universal
- 6 22** Lily Allen Kustin, Allen EMI, Universal
- 7 COMING UP EASY** Paolo Nutini Benbrook, Nutini Warner/Chappell
- 8 MAMA DO** Pixie Lott Thornalley, Hauge Universal
- 9 BROKEN STRINGS** James Morrison feat. Nelly Furtado Thorneycroft, Woodford, Catchpole Sony/ATV, Chrysalis
- 10 PLEASE DON'T LEAVE ME** Pink Max Moore EMI, Kobalt

Everybody is a pop star in the privacy of their own shower. But the key to a good karaoke performance is being ready, willing and able to shed those inhibitions in public, too.

When first released in May last year, Daniel Merriweather's *Red* (published by EMI, Kobalt and Red Ink) immediately underscored the reputations of Amanda Ghost and former EMF guitarist Ian Dench (in this case assisted by one-time O2 talent competition winner Scott McFarron) to deliver material which pushes all the right emotional buttons. So there should be little surprise to find it topping this PRS for Music karaoke Top 10 covering quarter four last year.

Elsewhere on the list is a clutch of other soul searchers, such as James Morrison's Sony/ATV and Universal-shared *Nothing Ever Hurt Like You* and *Take That's You Said It All* (EMI, Kobalt, Red Ink, Sony/ATV, Stage Three, Universal) at numbers four and five respectively.

Sync survey February 2010

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
BARCLAYCARD - ROLLERCOASTER	More Than A Feeling	Scholz	Sony/ATV	Boston	Sony	BBH	Leap Music
CALPOL SIX PLUS AND CALCOLD	Mess Around	Nugetre	Carlin	Ray Charles	Warner	JWT	Soundlounge
CANON DIGITAL IXUS 200 - PHOTO TAG	Blackbird Song	Cocks	Atmosphere	Ben Cocks	Atmosphere	Dentsu	Soundlounge
CITROEN C3 - SWINGING VISIODRIVE	Tick Tick Boom	Fitzsimmons	Kobalt	The Hives	Universal/Polydor	RSCG France	RSCG France
DANONE BIO ACTIVIA RANGE	Gimme Some Lovin	Winwood, Davis, Winwood	Universal, Warner/Chappell	Spencer Davis Group	Island	RKCR Y&R	n/a
DPS - UNFORGETTABLE WINTER SALE	Never Forget You	Shoniwa, Smith, Morrison, Astasio, Pebworth	Universal, Warner/Chappell	Noisettes	Mercury	Gratterpalm	Bedlam TV
DREAMS - CELEBRITY BIG BROTHER IDENT	You Got It	Orbison, Lynne, Petty	Sony/ATV, EMI, Warner/Chappell	Roy Orbison	Sony	Robson Browne	n/a
HALIFAX - MULTI-LINGUAL THANK YOU	LDN	Allen, Babalola, Lewis, McCook	Universal, Music Sales	Lily Allen	EMI	DLKW	Curved Arrow
HONDA - EVERYTHING	Atlas	Braxton, Williams, Konopka, Stanier	EMI	Battles	Warp	Wieden & Kennedy	n/a
KELLOGG'S SPECIAL K - TWO WEEK JEANS PLAN	She's So Lovely	Stride	EMI	Scouting For Girls	Sony	JWT	Brandamp
MACLEANS - DANCING ON ICE SPONSOR	Apples and Pairs	Watson, Taylor	Mixtape Music	Slow Club	Moshi Moshi	Grey London	Platinum Rye
MORE THAN - DOUBLE FREENESS	Baker Street	Rafferty	Stage Three	Gerry Rafferty	EMI	Fallon	itoq
NATIONAL LOTTERY - THINK LOTTO STREAKERS	All I Want Is You	Polisar	Sony/ATV	Barry Louis Polisar	Barry Louis Polisar	AMV BBDO	AMV BBDO
SANTANDER - BRIDGE	Underbelly	Fleming, Talbot, Thorpe, Little	Domino	Wild Beasts	Domino	WCRS	Huge
SEGA BAYONETTA - IN FOR THE KILL	In For The Kill	Langmaid, Jackson	Big Life	La Roux	Polydor	Maverick Media	n/a
TENA PANTS - SHAKE YOUR BOOTY	Shake Your Booty	Casey, Finch	EMI	KC & the Sunshine Band	Sony	DLKW	Mcasso Music
THOMAS COOK - REDKNAPPS PERFECT HOLIDAY	The Sea	Godfrey, Godfrey, Edwards	Chrysalis	Morchecba	Warner	Great Guns	James Hyman
UBISOFT - WII JUST DANCE	Hot 'n' Cold	Gottwald, Max, Perry	Kobalt, Warner/Chappell	Katy Perry	EMI	Ubisoft	n/a
VIRGIN HOLIDAYS - CARIBBEAN CRUISES	The Stripper	Rose	Warner/Chappell	David Rose Orchestra	State	MCBD	Abi Ieland
WALKER'S BAKED CRISPS - SEXY BOY	Sexy Boy	Dunkel, Godin	Blonde Music	Air	EMI	AMV BBDO	AMV BBDO

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

News diary

ON THE WEB THIS WEEK

TIME RUNNING OUT FOR TERRA FIRMA?

Malcolm Allen: "It will be a great pity if EMI falls into the hands of the Yanks, given that The Beatles' legacy would be controlled from over the pond; pity they cannot be treated like the great paintings the Government saves from being sold abroad because they are part of British heritage."

CO-OPERATIVE CHANGE IS BARRETT'S IDEA OF HEAVENLY

Danny de Matos: "Both Jeff Barrett and compadre Martin Kelly are a rare breed. There is a tragic shortage of creative decision makers like these, who insist on putting music first through their passion for this great art and culture. It's been sad to note the departure from the industry of others who, whilst previously more empathetic with the likes of Mr Barrett, did not have the passion to stay and fight the current crisis of uncertainty."

BBC ISSUES STATEMENT ABOUT FUTURE OF 6 MUSIC

Ian Middleton: "I think it is fair to say that a certain amount of scaremongering has been going on, culminating in the recent Facebook group."

Norwegians kick like a mule

UNEARTHED

WARNER BROTHERS IS HOPING TO REPEAT the success Norwegian five-piece Donkeyboy have enjoyed in their native market over the past year as it puts the wheels of their UK debut album campaign into motion.

Donkeyboy burst onto the Norwegian charts in 2009 and have enjoyed an incredible 12 months since, spending 12 consecutive weeks in the number one position on the singles chart with their debut single Ambitions.

The song was replaced at number one by the group's second single Sometimes, which also entered at the top spot. More recently, they have been nominated at the Norwegian Grammy awards, taking place on March 6.

Warner Brothers product manager Nathalie Barnett says the UK approach will be led by radio and underpinned by heavy online activity.

"We've already begun to get things moving with a lot of activity online, targeting social networks such as Facebook and



DONKEYBOY

Cast list

Management:

Arne Aronsen

Product

Nathalie Barnett,
Warner Bros.

Radio

Jane Arthy &
Bryn Williams,

Warner Bros.

Regional Radio

Sue Reinhardt,
Warner Bros.

National Press

Katherine
Bawden &
Caroline Beashel,
Warner Bros.

Regional Press

Pomona

TV

Amanda Warren &
Tom Dark, Warner
Bros.

Digital

Morad Khokar &
Caroline Beashel,

Warner Bros.

International

Dion Singer,
Warner Bros.

MySpace and key music blogs including Popjustice, which has shown early support for the band," she says.

As part of its online activity, Warner's in-house street team UK Undercurrent will be hitting its databases with a free three-track mini-mix of the group's music, followed on March 1 with a service to clubs and University campuses.

Lead single Ambitions will then drive frontline efforts in the UK, with a physical release scheduled for April 19, a week ahead of the album. Warner has also shot a new video for the song, which is being serviced to music sites online and UK music TV.

A UK promotional visit is planned for March and Warner will be taking a handful of key media to Oslo on March 13 to attend a Donkeyboy gig.

"We are all very confident in the band's ability to make an impact with UK audiences. Ambitions is a huge radio song for us and it arrives with a proven international story, so we're ready to move quickly," says Barnett.

stuart@musicweek.com

Dooley's Diary



There's always the 'soccerball' highlights packages, Lucian...

IT WAS QUITE A DAY FOR LUCIAN GRAINGE

last Wednesday. Not only was he finally appointed Universal's new global CEO, but the day rounded off with his beloved Arsenal beating Liverpool to put them back in the title race. But, as exciting as the new job is, Manhattan is just that bit too far to make it to the Emirates for every home match. "I'm looking for excuses to explain to my son that he won't be able to go as many times," says the Universal man. Grainge Jr will be pleased to learn, though, that dad has sorted out schooling... Across north London, there is a chance to play at the home of Arsenal's arch rivals Spurs – and it is all for charity. Brian McLaughlin and his colleagues at the annual **Football Extravaganza in support of Nordoff-Robbins** are looking for bids for the prize Your Match Of The Day, in which the two successful entrants will each be able to submit a team to play one another at White Hart Lane on May 6. Someone has already successfully bid to provide one of the teams, who will be **managed by Spurs boss Harry Redknapp**, but still up for grabs is a chance to have a team managed by his son and former Liverpool and Spurs player Jamie Redknapp. Bids should be at least £5,000 and emailed to rae@thefe.co.uk... Despite being

absent from the Music Producers Guild Awards last week **Rick Rubin still managed to stir up controversy** on the night. After single of the year winners Muse thanked him for "teaching us how not to produce" Columbia MD Mike Smith read out a message from Gossip guitarist Nathan 'Brace' Paine in which he described Rubin as **the "Stephen Hawkins of music"**... As this picture shows, the Guild's album of the year award went to Dizee Rascal's Tongue N Cheek, whose **ever-modest manager Nick Detnon** (pictured left) proved less than impressed that it had been listed as an XL release. "I just want to say we are not on fucking XL Recordings, we are on Ditee Stank. XL didn't want

to release Dance Wiv Me and we have since sold 1.4m downloads and the album is just about to go platinum. So put that in your pipe and smoke it"... As the UK music industry reaches to the back of the wardrobe for its best frocks, tuxedos and, um, denims for **tomorrow night's Brit Awards**, Dooley was delighted to learn that MasterCard has renewed its naming rights deal for the annual fundraising shindig. We were somewhat bemused, how-

ever, by the claim that the 12-year relationship is the **"UK's longest-running music sponsorship"**. Er, Sony Radio Academy Awards anyone? T in the Park? V Festival? Nonetheless, BPI chief exec Geoff Taylor welcomes the move, stating, "We know that MasterCard appreciates the uniqueness and excitement of the Brits and its ability to generate priceless moments." Presumably he isn't

referring to the credit card company calling his organisation **"the British Phonographic Institute"**... On the subject of bamboozling publicity, who do you think the spin doctors in the entertainment capital of the world are describing as **the new Sinatra?** Need a clue? I can't answer, I can't answer

that. Yep, you got it, **Matt Goss of Eighties pin-ups Bros**. Goss has been hailed as the best new act in Las Vegas by the *LA Times* for his show at Caesars Palace and, as well as drawing comparisons to the Chairman of the Board, has also been likened to the King, Elvis Presley. Goss is hoping to bring the show back to the Royal Albert Hall and while the hype may be slightly over egged, Dooley hopes he fulfils that dream, as British stars who



make it in the States are far too few to come by... **Ant and Dec – or is it Dec and Ant**, we're never sure – were out on the tiles last week, checking out rising star **Leddra Chapman** at the Jazz Café. In case that wasn't enough celeb watching for you, the lovable duo were joined at the gig by none other than Coldplay's fifth member Simon Pegg (pictured above). Ant and/or Dec apparently said Leddra sounded and looked great, hence the impromptu photo op... Dooley was invited along to meet various **Radio 1 and 1Xtra specialist DJs** last week, as the station digs up its specialist coverage. Spinning records were Huw Stephens, Jaymo and Tim Westwood, who didn't let the fact he was playing in a small pub basement in Soho tone down his style one bit. Also present was presenter, Dizee Rascal tour DJ, A&R consultant and all-round nice guy Semtex, who told our man of the jealousy he felt when he was forced to forego Dizee's tour of Australia, leaving his in the hands of [whisper it] another DJ...

Features

TAKE THE WORDS RIGHT OUT OF THEIR MOUTHS

The decision of an Israeli authors' collecting society to replace the lyrics of songs and then collect the lyricist's share of any royalties is causing big ructions in the publishing world

Copyright

By Susan Butler



IMAGINE THE LYRICS OF YOUR FAVOURITE SONGS disappearing from the melodies, replaced by words that have nothing to do with the original theme. This happens sometimes when songs are licensed for commercials. But who would imagine an authors' collecting society would adopt a rule that anyone

could replace the lyrics without permission and then collect the lyricist's share of royalties?

A seismic furor is beginning to shake publishers and lawyers after Israeli society ACUM informed members that it had adopted such a rule. ACUM, a member of performing right society group CISAC and mechanical right society group BIEM, has credited at least 60 songs (and possibly more than 100) with new "adaptors".

The ACUM board of directors (three authors, three composers, one publisher) passed a new rule and spelled it out in a letter sent in November to the society's members.

The letter claimed that ACUM had obtained two opinions interpreting the new Israeli copyright law, which went into force last May. These opinions say that the musical composition and the lyrics are two separate copyrightable works independent from one another. Therefore, writing entirely new lyrics for music or writing new music for existing lyrics do not require permission from the original author or composer.

Details on why the change was first initiated are not entirely clear, but one publisher source in Israel says it began with Greek and Turkish music.

Adaptations

Musical compositions from Greece and Turkey are not generally hits in Israel, says the source. But the melodies to the music seem to connect with Israelis. When the lyrics are in Hebrew or are changed for the Israeli market, the songs can become big hits.

Yet when Israeli lyricists have asked permission to change the Greek and Turkish lyrics, they are often given permission but are not allowed to share in any royalties, explains the source. This has caused a great deal of frustration with Israeli lyricists. Some of them approached one or more ACUM board members about this unfair situation, says the publisher source.

Israeli law, in general, is very similar to UK and US law. Copyright laws in most western-hemisphere countries grant copyright holders the exclusive right to decide whether or not someone may create a derivative work (e.g., an adaptation) of their original work.

The music and the lyrics can be two separate copyrighted works. In the US, for example, when the composer writes music, the author writes lyrics, and they intend for the two works to be part of one song, they have created a "joint work". They each hold a 50% copyright interest in the entire song (music and lyrics joined).

When they each write their separate works and do not at that time intend for their works to be one musical composition, then they each hold 100% ownership of their own work. Still, there does not appear to be any legal



authority that would permit someone creating their own lyrics and using the music without permission or vice-versa.

One source in Israel points to a provision of the new Israeli copyright law as the basis for the ACUM opinions.

The provision (section 32) is similar to the US compulsory mechanical licence. The new Israeli law permits someone that is manufacturing a sound recording to reproduce a "musical work" that has been previously recorded and commercially released for a sound recording. Like the US law, the new use under the Israeli law does not require permission from the original copyright owner, but it requires that the musical work be reproduced in its entirety, except for modifications necessary for adaptation, and that notice be provided to the copyright owner before the copy is being made.

It seems that the opinions obtained by ACUM, which were not available for review, are claiming that one should view the music and the lyrics separately rather than as one "musical work", and that an authorised adaptation would then be permissible to add new lyrics to the recorded music or new music to the recorded lyrics.

One Israeli lyricist is credited as an adaptor in the ACUM database (available on the ACUM website) for Strawberry Fields Forever by John Lennon and Paul McCartney, which was not authorised, says Michel Kains, an attorney in Israel who handles international copyright issues and represents EMI Music Publishing. The new lyricist is provided with 100% share of the lyrics (50% of the entire song), taking the place of Lennon/McCartney for the lyricist share under the new ACUM rule, he says.

Similar situations involve The Beatles' Yesterday, Back in the USSR and Help, as well as songs

by French singer-songwriter Serge Gainsbourg, Spanish superstar Julio Iglesias and many others, he adds.

"This 'new rule' is simply illegal, making the decision incomprehensible and unacceptable; there is clear risk of ACUM losing so much credit with its members and foreign copyright societies that it becomes an irrelevant body", says Kains. "The board of ACUM will realise this and I am confident that the rule will be cancelled."

A legal battle may not be necessary. The ACUM rule also appears to violate CISAC rules that its member societies must follow.

CISAC rules

CISAC has Professional Rules for Musical Societies. Becoming a member of CISAC is an important benefit for a society because it provides the opportunity to enter contracts with other member societies and obtain rights to their repertoire to license within a country or region. The member societies then know the professional rules that have been adopted must be followed. These rules are available to the public.

The professional rules also include Binding Resolutions, which are confidential rules only available to member societies. They provide more specific details of how societies are expected, and in some cases required, to deal with certain situations.

One of these confidential resolutions, according to a source outside Israel, governs the way a society is to handle an adapted version of a foreign musical composition that creates a new copyrighted local version. It applies to lyricists and arrangers.

This rule requires that anyone who holds rights in the musical composition, including the adaptation, must share in the royalties as long as the new version was actually used. It applies when the publishing agreement with the original songwriters permits someone who adapts the song to share in royalties for the new version. If there is doubt, then the distribution rules of the society govern.

However, the rule refers several times to an adaptation, or local version, of a song that was changed with the authorisation of the original right holders.

CISAC has sent at least one letter to ACUM about the new rule, according to multiple sources, and is in discussions with the society's chief executive to have the ACUM rule changed.

"ACUM did not make a rule to what the law allows," says Tel Aviv-based Media Men Group CEO Ran Geffen-Lifshitz, who represents Universal Music Publishing Group, Warner/Chappell Music, Chrysalis and many others. "It adopted an 'interpretation' of the existing law. I am furious, but there were two ways to handle this. I can sound the drums of war and shoot everywhere I can, but I prefer to look at the problem and find the solution. CISAC will definitely do it. It will be very helpful for other societies that might face the same issues."

ACUM CEO Yorik Ben David declined to comment pending the "outcome of negotiations".

Susan Butler is executive editor of *Music Confidential*. This article is an excerpt from a feature appearing in the February 18 issue



LEFT Roll over Lennon and McCartney: a lyrical 'adaptor' of Beatles songs has been provided with a 100% share of the lyrics by ACUM. Artists including Julio Iglesias (above) are also threatened

"This new rule is simply illegal... I am confident that the rule will be cancelled..."

MICHAEL KAINS, ISRAELI ATTORNEY

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Features

THE PRICE IS RIGHT

In today's tumultuous physical retail market the budget and mid-price sector is holding up well, navigating the digital and public domain pitfalls and delivering modest yet steady results



LEFT
More bang for your buck: labels including EMI and Demon have generated strong sales from themed multi-disc titles at remarkably low price points

Budget & mid-price

By Christopher Barrett

WHEN IT COMES TO GLAMOUR, groundbreaking music and innovative multi-media promotions the budget and mid-price market cannot compete with frontline release activity, yet there is no doubt that it is currently one of the most hotly contested battlegrounds in the business.

While the value of music continues to fall across the industry, nowhere is pricing more apparent or competitive than in the budget arena. Recent years have seen an increase of multi-disc sets, from major and independent labels, retailing at what equates to around £1 per CD. Meanwhile, an ever-increasing number of veteran household name artists are falling out of copyright leading to the appearance of numerous dirt-cheap CDs from opportunist operations.

"It is probably the easiest price point for companies to enter the business at," says marketing director Danny Keene at Demon Music, one of the key players in the budget market. "You can enter the market with re-records, live versions, public domain or instrumentals all selling at £1 or £2."

A long-established independent label with a wealth of repertoire in its deep catalogue, Demon has proved a pioneer when it comes to selling multi-disc packages at knockdown prices. Its 100 Hits series, which consists of compilations of 100 tracks bundled together over five discs and retailing at around £6, sold more than 1m units over the counter in 2009 and has stirred other labels to produce similar lines.

Keene believes that major labels have realised that in order to generate "decent volume" at retail they need to drop the dealer price to sell a lot more units.

But EMI Gold director Stephen Woof, whose company launched its own 101 Hits multi-disc series in April 2009 in response to similar moves by other labels, is not best pleased with the trend toward selling such a huge bulk of repertoire at rock-bottom prices.

EMI's 101 Hits series includes titles such as 101 Housework Hits and 101 80s Hits and has sold 400,000 units since its launch, but Woof emphasises that when you take into

"People love a bargain so we expect the budget market will at least sustain its current level and hopefully grow"

STEVE BUNYAN, UNION SQUARE

account the royalty charges, copyright and manufacturing costs it is not the most profitable of exercises. He also believes that lines such as the 100 Hits series help to devalue music in the mind of consumers.

"Once people become accustomed to paying £6 for six CDs why would they pay £5 for one CD? We used to retail three-CD sets for £9.99 and sell thousands and thousands. Those days are well gone. We would be lucky now to get £5 for a three-CD set at retail," says Woof.

But when asked if he felt the introduction of Demon's 100 Hits had sparked a damaging trend, Keene says that Demon was simply falling in line with the wider market. "The challenge has been for us as a company to maintain our price points. Our move to increased content reflects the way the TV-advertised compilation market has gone from 2CD to 3CD releases. What we have done is no different."

Keene also believes that while consumers are real-



istically only likely to enjoy about 20 of the 100 tracks, the sales of the 100 Hits compilations could well spark secondary purchasing. "If you buy a 100 Hits boxed set and you hear some tracks by artists you may not previously have been exposed to it could increase your interest and encourage you to explore more music, whether it be online or physically instore," says Keene.

When it comes to successfully selling budget compilations at a more profitable price point Woof points to EMI's Top of the Pops series as a good example of how brand association can help elevate value. The company has 43 single-album Top of the Pops compilations, one for every year of the BBC show's broadcasting life.

Woof also cites budget artists albums as an area that can provide a more desirable profit margin and mentions forthcoming releases by artists including The Stranglers as key priorities.

At Universal Music catalogue marketing, Johnny Chandler, head of the company's market-leading Spectrum label, says that "after a period of relative inactivity" he is focusing on forthcoming releases featuring artists that range from Rush to Bruce Forsyth alongside reissues of Vols. 1 to 8 of the Café Del Mar compilation series and classic Trojan albums including Bob & Marcia's Young Gifted & Black.

Budget and mid-price albums sold 3.8m units collectively in 2009, only 100,000 less than in 2005, so it is clearly an area of the business where album sales are proving relatively stable. But it is also a sector that is becoming increasingly flooded by out-of-copyright material and poor-quality releases. And among the leading independent and major labels there is growing unrest at the burgeoning market in

LEFT
Universal's Spectrum imprint is redoubling its efforts with a crop of releases including reissues of Café Del Mar Vols. 1-8

Budget Albums year to date chart: 2010

This	Artist Title / Label
1	TAKE THAT Beautiful World Polydor
2	VARIOUS Lemon Popsicles & Strawberry Milkshakes Go! Entertainment
3	GIRLS ALOUD The Sound Of - The Greatest Hits Fascination
4	RAGE AGAINST THE MACHINE Rage Against The Machine Epic
5	ELO All Over The World - The Very Best Of Epic
6	RONAN KEATING 10 Years Of Hits Polydor
7	BLACK EYED PEAS Monkey Business A&M
8	ROY ORBISON Only The Lonely Red Onion
9	MICHAEL JACKSON & JACKSON FIVE The Very Best Of UMG
10	SIMON & GARFUNKEL Greatest Hits Columbia

source: OCC

Features

out-of-copyright artist albums featuring legends such as Frank Sinatra, Nat 'King' Cole and Peggy Lee.

"They are using our repertoire but, unfortunately, there is nothing we can do about it," says EMI's Woof. "It's difficult to compete when someone can walk into Tesco and buy a Frank Sinatra album for £1, with all original Capitol recordings." Woof also points out that some of the releases are simply a copy of previous EMI CDs and that while the rules specify that the music must be remastered for release, it invariably is not.

"One pricing anomaly I feel needs to be addressed is the way public domain material is very often priced similarly to new music when clearly there's been no investment into an artist and no royalties are being passed on to the artist or their estates," says Chandler.

"The proliferation of releases that made it into some stores carrying disclaimers such as 'contains re-recordings and live versions featuring one or less than one of the original members of the band' did, regardless of price, beg the question 'why?'," continues Chandler.

While the vast majority of budget and mid-price albums continue to be sold physically there is an increased focus among specialist catalogue operations to make inroads on the digital market. With manufacturing costs a major factor affecting the profit margin of cut-price CD releases digital delivery obviously offers something of a solution, with it being a more cost effective route to market.

Woof says that EMI's decision at the tail end of last year to adopt a new price point for its budget digital releases has helped sales "tremendously". Meanwhile, Union Square director of marketing

Steve Bunyan, whose current priorities include a Richard Clayderman classical collection, admits that digital pricing is still an area in which the company is experimenting.

"We've been releasing budget and mid-range titles digitally for two or three years now and have been experimenting with ranges, genres and price to find what sells best," says Bunyan. "We have some ranges where we are successfully releasing four CDs' worth of repertoire for around £5 but in other cases we have put our individual hit tracks for up to 99p without any noticeable drop in sales. So there's a growing variety of approaches to consider."

Demon's commitment to digital was rewarded in December when its Legends - The Christmas Collection sold around 12,000 units and momentarily became one of the best-selling digital albums on iTunes. Yet, despite the obvious focus on digital delivery among budget specialist labels, the Official Charts Company is yet to establish mid-price and budget price bands, with anything more than £3.75 deemed a full-price digital album.

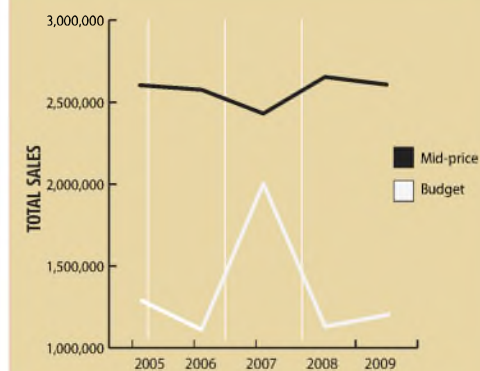
Looking forward, Bunyan is not alone in believing that digital delivery will play a major role in the future of the budget business.

"People love a bargain so we expect the budget market will at least sustain its current level and hopefully grow - especially as retailers look to take up more of the slack left by the demise of Zavvi and Woolworths and digital sales grow.

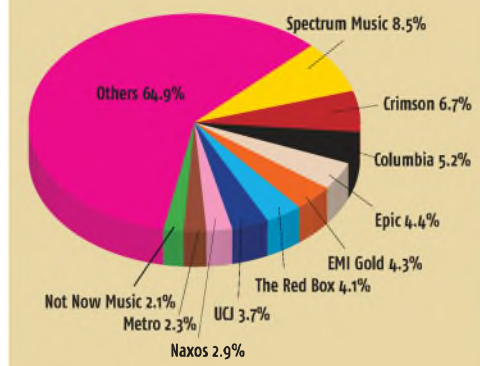
"It is the responsibility of all of us - labels, repertoire owners and retailers - to ensure that we can all continue to make a good margin out of the budget sector."

chris@musicweek.com

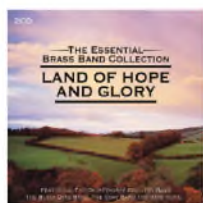
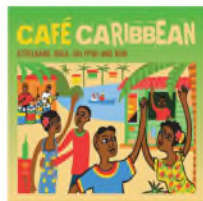
Mid-price and budget sales 2005-2009



Budget albums market share 2009



source: OCC



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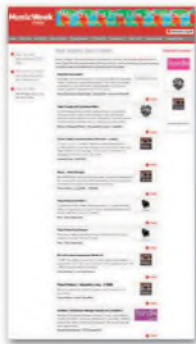
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Key releases

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

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

Out this week

Singles

- **Animal Kingdom** Two By Two (Warner Brothers)
- Previous single: Silence Summons You (did not chart)
- **The Big Pink** Velvet (4AD)
- Previous single (chart peak): Dominos (27)
- **Cobra Starship** Hot Mess (Decaydance/Fueled By Ramen)
- Previous single: Good Girls Go Bad (17)
- **The Courteeners** You Overdid It Doll (Polydor)
- Previous single: Cross My Heart And Hope To Fly (did not chart)
- **Enter Shikari** Thumper (Ambush Reality)
- Previous single: No Sleep Tonight (63)
- **Errors** A Rumour In Africa (Rock Action)
- Previous single: Pump (did not chart)
- **Kasabian** Vlad The Impaler (Columbia)
- Previous single: Underdog (32)
- **Demi Lovato** Remember December (Hollywood/Polydor)
- Previous single: La La Land (35)
- **Stereophonics** Could You Be The One (V2)
- Previous single: Innocent (54)
- **Timbaland feat. Katy Perry** If We Ever Meet Again (Interscope)
- Previous single: Morning After Dark (6)

Albums

- **Mike Batt** The Mike Batt Music Cube (Dramatico)
- Previous album (first-week sales/total sales): A Songwriter's Tale (7,780/33,096)
- **Cobra Starship** Hot Mess (Decaydance/Fueled By Ramen)
- Previous album: Viva La Cobra! (53/4,399)
- **Field Music** Field Music (Measure) (Memphis Industries)
- Previous album: Tones of Town (1,781/7,384)
- **Peter Gabriel** Scratch My Back (Virgin)
- Previous album: Up (19,194/73,189)
- **Glee Cast** Glee – The Music Season One Vol. 1 (Epic)
- Debut album
- **Gucci Mane** The State Vs Radric Davis (Asylum)
- Previous album: Back to the Trap House (n/a)
- **Kd Lang** Recollection (Nonesuch)
- Previous album: Watershed (5,995/27,129)
- **Lightspeed Champion** Life Is Sweet! Nice To Meet You (Domino)
- Previous album: Falling off the Lavender Bridge (4,394/22,753)
- **The Magnetic Fields** Realism (Nonesuch)
- Previous album: Distortion (1,419/3,979)
- **Thao and the Get Down Stay Down** Know Better Learn Faster (Redeye)
- Previous album: We Brave Bee Slings and All (n/a)

February 22

Singles

- **30 Seconds To Mars** Happier (Virgin)
- **Alphabeat** Hole In My Heart (Fascination)
- **Blood Red Shoes** Light It Up (V2/Co-Op)
- **Brandi Carlile** Dreams (RCA)
- **Chiddy Bang** The Opposite Of Adults (Regal)
- **Jason Derulo** In My Head (Warner Brothers)
- **Girls Morning Light** (Fantasytrashcan)
- **Ellie Goulding** Starry Eyed (Polydor)
- **Groove Armada** Paper Romance (Work It/Cooking Vinyl)

- **Jesca Hoop** Feast Of The Heart (Last Laugh)
- **JLS** One Shot (Epic)
- **Alicia Keys** Empire State Of Mind Part II (J)
- **Little Comets** Joanna (Columbia)
- **Muse** Resistance (Helium 3/Warner Bros)
- **Pitbull feat. Akon** Shut It Down (J)
- **The Punchbowl Band** The Fields Of Athenry (Punchbowl)
- **Rihanna** Rude Boy (Def Jam)
- **Jay Sean feat. Sean Paul And Lil Jon** Do You Remember (Cash Money)
- **Senadee** My Fault (Prosumer)
- **Jack Splash feat. Missy Elliott & Jazmine Sullivan** I Could Have Loved You (Columbia)



- **Sugababes** Wear My Kiss (Island)
- **Turin Brakes** Sea Change (Cooking Vinyl)
- **Two Door Cinema Club** Undercover Martyn (Kitsuné)
- **Charlie Winston** I Love Your Smile (Real World)
- **Yeti Lane** First-Rate Pretender (Sonic Cathedral)

Albums

- **Alkaline Trio** This Addiction (Hassle)
- **Johnny Cash** American VI (Mercury)
- **The Courteeners** Falcon (Polydor)
- **Efterklang** Magic Chairs (4AD)
- **Eight Legs** The Electric Kool-Aid Cuckoo Nest (Weekender)
- **Enter Shikari** Tribalism (Ambush Reality)
- **Erik Hassle** Pieces (Island)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **Leddra Chapman** Telling Tales (ALC)
- **Lonelady** Nerve Up (Warp)
- **Marina And The Diamonds** Family Jewels (679/Atlantic)
- **Holly Miranda** The Magician's Private Library (XL)
- **Joanna Newsom** Have One On Me (Drag City)
- **Paolo Nutini** Live From New Orleans (Atlantic)
- **Quasi** American Gong (Domino)
- **The Strange Boys** Be Brave (Rough Trade)
- **Krystle Warren** Circles (Because)

February 28

Singles

- **Air** So Light Is Her Footfall (Virgin)
- **Gramophonedzie** Why Don't You (Positiva/Virgin)
- **Naughty Boy presents Wiley feat. Emeli Sande** Never Be Your Woman (Relentless/Virgin)

March 1

Singles

- **Boyzone** Gave It All Away (Polydor)

- **Crookers** Remedy (Southern Fried)
- **Cymbals Eat Guitars** Wind Phoenix (Memphis Industries)
- **Daisy Dares You** Number One Enemy (Jive)
- **Detroit Social Club** Kiss The Sun (Fiction/Strand& Soldiers)
- **Mary J Blige** I Am (Geffen)
- **Kesha** Blah Blah Blah (RCA)
- **Dan Le Sac Vs Scroobius Pip** Get Better (Sunday Best)
- **LMFAO** Lalala (Interscope)
- **Amy Macdonald** Don't Tell Me That It's Over (Vertigo)
- **Ok Go** This Too Shall Pass (Virgin)
- **Tinie Tempah** Pass Out (Parlophone)
- **Yeah Yeah Yeahs** Skeletons (Polydor)

Albums

- **Alphabeat** The Spell (Fascination)
- **Baby Dee** Book Of Songs (Tin Angel)
- **Blood Red Shoes** Fire Like This (V2/Co-Op)
- **Jason Derulo** Jason Derulo (Warner Brothers)
- **Raheem Devaughn** The Love & War Masterpiece (RCA)
- **Errors** Come Down With Me (Rock Action)
- **Foreigner** Can't Slow Down (Ear Music)
- **Fun Lovin' Criminals** Classic Fantastic (Kilohertz)
- **Ellie Goulding** Lights (Polydor)
- **Groove Armada** Black Light (Work It/Cooking Vinyl)
- **Natalie Imbruglia** Come To Life (Island)
- **Owl City** Ocean Eyes (Island)
- **The Roots** How I Got Over (Def Jam)
- **The Ruby Suns** Fight Softly (Memphis Industries)
- **Shy Child** Liquid Love (Wall Of Sound)
- **Sharleen Spiteri** The Movie Songbook (Mercury)
- **Tinashe** Mayday (Island)
- **Tunng** ...And Then We Saw Land (Full Time Hobby)
- **Turin Brakes** Outbursts (Cooking Vinyl)
- **Two Door Cinema Club** Tourist History (Kitsuné)

March 8

Singles

- **Bombay Bicycle Club** Evening/Morning (Island)
- **Boys Like Girls** Love Drunk (Columbia)
- **Broken Bells** High Road (Columbia)
- **Gabriella Cilmi** On A Mission (Island)
- **Fanfarlo** Harold T Wilkins (Atlantic/Canvasback)
- **A Fine Frenzy** Happier (Virgin)
- **First Aid Kit** I Met Up With The King (Wichita)
- **Livvi Franc** Automatik (Jive)



- **Goldfrapp** Rocket (Mute)
- **Stevie Hoang** No Coming Back (Mercury)
- **Norah Jones** Stuck (Blue Note)
- **Beverley Knight** Soul Survivor EP (Hurricane)
- **Pixie Lott** Gravity (Mercury)
- **Laura Marling** Devil's Spoke (Virgin)
- **John Mayer** Heartbreak Warfare (Columbia)
- **McLean** My Name (Asylum)

Albums

- **Boyzone** Brother (Polydor)
- **Broken Bells** Broken Bells (Columbia)
- **Crookers** Tons Of Friends (Southern Fried)
- **Gonjasufi** A Sufi And A Killer (Warp)
- **Gorillaz** Plastic Beach (Parlophone)
- **Jimi Hendrix** Valleys Of Neptune (Sony)
- **Andrew Lloyd Webber** Love Never Dies (Polydor)

The soundtrack to *The Phantom Of The Opera's* follow-up is released the day before the theatre production's world premiere, enabling eager fans to hear the new story in full before it opens.

- Polydor will also be releasing two commercial singles from the album, 'Til I Hear You Sing and title track *Love Never Dies*, performed by Sierra Boggess, who plays the lead role of Christine Daaé.
- **Amy Macdonald** A Curious Thing (Vertigo)
- **The Mission District** Heartbreaker (Virgin)
- **New Young Pony Club** The Optimist (The Numbers)
- **Pavement** Quarantine The Past: The Best Of Pavement (Domino)
- **The Punchbowl Band** Journey (Punchbowl)
- **Sugababes** Sweet 7 (Island)
- **Serj Tankian** Elect The Dead Symphony (Serjical Strike/Reprise)
- **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 (143/Reprise)
 - **Cheryl Cole** Parachute (Fascination)
 - **David Guetta feat. Kid Cudi** Memories (Positiva/Virgin)
 - **Craig David** Standing In The Shadows (UMTV)
 - **Delphic** Halcyon (Chimeric)
 - **Frje** I Got My Beads On (We Make Entertainment)
 - **Jamie T** Emily's Heart (Virgin)
- Emily's Heart is a reworking of the version available on Jamie T's acclaimed album *Kings & Queens* and has already enjoyed hottest record in the world status courtesy of Radio 1's Zane Lowe. Released as a digital download, the iTunes exclusive format also features a cover of Bruce Springsteen's *Atlantic City* which has been going down a storm on his recently rescheduled live dates.
- **Jonsi** The Go Do EP (Parlophone)
 - **Lady Gaga feat. Beyonce** Telephone (Interscope)
 - **Leddra Chapman** A Little Easier (ALC Music)
 - **Lights** Ice (Warner Brothers)

THE PANEL

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



LISA WRIGHT (THE FLY)
Swanton Bombs: Mumbo Jumbo And Murder (Quiff/Turnstile)
 Swanton Bombs are a two-piece that make the kind of joyous, raucous racket normally reserved for a band three times their number. Add a discerning array of influences and an accomplished debut LP and the result is a veritable sonic beast.



KENNY WHITE (ARTIST)
Kenny White: Comfort In The Static (Wildflower)
 White dazzles his audiences with his joyful, sweet, galloping piano playing and breathtaking writing. He is a gifted singer and composer of heart-breakingly funny, thoughtful and sensational songs. This current album follows the human condition with unbridled detail and humor.



CHRIS WELLS (ECHOES)
José James: Black Magic (Brownswood)
 José's second album for Gilles Peterson's label sees a switch from understated, live jazz to [mostly] hip-hop-bedded soul backdrops with most of the jazz coming from James's still remarkable voice. The funky 'Touch' could be a huge hit – provided people play it.



MARTIN ASTON (MOJO)
Thomas White: The Maximalist (Cooking Vinyl)
 Thomas White – of Electric Soft Parade and Brakes fame – goes it alone again, and this second album is a blaze of kaleidoscopic, yet finely nuanced, psych-pop, from Syd Barrett-style haunted whimsy to Seventies soft rock and heavier riffing. Live he's terrific too, with a dynamic band behind him.

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

- **Nightstylers feat. Majuri** No More Lies (Wrecked Records)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Mica Paris** Born Again (Rhythm Riders)
- **Snoop Dogg** I Wanna Rock (Parlophone)
- **Rod Stewart** Higher And Higher (Warner Brothers)
- **Three 6 Mafia Vs. Tiesto feat. Flo Rida & Sean Kingston** Feel It (RCA)

Albums

- **A Fine Frenzy** Bomb In A Birdcage (Virgin)
- **Kris Allen** Live Like We Are Dying (RCA)
- **Boys Like Girls** Love Drunk (Columbia)



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

March 22

Singles

- **50 Cent** Do You Think About Me (Interscope)
- **Bad Lieutenant** Twist Of Fate (Triple Echo)
- **Billy Talent** Saint Veronika (Atlantic)
- **Sarah Blasko** We Won't Run (Dramatico)
- **Florence + The Machine** Dog Days Are Over (Island)

- **Alex Gardner** I'm Not Mad (Cooking Vinyl)
- **Mr Hudson** Anyone But Him (Good Music)
- **John Butler Trio** One Way Road (Because)
- **Karnivool** All I Know (Columbia)
- **Anya Marina** Satellite Heart (Atlantic)
- **Alan Pownall** Chasing Time (Mercury)

Albums

- **Autechre** Oversteps (Warp)
- **Justin Bieber** My World (Def Jam)
- **Gabriella Cilmi** Ten (Island)
- **Craig David** Signed Sealed Delivered (UMTV)
- **Goldfrapp** Head First (Mute)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Pat Metheny** Orchestrion (Nonesuch)
- **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

- **Mariah Carey** Where Angels Cry (Mercury)
- **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 All (Roadrunner)
- **Plan B** She Said (679/Atlantic)
- **Primary 1** You Never Know (Atlantic)
- **Florence Rawlings** Take Me In Your Arms And Love Me (Dramatico)

Albums

- **Bonobo** Black Sands (Ninja Tune)

- **Mariah Carey** Angels Advocate (Mercury)
- **Clipse** Til The Casket Drops (RCA)
- **Geoffrey Gurrumul Yunupingu** Gurrumul (Dramatico/Skinnyfish)



- **Halestorm** Halestorm (Atlantic)
- **Madonna** Sticky & Sweet (Warner Brothers)
- **Angus & Julia Stone** Down The Way (Flock Music)
- **Usher** Raymond Vs Raymond (iAface)

April 5

Singles

- **Amerie** Heard 'Em All (Mercury)
- **Whitney Houston** Nothin' But Love (Arista)
- **Adam Lambert** For Your Entertainment (RCA)
- **One Republic** Secrets (Interscope)
- **Iprofessor Green** I Need You Tonight (Virgin)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island)

Albums

- **Avett Brothers** And Love And You (Columbia)
 - **Sarah Blasko** As Day Follows Night (Dramatico)
 - **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)
 - **Chase & Status** tbc (Mercury)
- Chase & Status recently announced their biggest live tour to date, with 15 shows scheduled for April

and May. The drum & bass outfit's previous single End Credits, released in November, was a Top 10 hit, while their RAM-released debut album More Than A Lot has sold more than 75,000 copies to date.

- **Cypress Hill** Rise Up (Parlophone)
- **James** The Night Before (Mercury)
- **John Butler Trio** April Uprising (Because)
- **Jonsi** Go (Parlophone)
- **Plan B** The Defamation Of Strickland Banks (579/Atlantic)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)
- **Maia Sharp** Echo (Blix Street)

April 12 and beyond

Singles

- **Kaci Battaglia** Crazy Possessive (Warner Brothers) (9/5)
- **Biffy Clyro** Bubbles (14th Floor) (26/4)
- **Arno Carstens** Wonderful Wild (Epic) (26/4)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor) (3/5)
- **Selena Gomez** And The Scene Naturally (Polydor) (12/04)
- **Honorebel** Feat. Pitbull & Jump Smokers Now You See It (Positiva/Virgin) (12/04)
- **Hot Chip** I Feel Better (Parlophone) (19/4)
- **Allison Iraheta** Friday I'll Be Over You (RCA) (3/5)
- **Iyaz** Solo (143/Reprise) (12/04)
- **Jay-Z** On To The Next One (30c Nation) (10/5)
- **Ludacris** How Low (Def Jam) (19/4)
- **Mini Viva** Candy (Xenomania/Geffen) (10/5)
- **Lisa Mitchell** Oh! Hark (RCA) (12/04)
- **Music Go Music** Light Of Love (Mercury) (12/04)
- **Paolo Nutini** Candy (Atlantic) (19/4)
- **Diana Vickers** Once (RCA) (19/4)
- **Charlie Winston** Like A Hobo (Real World) (19/4)

Albums

- **Diana Birch** Bible Belt (Virgin) (26/4)
- **Donkeyboy** Caught In Life (Warner Brothers) (26/4)

- **Evermore** Evermore (Warner Music) (26/4)
 - **Foals** Total Life Forever (Transgressive) (10/5)
 - **Selena Gomez** Kiss And Tell (Polydor) (19/4)
 - **Iyaz** tbc (143/Reprise) (26/4)
 - **Kid Sister** Ultraviolet (Asylum) (3/5)
 - **Adam Lambert** For Your Entertainment (19/RCA) (12/04)
 - **MGMT** Congratulations (Columbia) (12/4)
- Boasting nine new songs, the follow-up to MGMT's acclaimed debut was produced by the band alongside Sonic Boom (Spaceman 3, EAR, Spectrum) and recorded throughout 2009 in New York, Malibu and Brooklyn. It features a guest appearance by Royal Trux frontwoman Jennifer Herrema.
- **Natalie Merchant** Leave Your Sleep (Nonesuch) (12/04)



- **Music Go Music** Expressions (Mercury) (19/4)
 - **Kate Nash** tbc (Fiction) (19/4)
 - **The Swellers** Ups And Downsizing (Atlantic) (19/4)
 - **Switchfoot** Hello Hurricane (Atlantic) (3/5)
 - **Rolo Tomassi** Cosmology (Hassle) (12/4)
- This ambitious record was produced by Diplo (MIA, Santogold and Major Lazer), and was mastered by Howie Weinberg (Nirvana, Beastie Boys, Jeff Buckley). The band are currently touring the UK supporting Enter Shikari and The King Blues, and will then head off on a joint European tour with Trash Talk through March and April. A sold-out headline show at the Underworld in London takes place on February 23.
- **Various** When In Rome: Music From And Inspired By (Photo Finish/Atlantic) (19/4)
 - **Diana Vickers** Diana Vickers (RCA) (26/4)

SINGLE OF THE WEEK

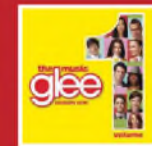
The Courteeners You Overdid It Doll (A&M)



The lead single proper from The Courteeners' second album, You Overdid It Doll got off to a good start when it was named hottest record in the world by Radio 1's Zane Lowe last month. It is an ambitious song from an equally ambitious band, and one which shows the clear growth of this band and affirms the growing songwriting skills of frontman Liam Fray. From a musical perspective, it is built around a naggingly catchy melody that is bound to attract airplay from beyond the confines of Radio 1 and XFM. The band will perform at Manchester's Ruby Lounge tomorrow (Tuesday) to mark this single's release, while a full UK tour kicks off next month.

ALBUM OF THE WEEK

Glee Cast Glee – The Music Season One Vol. 1 (Epic)



Featuring brilliantly-performed covers of hits such as Journey's Don't Stop Believin' – which peaked at number two in the OCC singles chart this month – Rihanna's Take A Bow and Kanye West's Gold Digger – all of which have featuring prominently in the TV series of the same name – there is little not to like about this first volume in the Glee soundtrack series. Glee is enjoying a huge reaction in the British public, connecting in such a way that albums by artists such as Journey have been propelled back into the charts. Expect this album to explode at retail in a similarly spectacular fashion in the UK as it did across the Atlantic.

Key releases

Marina & The Diamonds shine bright



PLAY'S OFFER OF A FREE BOTTLE opener with every purchase of Airborne's No Guts, No Glory is enough to keep the Aussie hard rockers at number one on the list for a second week running but there are new and more obvious number ones on the pre-release charts at Amazon, where the Glee Cast's debut holds sway, and HMV, where Boyzone's Brother takes pole position.

The only title to appear in the top three of all of our featured retailers' lists is The Family Jewels, the debut album by Marina & The Diamonds. With first hit single Hollywood embedded in the Top 20, the album improves 10-2 at Amazon, 6-2 at HMV and holds at number three at Play.

Zane Lowe declared Tinie Tempah's debut Parlophone single Pass Out as "the hottest

record in the world today," on his Radio One show last week. While that may be exaggerating a little, it is the most frequently queried and identified track on Shazam's database for the fourth straight week.

Meanwhile, a month after Surrey band You Me At Six's second album Hold Me Down hit the streets, the band moves to the top of the Last FM Hype chart for

the very first time. Their number one is the track My Head's A Prison And Nobody Visits, which does not appear on the physical version of the album, being available only via iTunes as a bonus track. A 30 second teaser from the track proved popular at Last FM last month, and the full track is clearly even more favoured.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	AIRBOURNE	No Guts, No Glory	Roadrunner
2	ELLIE GOULDING	Lights	Polydor
3	MARINA/DIAMONDS	Family Jewels	679
4	FIGHTSTAR	Be Human	Search & Destroy
5	THE COURTEENERS	Falcon	Polydor
6	GORILLAZ	Plastic Beach	Parlophone
7	BOYZONE	Brother	Polydor
8	AMY MACDONALD	A Curious Thing	Vertigo
9	SLASH	Slash	Future Publishing
10	JOE BONAMASSA	Black Rock	Provogue
11	DIANA VICKERS	Diana Vickers	RCA
12	JOHNNY CASH	American VI	Mercury
13	JIMI HENDRIX	Valleys Of Neptune	Sony
14	SUGABABES	Sweet 7	Island
15	FOREIGNER	Cant Slow Down	Ear Music
16	GOLDFRAPP	Head First	Mute
17	JOE MCELDERRY	Joe McDelderry	Syco
18	SHARLEEN SPITERI	Movie Songbook	Mercury
19	A L WEBBER	Love Never Dies	Polydor
20	KIDS IN GLASS HOUSES	Dirt	Roadrunner



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	GLEE CAST	Glee OST	Epic
2	MARINA/DIAMONDS	Family Jewels	679
3	PETER GABRIEL	Scratch My Back	Virgin
4	PET SHOP BOYS	Pandemonium	Parlophone
5	MY BLOODY VALENTINE	Loveless	Sony
6	PETER GABRIEL	Scratch... (special)	Virgin
7	OWL CITY	Ocean Eyes	Island
8	JOHNNY CASH	American VI	Mercury
9	BOYZONE	Brother	Polydor
10	A L WEBBER	Love Never Dies	Polydor
11	JOE MCELDERRY	Joe McDelderry	Syco
12	JOHN BARROWMAN	J Barrowman	Sony
13	ELLIE GOULDING	Lights	Polydor
14	AMY MACDONALD	A Curious Thing	Vertigo
15	JOE BONAMASSA	Black Rock	Provogue
16	SUGABABES	Sweet 7	Island
17	A T FARKA & T DIABTE	Ali & Toumani	Island
18	FIELD MUSIC	Field Music	Memphis Industries
19	GROOVE ARMADA	Black Light	Work It
20	GORILLAZ	Plastic Beach	Parlophone



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINIE TEMPAH	Pass Out	Parlophone
2	GRAMOPHONEDZIE	Why...	Positiva/Virgin
3	MUMFORD & SONS	The Cave	Island
4	INNA	Hot 3	Beat Red
5	NAUGHTY BOY/WILEY	Never...	Relentless/Virgin
6	CHIDDY BANG	Opposite Of Adults	Regal
7	JASON DERULO	In My Head	Warner Brothers
8	ELLIE GOULDING	Starry Eyed	Polydor
9	REMADY	No Superstar	Newstate
10	STEVE AOKI	I'm In The House	Data
11	LEMAR	The Way Love Goes	Epic
12	MCLEAN	My Name	Asylum
13	SUGABABES	Wear My Kiss	Island
14	COURTEENERS	You Overdid It Doll	Polydor
15	THE BIG PINK	Velvet	4AD
16	SHARLEEN SPITERI	Xanadu	Mercury
17	AMY MACDONALD	Don't Tell Me...	Vertigo
18	SKEPTA	Bad Boy	Boy Beta Know
19	GORILLAZ	Stylo	Parlophone
20	ALPHABEAT	Hole In My Heart	fascination



Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	YOU ME AT SIX	My Head's...	White Label
2	MIKE SHINODA	Spray Paint	White Label
3	THE ALBUM LEAF	Perro	Sub Pop
4	THESE NEW PURITANS	5	Angular
5	GOOD SHOES	City By The Sea	Brillie
6	THE ALBUM LEAF	Blank Pages	Sub Pop
7	THESE NEW PURITANS	Time Xone	Angular
8	VAMPIRE WEEKEND	Diplomat's Sun	XL
9	GOOD SHOES	I Know	Brillie
10	JAY REATARD	Greed, Money...	fat Possum
11	THESE NEW PURITANS	White Chords	Angular
12	JAY REATARD	An Ugly Death	Matador
13	GOOD SHOES	Our Loving Mother...	Brillie
14	JAY REATARD	Painted Shut	Matador
15	THESE NEW PURITANS	Attack Music	Angular
16	THESE NEW PURITANS	Canticle	Angular
17	JAY REATARD	Death Is Forming	fat Possum
18	THESE NEW PURITANS	Hologram	Angular
19	THESE NEW PURITANS	Orion	Angular
20	JAY REATARD	My Family	fat Possum



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	BOYZONE	Brother	Polydor
2	MARINA/DIAMONDS	Family Jewels	679
3	KIDS IN GLASS HOUSES	Dirt	Roadrunner
4	EMINEM	Relapse 2	Interscope
5	SUGABABES	Sweet 7	Island
6	GROOVE ARMADA	Black Light	Work It
7	AIRBOURNE	No Guts, No Glory	Roadrunner
8	ELLIE GOULDING	Lights	Polydor
9	THE COURTEENERS	Falcon	Polydor
10	GORILLAZ	Plastic Beach	Parlophone
11	MY BLOODY VALENTINE	Loveless	Sony
12	PAUL WELLER	Wake The Nation	Universal
13	USHER	Raymond Vs Raymond	LaFace
14	JIMI HENDRIX	Valleys Of Neptune	Sony
15	JOHNNY CASH	American VI	Mercury
16	ELVIS PRESLEY	Off Duty With...	Memphis
17	JOHN BARROWMAN	J Barrowman	Sony
18	BEASTIE BOYS	Hot Sauce	Comm. Parlophone
19	JOE BONAMASSA	Black Rock	Provogue
20	BRMC	Beat The Devil's Tattoo	Universal



CATALOGUE REVIEWS

VARIOUS
You Heard It Here First! - Vol. 2 (Ace CDCHD 1250)



Eighteen months after the first volume Ace returns to the theme with a second CD - and if anything it's more enjoyable and fascinating than the first. All 24 songs here have something that stopped them from being hits in these versions. It's particularly interesting to hear James Brown's I Don't Care and Tony Joe White's Old Man Willis, songs they successfully reworked and charted with themselves as Cold Sweat and Pork Salad Annie. It's easy to see how The Four Preps' Pleasant but pedestrian Love Of The Common People gained in dynamism and popularity when reworked as a string-laden reggae song, and how Vicky Wickham's English lyrics turned Pino Donaggio's Io Che Non Vivo (Senza Te) into a huge

hit for Dusty Springfield as You Don't Have To Say You Love Me. A great collection, with superb liner notes.

NAZARETH

Loud 'n' Proud (Salvo SALVOCD 033), Rampant (SALVOCD 034), Hair Of The Dog (SALVOCD 035)



Melodic hard rock was Nazareth's stock in trade, and the Scots band issued a series of memorable albums including these classics, which have been repackaged, remastered and reissued with bonus tracks as the reconvened band continues its successful UK tour. Lead singer Dan McCafferty's searing vocals and a tight rhythm section are a powerful combination, never more potent than on 1973's loud 'n' Proud. By the time Rampant was issued in 1974, songs like Silver Dollar Forger nodded more towards

American rock, but 1975's Hair Of The Dog saw the band veer off in a heavier direction. High octane stuff.

DR. BUZZARD'S ORIGINAL SAVANNAH BAND

Dr Buzzard's Original Savannah Band...Meets King Penett (SuperBird SBIRD 001CD)



Dr Buzzard's Original Savannah Band was an innovative 1970s New York act fronted by August Darnell, his brother Stony Browder and Andy 'Coati Mund i' Hernandez. They created their own fusion of 40s swing and contemporary dance/disco, most memorably on their hit single Whispering/Cherchez la Femme/Se Si Bon. Most of the rest of their output is highly engaging with more than a flash of the brilliance that Darnell and Hernandez displayed when they formed Kid Creole & The Coconuts.

Alan Jones

CATALOGUE SINGLES TOP 20



This Last Artist Title / Label Distributor

1	1	JOURNEY	Don't Stop Believin'	Sony (ARV)
2	2	BOSTON	More Than A Feeling	Epic (ARV)
3	18	REM	Everybody Hurts	Warner Brothers (CIN)
4	5	THE KILLERS	Mr Brightside	Lizard King/Mercury (ARV)
5	6	SNOW PATROL	Chasing Cars	Fiction (ARV)
6	10	VANILLA ICE	Ice Ice Baby	Capitol (E)
7	RE	PLACEBO	Running Up That Hill	Virgin (E)
8	14	SURVIVOR	Eye Of The Tiger	Ansta (ARV)
9	12	GOO GOO DOLLS	Iris	Warner Brothers (CIN)
10	NEW	THE CALLING	Wherever You Will Go	RCA (ARV)
11	15	LUTHER VANDROSS	Dance With My Father	J (ARV)
12	11	MICHAEL JACKSON	Man In The Mirror	Epic (ARV)
13	16	GUNS N' ROSES	Sweet Child O' Mine	Geffen (ARV)
14	RE	EMINEM	Lose Yourself	Interscope (ARV)
15	RE	BON JOVI	Livin' On A Prayer	Mercury (ARV)
16	19	MUSE	Supermassive Black Hole	Helium 3/Warner (CIN)
17	NEW	HEART	Alone	Capitol (E)
18	RE	EVANESCENCE	Bring Me To Life	Epic/Wind-up (E)
19	17	KANYE WEST FEAT. JAMIE FOXX	Gold Digger	Roc-a-fella (ARV)
20	NEW	MEN AT WORK	Down Under	Sony (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	11	3	INNA Hot / 3 Beat Red
2	14	6	JUS JACK & PHIL GARRANT FEAT. MATINI PARISI Smoke / Moda
3	2	6	LOVERUSH UK FEAT. CARLA WERNER Give Me Your Love / S2S-LRD
4	16	3	SUGABABES Wear My Kiss / Island
5	6	4	CAVIN HARRIS You Used To Hold Me / Columbia
6	8	4	OWL CITY Fireflies / Island
7	17	3	TIESTO FT NELLY FURTADO Who Wants To Be Alone / Musical Freedom
8	1	3	VEGAS BABY I Can't Help Myself / Misspell
9	20	3	BT Suddenly / Malestrom
10	18	3	MARINA AND THE DIAMONDS Hollywood / 679
11	7	5	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data
12	31	2	CHELLEY Took The Night / 3 Beat Blue
13	23	5	EDITORS You Don't Know Love / KitchenWare
14	26	2	SOULSHAKER & SANDY B Make The World Go Round / Champion
15	25	3	GABRIELLA CILMI On A Mission / Island
16	4	5	NIGHTSTYLERS FEAT. MAJURI No More Lies / White Label
17	5	4	MUSE Resistance / Helium 3/Warner Bros
18	10	5	DANDY ANDY FEAT. CARMEN CASTRO My Lonely Valentine / Pcpifid/Island
19	21	4	JULIAN PERRETTA If I Ever / Columbia
20	9	4	NATALIE WILLIAMS Keep Me Holding On / Sound-Tribe
21	27	4	JACK SPLASH/MISSY ELLIOTT/JAZMINE SULLIVAN I Could Have Loved You / Columbia
22	22	3	MIKA Blame It On The Girls / Casablanca/Island
23	15	6	PAUL HARRIS V EURYTHMICS I Want You / (R2)/Sony
24	3	6	VISAGE Fade To Grey / UMLU/Polydor
25	NEW		SIDNEY SAMSON Shut Up And Let It Go / Data
26	19	6	ALPHABEAT Hole In My Heart / Polydr
27	24	6	NOVENA When I'm With You / Alive Production
28	NEW		PROVENZANO DJ Life Goes On / Nets Work International
29	29	6	GRAMOPHONEDZIE Why Don't You / Positiva/Virgin
30	36	2	SCARLETTE FEVER What Would You Do / Starfish
31	38	5	PTP Jump / Wrecked
32	13	3	FIO FEAT. SIMMONS Can't Let You Go / Hero Music
33	30	8	CLEARCUT FEAT. TRIX Fireworks / Iypecast
34	12	7	ASH Space Shot / Atomic Heart
35	28	6	TJR FT XAVIER Just Gets Better / Absolute
36	35	13	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data
37	32	6	REMADY No Superstar / Newstate
38	NEW		KELLY MUELLER She Cries / Audiofreaks
39	NEW		ELLIE GOULDING Starry Eyed / Polydor
40	Re	3	FREEDOM WILLIAMS Party Time (Get Up, Get Down) / S2S-LRD

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	2	5	LADY GAGA FEAT. BEYONCE Telephone / Interscope
2	3	3	SUGABABES Wear My Kiss / Island
3	4	4	LEMAR The Way Love Goes / Epic
4	9	4	GRAMOPHONEDZIE Why Don't You / Positiva/Virgin
5	13	2	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope
6	12	2	CAVIN HARRIS You Used To Hold Me / Columbia
7	15	4	PITBULL FEAT. AKON Shut It Down / J
8	11	3	NAUGHTY BOY/WILEY/EMELI SANDE Never Be Your Woman / Relentless/Virgin
9	20	2	INNA Hot / 3 Beat Red
10	1	4	JLS One Shot / Epic
11	6	3	ADAM LAMBERT For Your Entertainment / RCA
12	19	2	TIESTO FEAT. NELLY FURTADO Who Wants To Be Alone / Musical Freedom
13	23	2	CHRIS BROWN Crawl / Jive
14	21	3	STEVIE HOANG No Coming Back / Mercury
15	18	2	JAYA DJ Do It Again / AATW/UMTV
16	NEW		GABRIELLA CILMI On A Mission / Island
17	7	4	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data
18	NEW		TINIE TEMPAAH Pass Out / Parlophone
19	5	3	OWL CITY Fireflies / Island
20	NEW		MIKA Blame It On The Girls / Casablanca/Island
21	NEW		CHELLEY Took The Night / 3 Beat Blue
22	NEW		DAVINCHE FEAT. CLEO SOL Hero / Dirty Canvas
23	25	3	SCOOTER The Sound Above My Hair / AATW
24	26	2	JACK SPLASH/MISSY ELLIOTT/JAZMINE SULLIVAN I Could Have Loved You / Columbia
25	NEW		DARREN STYLES VS MANIAN Outta My Head / AATW
26	24	2	DEMI LOVATO Remember December / Hollywood/Polydor
27	27	2	JULIAN PERRETTA If I Ever / Columbia
28	NEW		LOVELINE Right Now / AATW
29	16	5	CRAIG DAVID One More Lie (Standing In The Shadows) / AATW/UMTV
30	NEW		GIL FEAT. BLUVEY ROBINSON Gotta Be A Way / White Label

The winner's Inna with Hot rise to the summit



NINE MONTHS AFTER ROMANIAN Alina's When You Leave (Numa Numa) topped the Commercial Pop chart with a little help from Basshunter, her compatriot Inna tops the Upfront chart with Hot. The track has already been number one in Spain, number two in The Netherlands and number six in Belgium, as well as topping the US club chart, while the various versions of it to be found on YouTube have amassed more than 40m plays. For the UK, the track – an infectious house confection – has been mixed by Cahill and Riffs & Rays. It jumps 11-1 on the Upfront chart with a big (24.38%) lead over nearest challenger Jus Jack, a New York DJ and mixer not to be confused with our own Just Jack.

Meanwhile, after pulling up at

number two last week, Telephone moves smoothly to number one on the Commercial Pop chart. Credited to Lady GaGa feat. Beyoncé, it comes in a plethora of mixes, and arrives at the summit just five weeks after Video Phone – by Beyoncé feat. Lady GaGa – reached number one. It's GaGa's seventh number one on the chart in less than 14 months, following Just Dance, Poker Face, Paparazzi, Love Game, Bad Romance and Video Phone.

UPFRONT CLUB CHART BREAKERS

1 Dreamweaverz: Classic Night 2 Mekki Martin feat. Big John: Over The Top 3 Alex M.O.R.P.H. feat Ana Criado: Sunset Boulevard 4 Timbaland feat. Katy Perry: If We Ever Meet Again 5 Pitbull feat. Akon: Shut It Down **Alan Jones**



Rising high: Tinie Tempah threatens to topple Iyaz from Urban summit



Ringing true: Lady GaGa's Telephone tops Commercial pop

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	1	33	IYAZ Replay / 43/Reprise
2	7	3	TINIE TEMPAAH Pass Out / Parlophone
3	2	6	LADY GAGA FEAT. BEYONCE Telephone / Interscope
4	9	5	JASON DERULO In My Head / Warner Brothers
5	24	2	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope
6	14	2	CHRIS BROWN Crawl / Jive
7	3	5	JLS One Shot / Epic
8	5	6	HONOREBEL FEAT. PITBULL & JUMP SMOKERS Now You See It / Positiva/Virgin
9	6	6	PITBULL FEAT. AKON Shut It Down / J
10	29	2	RIHANNA Rude Boy / Def Jam
11	10	3	NAUGHTY BOY/WILEY/EMELI SANDE Never Be Your Woman / Relentless/Virgin
12	18	6	LEMAR The Way Love Goes / Epic
13	4	9	BEYONCE FEAT. LADY GAGA Video Phone / Columbia
14	NEW		JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / Cash Money
15	11	7	KC JOCKEY Rub Your Body / Sweet Sadies/Wobejon
16	13	3	CRAIG DAVID One More Lie (Standing In The Shadows) / AATW/UMTV
17	16	9	CHIPMUNK FEAT. TALAY RILEY Look For Me / Jive
18	12	11	WILEY FEAT. CHEW FU Take That / Island
19	28	2	SKEPTA Bad Boy / Boy Betta Know
20	15	8	GUCCI MANE FEAT. USHER Spotlight / Asylum
21	8	10	50 CENT FEAT. NE-YO Baby By Me / Interscope
22	19	6	FE-NIX Swagga / Genetic
23	20	5	ALEXANDRA BURKE Broken Heels / Syco
24	NEW		LUDACRIS How Low / Def Jam
25	17	13	KARDINAL OFFISHALL Clear / Kon Live
26	22	5	THREE 6 MAFIA VS. TIESTO/FLO-RIDA & SEAN KINGSTON Feel It / RCA
27	26	11	TIMBALAND FEAT. SUSHY & NELLY FURTADO Morning After Dark / Interscope
28	21	18	JAY SEAN FEAT. LIL WAYNE Down / Island
29	NEW		AYO FEAT. DJ IRONIK Far Away / Warner Brothers
30	23	16	JASON DERULO Whatcha Say / Warner Brothers

Cool Cuts Top 20

Pos	ARTIST Title
1	INNA Hot
2	DAVID GUETTA FEAT. KID CUDI Memories
3	MASSIVE ATTACK Paradise Circus
4	TV ROCK FEAT. RUDY In The Air
5	ELLIE GOULDING Starry Eyed
6	BLACK BOX Ride On Time
7	GOLDFRAPP Rocket
8	SIDNEY SAMPSON FT LADY BEE Shut Up And Let It Go
9	BOYS NOIZE Transmission
10	HELL FT BRIAN FERRY U Can Dance
11	KLEERUP FEAT. MARIT BERGMAN 3AM
12	MELISSA STORM Mesmerized
13	ALI LOVE Love Harder
14	WAY OUT WEST The Gift
15	CHEW LIPS Karen
16	SOUTH STREET PLAYER Who Keeps Changing Your Mind
17	OUTLAND Tell Me What You Want
18	EVIL NINE No Manners
19	MASON The Badger / Syncrom
20	DJ GODFATHER FT DJ OMEGA Ghetto Electro



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

Charts analysis

Analysis Alan Jones



Huge sales for Haiti fundraiser

SALES TOOK A TURN for the better last week, with singles lifted by the Everybody Hurts charity single and albums invigorated by new releases from Massive Attack and Sade, and Valentine's Day gift buying.

Released on Simon Cowell/Sony's Syco imprint and credited to **Helping Haiti**, Everybody Hurts is a cover of the second of 10 Top 10 hits for REM (number seven in 1993), with proceeds going to The Disasters Emergency Committee and *The Sun's* Haiti appeal. It sold 453,426 copies – slightly more than the rest of the Top 15 added together – to debut at number one, and achieves the eighth-highest weekly sale of the 21st Century. Above it: Will Young's Anything Is Possible/Evergreen (1,108,269, 2002), Gareth Gates' Unchained Melody (850,535, 2002), Shayne Ward's That's My Goal (742,180, 2005), Alexandra Burke's Hallelujah (576,046, 2008), Leona Lewis' A Moment Like This (571,253, 2006), HearSay's Pure And Simple (549,823, 2001) and Rage Against The Machine's Killing In The Name (502,672, 2009).

Former X Factor champions Lewis and Burke are among the 21

acts contributing vocals to the Help For Haiti single, alongside Rod Stewart, Mariah Carey, Robbie Williams and current X Factor champion Joe McElderry, who achieves the unique act of topping the chart three times in different acts (solo, as part of The X Factor Finalists and Helping Haiti) within three months of his chart debut. Everybody Hurts is neither new to Cowell – whose Syco signings G4 also recorded it – or charity, as a previous recording of it, by PCs Paul Feather and Richard Hopper of West Yorkshire constabulary reached number 80 in 2006, when issued to raise funds for two murdered colleagues.

Owl City's Fireflies fades to number two (59,472 sales) after three weeks in pole position. Elsewhere in the Top 10, If We Ever Meet Again by **Timbaland feat. Katy Perry** and **Alicia Keys'** Empire State Of Mind Part II continue to strengthen. If We Ever Meet Again holds at number three but its sales improve 5.3% to 50,028, while Empire State Of Mind Part II increases sales for the sixth week in a row, moving 5-4 with sales up 13.6% at 43,487.

Sales statistics

Last week	Singles	Artist albums
Sales	3,318,733	1,980,429
prev week	3,029,919	1,646,163
% change	+9.5%	+20.3%

Last week	Compilations	Total albums
Sales	503,541	2,483,970
prev week	388,253	2,034,416
% change	+29.7%	+22.1%

Year to date	Singles	Artist albums
Sales	18,718,772	10,108,620
vs prev year	16,740,589	10,325,704
% change	+11.8%	-2.1%

Year to date	Compilations	Total albums
Sales	2,190,293	12,298,913
vs prev year	2,305,422	12,631,126
% change	-5.0%	-2.6%

Compiled from sales data by Music Week

Occurring just six weeks after Rage Against The Machine's record precipitous 2-40 slump with Killing In The Name, the 2-12 slide of Under Pressure (Ice Ice Baby) by **Jedward feat. Vanilla Ice** (22,056 sales) is gentle by comparison. It is the 24th single to fall straight from number two to a position outside the Top 10 in the 21st Century, a total which includes eight limited-edition reissues by Elvis Presley and two songs apiece from Madonna and McFly.

Helping Haiti aside, there are two new entries to the Top 20 this week – both from **Glee Cast**. The TV-based phenomenon looked to be weakening recently but is back with a bang, as the medleys Halo/Walking On Sunshine and It's My Life/Confessions Part II debut at nine and 14, respectively on sales of 27,249 and 20,163. All 16 Glee Cast tracks issued thus far have made the Top 200, with 10 making the Top 75 and five reaching the Top 40 – but the only one to chart higher than these two is the Journey cover Don't Stop Believin', which reached number two a fortnight ago, and slips 4-5 this week, with sales of 36,557 lifting its overall tally to 231,376. Journey's original, meanwhile, exits the Top 10 after an eight-week stay, falling 9-11, with 22,472 sales, lifting its digital career tally to 514,558.

Swim star Sharron Davies and Pavel Aubrecht's Strictly Come Dancing routine to **Tracy Chapman's** Fast Car stimulated a 408.4% increase in demand for the track, which catapults into the Top 75 (number 57, 5,074 sales) for the first time since 1988.

Singles sales increased 9.53% week-on-week to 3,318,733 – a massive 72.60% above same-week 2009 sales of 1,922,803.

With Valentine's Day clearly a major factor, album sales enjoyed an excellent week. Only four of the Top 40 artist albums suffered sales

ARTIST ALBUMS



Universal	32.6%
Sony	27.9%
Warner	25.3%
EMI	10.9%
Others	3.3%

SINGLES



Sony	56.9%
Universal	26.6%
Warner	11.7%
EMI	1.0%
Others	3.8%

declines week-on-week – step forward Alvin & The Chipmunks, Corinne Bailey Rae, Ke\$ha and Hot Chip – while just three of the Top 20 compilations were in negative territory.

Although neither act managed to add to their tally of number one albums, **Massive Attack** and **Sade** made all the running on the album chart in the early part of last week.

Sade extends her album chart career to more than a quarter of a century, as Soldier Of Love debuts at number four (42,997 sales). That is significantly higher than last studio album, Lovers Rock, which debuted

at number 18 in 2000, with first-week sales of 28,245.

Massive Attack's last album of new material, the soundtrack album Danny The Dog, debuted and peaked at number 70 in 2004 on first-week sales of just 3,305. New album Heligoland cannot match the number one placings earned by 1998's Mezzanine or 2003's 100th Window, but secures the group its fifth Top 10 success with some ease, debuting at number six on sales of 32,763 copies.

Trailing first Sade and Massive Attack, then Andre Rieu, last week's number one, The Element Of Freedom by **Alicia Keys**, fought back to retain its artist album chart title, increasing sales week-on-week by 62.2% to 57,312. Looking to become the first classical album to top the chart in the 21st Century, Rieu's Forever Vienna made a valiant try but ends up at number two again, though with sales up 49.3% at 50,335.

Meanwhile, after falling short of the chart with his first seven UK albums, Mexico's **Rolando Villazon** enters at number 18 with his new album, Tenor (14,822 sales).

A year after their Love Songs set reached number three, Birmingham's reggae veterans **UB40** rack up their 27th hit album with Labour Of Love 4 debuting at 24 (11,720 sales). An occasional series in which they cover other artists' songs, the Labour Of Love brand has proved lucrative for UB40, with the first three albums in the series reaching one, three and eight, respectively, while packages cherry-picking the best or housing all of the tracks from the albums have generated a further three Top 10 albums.

Love song compilations occupy six of the Top 10 places in the compilation chart this week, with R&B Lovesongs 2010 at number one for the second week on sales of 35,164 – 136.6% up week-on-week.

Overall album sales, at 2,483,970, increased 22.1% week-on-week, and outstrip same-week 2009 sales of 2,398,317 by 3.57%.

Alan Jones

International charts coverage Alan Jones

Bailey Rae and Sade threaten to end Boyle's domination

IN ITS 11TH CONSECUTIVE WEEK as Britain's biggest seller worldwide, Susan Boyle's I Dreamed A Dream claws back some of the ground it has lost recently. Though trending downwards in 14 countries, the album rebounds in New Zealand to claim its 10th week at number one, and also bounces 3-1 in South Africa. It remains at number one in the Belgian region of Flanders and Australia, where it has been number

one since release. The album also surges 14-2 in The Netherlands, where it previously spent three weeks at number one, and also moves upwards in Hungary (14-10) and The Czech Republic (14-13).

Boyle's position as top UK album next week is certain to be taken – at least temporarily – by Sade, whose first new album for a decade, Soldier Of Love, is expected to storm the charts in a number of countries, with

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 Alicia Keys The Element Of Freedom	£6.98	£7.69	£7.99	£7.78
2 Andre Rieu Forever Vienna	£6.98	£6.99	£8.95	£8.88
3 Paolo Nutini Sunny Side Up	£6.98	£7.99	£7.99	£7.95
4 Sade Soldier Of Love	£5.98	£6.99	£6.99	£5.98
5 Lady Gaga The Fame	£8.98	£8.99	£7.98	£5.99

Charts sales

OFFICIAL
charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Won't Go Quietly / Data (ARV)
2	2	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
3	NEW	ZINC FEAT. MS DYNAMITE Wile Out / Zinc/Essential (ADA/CIN)
4	3	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
5	5	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / Cr2 (PRIME)
6	4	DANNY BYRD FEAT. LIQUID Sweet Harmony / Hospital (SRD)
7	6	LOSTPROPHETS Where We Belong / Visible Noise (ADA/CIN)
8	8	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
9	7	SUB FOCUS Could This Be Real / Rarr (SRB)
10	14	EXAMPLE Watch The Sun Come Up / Data (ARV)
11	13	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dntee Stank (PIAS)
12	NEW	NOVELLOS Not So Sure / Sons (SN)
13	18	DIZZEE RASCAL FEAT. CHROME Holiday / Dntee Stank (PIAS)
14	10	VAMPIRE WEEKEND Cousins / XL (PIAS)
15	17	MIA Paper Planes / XL (PIAS)
16	RE	THE TEMPER TRAP Fader / Infectious (PIAS)
17	RE	THE BIG PINK Dominos / q4d (PIAS)
18	RE	THE BIG PINK Velvet / q4d (PIAS)
19	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
20	RE	THE PRODIGY Omen / Take Me To The Hospital (ADA/CIN)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	GIL SCOTT-HERON I'm New Here / XL (PIAS)
2	2	VAMPIRE WEEKEND Contra / XL (PIAS)
3	5	THE TEMPER TRAP Conditions / Infectious (PIAS)
4	4	LOSTPROPHETS The Betrayed / Visible Noise (ADA/CIN)
5	1	MIDLAKE The Courage Of Others / Bella Union (ROMIARV)
6	7	DIZZEE RASCAL Tongue N' Cheek / Dntee Stank (PIAS)
7	6	THE XX xx / Young Turks (PIAS)
8	3	OCEAN COLOUR SCENE Saturday / Cooking Vinyl (ADA/CIN)
9	9	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
10	8	ARCTIC MONKEYS Humbug / Domino (PIAS)
11	11	JAY SEAN All Or Nothing / JPoints/Layded (AMD/ARV)
12	12	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
13	16	ARCTIC MONKEYS Whatever People Say I Am, That's What I'm Not / Domino (PIAS)
14	NEW	FEAR FACTORY Mechanize / AFM (PH)
15	NEW	DAVY KNOWLES AND BACK DOOR SLAM Coming Up For Air / Blix Street (ADA/CIN)
16	RE	FRIENDLY FIRES Friendly Fires / XL (PIAS)
17	13	BASSHUNTER Bass Generation / Hardbeat (ARV)
18	RE	PETER ANDRE Revelation / Onehead (NOV/ARV)
19	RE	FLEET FOXES Fleet Foxes / Bella Union (ROMIARV)
20	10	FOUR TET There Is Love In You / Domino (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	DAVY KNOWLES AND BACK DOOR SLAM Coming Up For Air / Blix Street (ADA/CIN)
2	2	BETH NIELSEN CHAPMAN Back To Love / BNC (PROP)
3	1	BEACH HOUSE Teen Dream / Bella Union (ROMIARV)
4	5	CHARLOTTE GAINSBORG I'm / Because (ADA/CIN)
5	10	NELL BRYDEN What Does It Take / Cooking Vinyl (ADA/CIN)
6	NEW	ALLISON MOORER Crows / Rykodisc (ADA/CIN)
7	7	IMAGINED VILLAGE Empire And Love / Emtrison Corncrake (PROP)
8	RE	RODRIGO Y GABRIELA 11:11 / Ruby Works (PIAS)
9	NEW	HAYSEED DIXIE Killer Grass / Cooking Vinyl (ADA/CIN)
10	RE	THE LOW ANTHEM Oh My God, Charlie Darwin / Bella Union (ROMIARV)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS R&B Lovesongs 2010 / Sony Music/UMTV (ARV)
2	10	VARIOUS Love Songs / Sony Music (ARV)
3	NEW	VARIOUS Brit Awards 2010 / Rhino (CIN)
4	4	VARIOUS The Power Of Love / Sony Music (ARV)
5	6	VARIOUS Jackie - Love Songs / EMI TV/UMTV (ARV)
6	3	VARIOUS Love 2 Club / A&W/UMTV (ARV)
7	2	VARIOUS Funky House Classics / Ministry (ARV)
8	NEW	VARIOUS Old Fashioned Love Songs / EMI TV (E)
9	7	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
10	18	VARIOUS Loving You / Rhino (CIN)
11	11	VARIOUS Nessun Dorma - Opera's Greatest Stars / Decca (ARV)
12	NEW	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry (ARV)
13	NEW	VARIOUS Steve Wright's Sunday Love Songs / Universal TV (ARV)
14	5	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
15	8	VARIOUS Running Trax / Ministry (ARV)
16	12	VARIOUS 100 Garage Classics / Rhino (CIN)
17	17	VARIOUS R&B Collection / UMTV (ARV)
18	RE	VARIOUS Motown 50 Love / UMTV (ARV)
19	19	VARIOUS Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV)
20	15	VARIOUS Pure Urban Essentials 2010 / Rhino/Sony (ARV)

Jazz/Blues albums Top 10

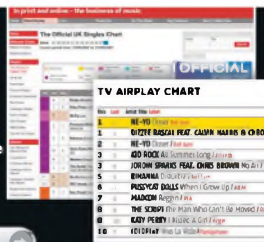
This	Last	Artist Title / Label
1	NEW	SEASICK STEVE Songs For Elisabeth / Atlantic (CIN)
2	1	MICHAEL BUBLE Call Me Irresponsible / 143/Reprise (CIN)
3	7	SADE The Best Of / Epic (ARV)
4	2	SEASICK STEVE Man From Another Time / Atlantic (CIN)
5	3	MICHAEL BUBLE It's Time / 143/Reprise (CIN)
6	4	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
7	10	NORAH JONES The Fall / Blue Note (E)
8	NEW	DAVY KNOWLES AND BACK DOOR SLAM Coming Up For Air / Blix Street (ADA/CIN)
9	5	MICHAEL BUBLE Michael Buble / 143/Reprise (CIN)
10	8	MICHAEL BUBLE Sings Totally Blond / Metro (SIDAD)

Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	MASSIVE ATTACK Heligoland / Virgin
2	1	HOT CHIP One Life Stand / Parlophone
3	2	VARIOUS Funky House Classics / Ministry
4	NEW	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry
5	3	VARIOUS Running Trax / Ministry
6	6	CAVIN HARRIS Ready For The Weekend / Columbia
7	8	OWL CITY Maybe I'm Dreaming / Universal Republic
8	RE	VARIOUS Ministry Of Sound - One / EMI TV/Mos
9	NEW	VARIOUS Getdarker Pts This Is Dubstep / Getdarker
10	10	THE PRODIGY Invaders Must Die / Take Me To The Hospital

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1 Jones



first week sales in the US alone projected to be more than 400,000. This week, however, the album debuts in just one territory, the Czech Republic, where it enters at number four. By the same token, Massive Attack should invade the chart in many countries next week and makes a start by debuting at number 32 in Japan.

Making more of an impression, London group Hot Chip's fourth album One Life Stand can't match its UK debut position of 11 anywhere, but debuts at number 17 in Ireland, number 27 in Australia, number 40 in Switzerland, number 54 in Germany

and number 115 in France. The band has charted higher in all of these countries with at least one previous release, except Switzerland, where One Life Stand provides its first chart appearance.

Australia is getting more namechecks than anywhere else this week, and currently seems very well disposed towards British acts. Waiting behind Susan Boyle at number two on the Aussie album chart for the second week is Mumford & Sons' Sing No More, while their singles Little Lion Man and The Cave improve 5-3 and 62-33, respectively. Meanwhile, Florence +

The Machine's tour down under is paying dividends, with their Lungs album jumping 19-12 to achieve a new chart peak, while singles You Got The Love and Dog Days do likewise, jumping 94-57 and 96-69. The xx are also in the country, and their eponymous first album debuts at number 40.

Corinne Bailey Rae's The Sea gained a toehold in two countries last week, and now adds a further six. In the US it falls 7-23, and in Japan it descends 54-71 but it debuts in Canada (number 13), Switzerland (27), Ireland (33), The Netherlands (36), Spain (40) and Germany (70).

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United Business Media,
Third Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9JY
Tel: (020) 7921 5000
for extension see below
Fax: (020) 7921 8327

EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
TALENT EDITOR Stuart Clarke (8331/stuart)
CONTRIBUTING EDITOR - LIVE
Gordon Masson (020 7560 4419/gordon)
CONTRIBUTING EDITOR - DIGITAL
Eamonn Forde (eamonn.forde@umc.com)
CONTRIBUTING EDITOR - PUBLISHING
Chas de Whalley (c.dewhalley@btopenworld.com)
CHART CONSULTANT Alan Jones
CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
SUB-EDITOR & DESIGN Simon Ward (8330/simon)
CHARTS & CREDITS CONTROLLER
Isabelle Nesmon (8367/isabelle)
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FEATURES SALES EXECUTIVE
Martin Boytos (8315/martin)
DIGITAL SALES EXECUTIVE
Yonas Blay Morkeh (8341/yonas)
ADVERTISING PRODUCTION MANAGER
Alistair Taylor (4207/alistair.taylor@ubm.com)
CLASSIFIED & RECRUITMENT
classified@musicweek.com (8315/classified)

For direct lines, dial (020) 7921 plus extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated.

DIGITAL CONTENT MANAGER
Tim Frost (tim.frost@ubm.com)
GROUP SALES MANAGER Steve Connolly
(8316/steve.connolly@ubm.com)
GROUP CIRCULATION & MARKETING MANAGER
David Pagendam
(8320/david.pagendam@ubm.com)
BUSINESS SUPPORT MANAGER
Lianne Davey (8401/lianne.davey@ubm.com)
PUBLISHING DIRECTOR
Joe Hosken (8336/joe.hosken@ubm.com)

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Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title Label / Catalogue number (Distributor)	(Produce) / (Write)
1	New		HELPING HAITI Everybody Hurts Syco 8869766102 (ARV)	(Robson/Shanks) Warner Chappell (BuckStipe/Berry/Mills)
2	1	6	OWL CITY Fireflies Island CATCO157687536 (ARV)	(Young) Universal (Young)
3	3	3	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope CATCO158705051 (ARV)	(Timbaland) Millenium Kid/BMG (Mosley/Busbee/Beenz)
4	5	8	ALICIA KEYS Empire State Of Mind Part II J CATCO15791829 (ARV)	(Shur/Kays) BMJ/Globe Talent/CRIQ (Keys/Shur/Carter/Sewell - Ulepic/Hunter/Keys/Robinson)
5	4	6	GLEE CAST Don't Stop Believin' Epic CATCO15632813 (ARV)	(Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Perry/Schon)
6	7	9	3OH!3 FEAT. KATY PERRY Starstruck Asylum/Photo Finish CATCO153477585 (CIN)	(Squire) EMI (Mutter/Foreman/Hemes)
7	8	5	JLS One Shot Epic CATCO15791829 (ARV)	(Soulshock/Kerlin) Notting Hill/Sony ATMSoulvng/EMI Blackwood/Sweeter Than Honey/Atlantic Songs/Bicncon (Schack/Kerlin/Warren/White/Hurley)
8	6	6	IYAZ Replay 143/Reprise CATCO15257377 (CIN)	(Rctem) Scny ATV/Universal/Bug (Rctem/Ancersn/Innes/Descr/Leaux/TheMcs/Thmcs)
9	New		GLEE CAST Halo/Walking On Sunshine Epic CATCO158451210 (ARV)	(Anders/Astrom/Murphy) Scny ATV/EMI/Kobalt/WireLive (Knowles/Tedder/Bogart/Rew)
10	20	4	RIHANNA Rude Boy Def Jam USUM70912307 (ARV)	(Stargate/Swired/Riddick) EMI/Chrysalis/PeerMusic/C (Riddick/Hermansen/Dean/Swired/Fenty/Eriksen)
11	9	26	JOURNEY Don't Stop Believin' Sony BMG USSM18100116 (ARV)	(Elsom/Stone) IQ/Sony ATV (Cain/Perry/Schon)
12	2	2	JEDWARD FEAT. VANILLA ICE Under Pressure (Ice Ice Baby) Sony 88697658992 (ARV)	(Wright/McCullough) Sony ATV/Queen Music/R20/EMI (Mercury/Taylor/Deacon/May/Bowie/Nan Win/le/Brown/Johnson)
13	14	5	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember Cash Money CATCO158098487 (ARV)	(J-Remy/Bobby/Bass) EMI/Bucks/Sony ATV/C (Henriques/Carter/Smith/Sean/Skaller/Larow/Storm)
14	New		GLEE CAST It's My Life/Confessions Part II Epic CATCO158451170 (ARV)	(Anders/Astrom/Murphy) Sony ATV/Universal/EMI/C (Bon Jovi/Sambora/Martin/Dupri/Cox/Raymond)
15	11	2	KESHA FEAT. 3OH!3 Blah Blah Blah RCA 88697659702 (ARV)	(Blanca) Kcbe/EMI/C (Sebert/Levin/Hitch/Foreman)
16	10	4	EXAMPLE Won't Go Quietly Data DATA226CDX (ARV)	(The Fearless) Universal/Pure Groove/Metropolitan/Ce/naby (Gleave/Smith/Lencrum)
17	13	6	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) Data DATA225CDX (ARV)	(S-miscn) Universal/MusicAllStars/Sky High/Bucks (Samson/Beiley/Ba/me/U/Galca/nci/Cruz/Cullen/Newitt/Welace)
18	12	2	MARINA AND THE DIAMONDS Hollywood 679 679170CD (CIN)	(Stennac/Ster/Smith) Warner (heppell) (Dizem/ncis)
19	15	16	JAY-Z FEAT. MR HUDSON Young Forever Roc Nation CATCO157489498 (CIN)	(West) EMI/Chelsea Music (West/Carter/Gold/Mertens/Lyce)
20	16	16	LADY GAGA Bad Romance Interscope 2726752 (ARV)	(RedOne) Scny ATV (Germanotta/Khayat)
21	17	9	ALEXANDRA BURKE Broken Heels Syco 88697632832 (ARV)	(RedOne) Scny ATV/EMI/C (Kctecha/Khaye/Hz/ll)
22	21	13	N-DUBZ FEAT. MR HUDSON Playing With Fire AATV/JMTV CDGLOBE1304 (ARV)	(Rawson) Scny ATV (Contestavies/Contestavies/Rwson/Mclic/cwle)
23	18	15	KESHA Tik Tok RCA 88697619042 (ARV)	(Dr Luke) Kobalt (Sebert/Levin/Gettw/ic)
24	19	11	THE SATURDAYS Ego Fascination/Geffen CATCO157367613 (ARV)	(Mac) P&P Songs/Rokstner/PeerMusic (Mac/Wrc/cscn)
25	22	22	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc Nation AT0350CD (CIN)	(Shur) Gicbe/L Talent/EMI/Hunter/Sewell/Carter/Keys/Keyes/Rcbnscn)
26	46	3	CHERYL COLE Parachute Fascination GBJUM70911970 (ARV)	(Syience) Cabin 24 Records/Songs of the Galt Line (Michelsn/Al/men)
27	38	4	CAVIN HARRIS You Used To Hold Me Columbia 88697629202 (ARV)	(Harris) EMI (Wiles)
28	34	4	YOUNG MONEY FEAT. LLOYD Bedrock Cash Money USCM50901178 (ARV)	(Kane) Universal/Warner (Chzppell/EMI) (Chnscn/Czmerc/Carter/Grz/hz/ml/Mills/Jilly/Steve/nc/Mcra/ll)
29	24	24	FLORENCE + THE MACHINE You've Got The Love Island 2726559 (ARV)	(Hugz/ll) TrueLove/Interscng (Stevens/Bella/my/Harris/Maxwell)
30	32	15	PIXIE LOTT Cry Me Out Mercury CATCO156404169 (ARV)	(Hugz/ll/Thrcmalley) Scny ATV/Universal/Delmatian (Thrcmalley/Hz/hge/cz/mps/le/cct)
31	25	19	BLACK EYED PEAS Meet Me Halfway Interscope 2724544 (ARV)	(Harris/William) Universal/Downtown/Chrysalis/HeadphoneLunkie/EMI/Catalyst/Cherylane/CC (Gordon/Adams/Pineda/Gomez/Ferguson/Kouame/Drozek/Chaz/Enner)
32	23	5	PLAN B Stay Too Long 679/Atlantic 6791717CD (CIN)	(Epworth) Universal/Pure Groove (Balance - Drew)
33	26	2	GLEE CAST Somebody To Love Epic CATCO158202278 (ARV)	(Anders/Astrom/Murphy) EMI (Mercury)
34	30	5	BIFFY CIYRO Many Of Horror (When We Collide) 14th Floor 14FLR41CD (CIN)	(GG Garth) Universal/Good Soldier (Neil)
35	33	35	BLACK EYED PEAS I Gotta Feeling Interscope CATCO151960369 (ARV)	(Guetta) Catalys/Chery lane/EMI/Square Rivoll/Rister/Shapiro Bernstein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riesterer)
36	27	11	ALICIA KEYS Doesn't Mean Anything J 8869762102 (ARV)	(Keys/Brothers) EMI (Keys/Brothers)
37	31	12	RIHANNA Russian Roulette Def Jam CATCO155429408 (ARV)	(Ne-Yo/Harmony) EMI/Universal/Imagem (Harmon/Smith)
38	New		ZINC FEAT. MS DYNAMITE Wile Out Zinc/Essential EAS1001 (ADA/CIN)	(Di Znc) EMI (Pett/Daley)

This wk	Last wk	Wks in chart	Artist Title Label / Catalogue number (Distributor)	(Produce) / (Write)
39	39	11	LADY GAGA FEAT. BEYONCE Telephone Interscope USUM70905541 (ARV)	(Jerkins) Sony AT/EMI (Germanotta/Jerkins/Daniels/Franklin/Knowles)
40	28	11	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark Interscope 2728036 (ARV)	(Timbaland/J-Rcc) BMG Rights/Universal/CC (Washington/Mcslay/Hz/mc/n/Epstein/Bell/Hilscn/Miculis/Bryfwrta/cc)
41	35	13	CHIPMUNK FEAT. TALAY RILEY Look For Me Jive 88697632322 (ARV)	(H-Money) Universal/Gicbe/IRI Prc cucti/nc/EMI April (Fyffe/Riley/Szmuelz)
42	New		CHRIS BROWN Crawl Jive CATCO158466090 (ARV)	(The Messengers) Universal/Scny ATV (Atweh/Brcwn/Bcyz/Messinger)
43	42	17	CHERYL COLE Fight For This Love Fascination 272178 (ARV)	(Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Merritt)
44	29	6	JUSTIN BIEBER One Time Def Jam CATCO156365691 (ARV)	(Bieber/Corron/Stewart) Universal/PeerMusic (Stewart/Cole/Burton/Nkhereanye)
45	36	4	PITBULL FEAT. AKON Shut It Down J CATCO15805941 (ARV)	(Sparks/DJ Snake/Pitbull) Scny ATV/Universal/EMI/C (Perez/Sparks/Thic/M/G/igahcine)
46	New		GUCCI MANE FEAT. USHER Spotlight Asylum CATCO154791611 (CIN)	(Polcw De Don) Universal/EMI/Warner (chappell/C Jones/Davis/Rzymond/Perry/Heyes)
47	52	18	MICHAEL BUBLE Haven't Met You Yet 143/Reprise CATCO153174011 (CIN)	(Rck/Chng) Universal/Warner Chappell (Buble/Chang/Fuster)
48	61	18	PAOLO NUTINI Pencil Full Of Lead Atlantic ATJUK091CD1 (CIN)	(Nelson) Warner (chappell/Burlington (Foster/Nutini/Duguid/Benbrck)
49	New		YOU ME AT SIX Underdog Virgin CATCO157364021 (E)	(O'Grady/Mitchell) EMI (Heizer/Berens/Franceschi/Ffnt/Mille)
50	43	13	JASON DERULO Whatcha Say Warner Brothers CATCO14922743 (CIN)	(Rctem) Universal/Scny ATV/Imagem (Derulo/Hecpi/Rotem/Ancersn)
51	55	4	PAOLO NUTINI 10/10 Atlantic CATCO149484751 (CIN)	(Nutini/Johns) Warner (chappell) (Nutini)
52	40	16	CHERYL COLE FEAT. WILL I AM 3 Words Fascination 2729724 (ARV)	(Will.I.am) EMI/Catalys/Chery lane/South Hudson/E/Cubano (Adams/Cole/Pajon)
53	44	6	FLORENCE + THE MACHINE Dog Days Are Over Island MDSH171 (ARV)	(Ford/Summers) Universal/Gozeal (Welch/Summers)
54	48	18	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco 88697590932 (ARV)	(The Phantom Boyz) Universal/Kobalt/Sony ATV/CC (Busbee/SummerVile/Evans/James/Watson/Dillard)
55	62	26	THE TEMPER TRAP Sweet Disposition Infectious INFECT035 (PIAS)	(Abbs) Imagem (Sillio/Mandag)
56	51	10	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM Forever Interscope ATCO155014785 (ARV)	(Boi-De) Sony ATV/Universal/Chelsce/EMI (West/Carter/Mathers/Szmuelz/Gre/hm)
57	New		TRACY CHAPMAN Fast Car Elektra CATCO2516745 (CIN)	(Kershenzbaum) Kcbe/it (Chzpmn)
58	37	6	ONE REPUBLIC All The Right Moves Interscope CATCO157222522 (ARV)	(Tedder) Sony ATV (Tedder)
59	New		ERIK HASSLE Hurtful Island 2719793 (ARV)	(Tbc) Sony ATV (Tysper/Sepner/Manesh/Jonsson/Hassle)
60	41	2	HOT CHIP One Life Stand Parlophone CATCO15588547 (E)	(Hot Chip) Warner Chappell/CC (Goddard/Taylor/Doyler/Martin/Clarke)
61	57	73	KINGS OF LEON Sex On Fire Hand Me Down 8869752002 (ARV)	(Petragli/King) Bug/ll (Follow/ll/Follow/ll/Follow/ll/Follow/ll)
62	New		LEONA LEWIS I Got You Syco 88697653042 (ARV)	(Arnt/cr) Willow Songs/Kcbe/EMI (Eingissn/Kctecha/Martin)
63	47	2	GLEE CAST Alone Epic CATCO158202297 (ARV)	(Anders/Astrom/Murphy) Scny ATV (Steinberg/Kelly)
64	45	37	BEYONCE Single Ladies (Put A Ring On It) Columbia 88697475032 (ARV)	(Stewart/The Dream) Sony AT/EMI/PeerMusic (Harell/Nezh/Stewart/Kncwles)
65	53	5	RIHANNA FEAT. YOUNG JEEZY Hard Def Jam USUM70912183 (ARV)	(The Dream/Stewart) Universal/EMI/Warner (chappell) (enKins/Nash/Stewart/Fenty)
66	59	31	BEYONCE Halo Columbia 88697519782 (ARV)	(Kncwles/Tedder) Scny AT/EMI/Kcbe/it (Bogart/Tedder/Kncwles)
67	72	53	JASON MRAZ I'm Yours Atlantic AT0308CD (CIN)	(Terefe) Fintage (Mraz)
68	58	14	ROBBIE WILLIAMS You Know Me Virgin VSCD2002 (E)	(Horn) Chrysalis/Farrell/Alpha Editions (Williams/Mould/Andrews/Hardy)
69	54	3	BOSTON More Than A Feeling Epic CATCO2545287 (ARV)	(Baylan/Scholz) Sony ATV (Scholz)
70	New		MUMFORD & SONS The Cave Island CATCO15862491 (ARV)	(Drevis) Universal (Mumford)
71	60	16	JAY SEAN FEAT. LIL WAYNE Down Island 2724316 (ARV)	(J-Remy/Bobby/Bass) Warner (heppell/Bucks/Sony ATV (Secn/Carter/Cotter/Skeller/Low)
72	66	15	JLS Everybody In Love Epic 88697562162 (ARV)	(Rctem) Scny ATV/Universal (Hectic/Rctem)
73	New		PIXIE LOTT Gravity Mercury GBJUM70901217 (ARV)	(tbc) tbc (tbc)
74	70	56	LADY GAGA Poker Face Interscope 2703459 (ARV)	(RedOne) Sony ATV (Germanotta/Khayat)
75	56	2	AKON Oh Africa Island CATCO15791659 (ARV)	(Prettiboi Fresh) EMI/Universal/Sony ATV (Par/hm/Thomas/Thomas/Thiam)

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10th 51	Dog Days Are Over 53	Forever 56	It's My Life/Confessions Part II 14	Pencil Full Of Lead 48	Starstruck 6	You Know Me 68	Key	BPI Awards
3 Words 52	Don't Stop Believin' 5	Gravity 73	Look For Me 41	Playing With Fire 22	Slay Too Long 32	You Used To Hold Me 27	★ Platinum (600,000)	Albums
All The Right Moves 58	Don't Stop Believin' 11	Halo 66	Many Of Horror (When We Collide) 34	Poker Face 74	Sweet Disposition 55	Young Forever 19	● Gold (400,000)	Owl City: Fireflies (silver);
Alone 63	Down 71	Halo/Walking On Sunshine 9	Meet Me Halfway 31	Replay 8	Telephone 39		● Silver (200,000)	Rihanna: Russian Roulette (silver); The Killers: Mr Brightside (silver); Kanye West ft Jamie Fox: Gold Digger (silver); Pixie Lott: Cry Me Out (silver); Taylor Swift: Love Story (gold); Rihanna: Take A Bow (gold)
Bad Boys 54	Ego 24	Hard 65	More Than A Feeling 69	Riverside (Let's Go) 17	The Cave 70		As used by Radio 1	
Bad Romance 20	Empire State Of Mind 25	Haven't Met You Yet 47	Morning After Dark 40	Rude Boy 10	Tik Tok 23			
Bedrock 28	Empire State Of Mind Part II 4	Hollywood 18	Oh Africa 75	Russian Roulette 37	Under Pressure (Ice Ice Baby) 12			
Blah Blah Blah 15	Everybody Hurts 1	Hurtful 59	One Life Stand 60	Sex On Fire 61	Underdog 49			
Broken Heels 21	Everybody In Love 72	I Got You 62	One Shot 7	Shut It Down 45	Whatcha Say 50			
Crawl 42	Fast Car 57	I Gotta Feeling 35	One Time 44	Single Ladies (Put A Ring On It) 64	Wile Out 38			
Cry Me Out 30	Fight For This Love 43	I'm Yours 67	Parachute 26	Somebody To Love 33	Won't Go Quietly 16			
Do You Remember 13	Fireflies 2	If We Ever Meet Again 3		Spotlight 46	You Got The Love 29			
Doesn't Mean Anything 36								

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 (Produce)	Label / Catalogue number (Distributor)	
1	1	9	ALICIA KEYS <i>The Element Of Freedom</i> J 88697465712 (ARV) (Bhasker/Keys/Brothers/GaofSwizz/Beatz/Shux)		+50% SALES INCREASE
2	2	7	ANDRE RIEU <i>Forever Vienna</i> Decca 5323879 (ARV) (Rieu)		SALES INCREASE
3	3	37	PAOLO NUTINI <i>Sunny Side Up</i> Atlantic 2564688581 (CIN) 3★ (Nutini/Jones)		SALES INCREASE
4	New		SADE <i>Soldier Of Love</i> Sony 88697638812 (ARV) (Sade/Pete)		HIGHEST NEW ENTRY
5	6	57	LADY GAGA <i>The Fame</i> Interscope 1789138 (ARV) 4★ (RedOne)		SALES INCREASE
6	New		MASSIVE ATTACK <i>Heligoland</i> Virgin CDV3070 (E) (Massive Attack)		
7	9	2	PETER ANDRE <i>Unconditional Love Songs</i> Rhino 518657472 (CIN) (Stokes/Various)		+50% SALES INCREASE
8	15	17	MICHAEL BUBLE <i>Crazy Love</i> 143/Reprise 9362497077 (CIN) 3★ (Foster/Rack/Gattica/Chang)		+50% SALES INCREASE
9	4	32	FLORENCE + THE MACHINE <i>Lungs</i> Island 1797940 (ARV) 2★ (Egworth/Ford/Mackie/Huggill/White)		SALES INCREASE
10	13	36	BLACK EYED PEAS <i>The E.N.D.</i> Interscope 2707969 (ARV) 4★ (Guetta/Harris/Board/Apl. De. Apl/DJ Replay)		+50% SALES INCREASE
11	17	22	PIXIE LOTT <i>Turn It Up</i> Mercury 2700146 (ARV) ★ (FT Smith/Huber/Thorne/Hey/Kurstin/Ged/Jeberg/Dz/Re/Done/Lubischer/Cutfather)		+50% SALES INCREASE
12	12	2	JOURNEY <i>Greatest Hits</i> Columbia 4631492 (ARV) (Stone/Eison/Bcker/Perry/Workman/Gaine/Shirley)		+50% SALES INCREASE
13	30	2	GEORGE BENSON <i>Classic Love Songs</i> Rhino 812279819 (CIN) (Benson)		+50% SALES INCREASE
14	7	4	ALVIN & THE CHIPMUNKS <i>Alvin & The Chipmunks 2 - The Squeakquel</i> Rhino 812279819 (CIN) (Dee Town)		
15	5	2	CORINNE BAILEY RAE <i>The Sea</i> Virgin CDV3069 (E) (Bailey/Rae/Brown/Thompson/Pyeer/Christanthou)		
16	22	59	FLEETWOOD MAC <i>The Very Best Of</i> WSM 8122736352 (ARV) 3★ (Various)		+50% SALES INCREASE
17	10	19	MUMFORD & SONS <i>Sigh No More</i> Island 2716932 (ARV) (Dravs)		SALES INCREASE
18	New		ROLANDO VILLAZON <i>Tenor</i> Deutsche Grammophon 4778854 (ARV) (Mellard/Zeley/Alder/Melster)		
19	14	14	BIFFY CLYRO <i>Only Revolutions</i> 14th Floor 518656452 (CIN) (GG Garth/Biffy Clyro)		SALES INCREASE
20	16	65	BEYONCÉ <i>I Am Sasha Fierce</i> Columbia 88697194922 (ARV) 4★ (Gad/Tedder/The Dream/Stanger/Stewart/Various)		SALES INCREASE
21	41	14	ROBBIE WILLIAMS <i>Reality Killed The Video Star</i> Virgin CDV3064 (E) 2★ (Horn)		+50% SALES INCREASE
22	23	22	JAY-Z <i>Blueprint III</i> Roc-A-Fella 7567895773 (CIN) ★ (Carter/West/No/D/Inay/Hunter/Shux/The Incredibles/Swizz Beatz/Timbaland/Jroc/Neptunes)		SALES INCREASE
23	20	14	JLS <i>Epic</i> 88697564572 (ARV) 3★ (Mac/Rate/Hector/FT Smith/Cruz/Jeberg/Cutfather/Metaphonic/Deekay/oul/shock/Kerlin)		SALES INCREASE
24	New		UB40 <i>Labour Of Love 4</i> Virgin CDV3072 (E) (tbc)		
25	21	12	SUSAN BOYLE <i>I Dreamed A Dream</i> Syco 88697554542 (ARV) 7★ (Boyle)		SALES INCREASE
26	New		BARRY MANILOW <i>The Greatest Love Songs Of All Time</i> Arista 88697652642 (ARV) (Davis)		
27	38	2	MARVIN GAYE <i>Love Marvin</i> Island/UMTV 2732491 (ARV) (Various)		+50% SALES INCREASE
28	26	53	LILY ALLEN <i>It's Not Me It's You</i> Regal 6942752 (E) 3★ (Kurstin)		SALES INCREASE
29	27	73	KINGS OF LEON <i>Only By The Night</i> Hane Me Down 8869732121 (ARV) 5★ (Petraglia/King)		SALES INCREASE
30	28	20	CELINE DION <i>My Love: Essential Collection</i> Sony BMG 8869741422 (ARV) (Various)		SALES INCREASE
31	32	12	RIHANNA <i>Rated R</i> Def Jam 2725990 (ARV) ★ (Chase & Status/Stigter/Stewart/R/D/ck/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free Scholz/Eliksen/Timberlake/Knox/Harrison)		SALES INCREASE
32	8	2	KESHA <i>Animal</i> RCA 88697640465 (ARV) (Dr Luke/Bianco/McRim/Gemson/Sheilba/KNewville/Kurstin/Luz/FT Smith)		
33	New		SEASICK STEVE <i>Songs For Elisabeth</i> Atlantic 5186576312 (CIN) (Wold)		
34	25	17	ALEXANDRA BURKE <i>Overcome</i> Syco 88697460232 (ARV) ★ (ThePhantomBzyz/Stargate/Ne-Yo/RedOne/Biancaneili/Waters/Jonsin/love/Element/Wilkins/Step/Booke/Kennedy/Quiz&Larss)		SALES INCREASE
35	29	14	SNOW PATROL <i>Up To Now Fiction</i> 2720709 (ARV) 2★ (Jacknife Lee/McLelland/Lightbody/Daogani/Brennan/Watson)		SALES INCREASE
36	11	2	HOT CHIP <i>One Life Stand</i> Parlophone 6075002 (E) (Hot Chip)		
37	19	4	JUSTIN BIEBER <i>My World</i> Def Jam 2725523 (ARV) (Bieber/Carroll/Stewart/Harrell/D/iler/Dirty Swill/Wayne/lewis/Muh/mm/d/Hilton/Shin/Prettiboi Fresh/DJ Frenk E/M/Linz)		
38	45	16	CHERYL COLE <i>3 Words Fascination</i> 271459 (ARV) ★ (Will.I.Am/Syience/Wilkins/Kipne/Watters/Soulshock & Kalin/FT Smith/Cruz)		SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	New		GIL SCOTT-HERON <i>I'm New Here XI</i> XLCD471 (PIAS) (Russell)		
40	34	103	PAOLO NUTINI <i>These Streets</i> Atlantic 094634 (CIN) 3★ (Neison)		SALES INCREASE
41	63	15	FOO FIGHTERS <i>Greatest Hits</i> RCA 88697369211 (ARV) (Jones/Norton/Kasper/Raskulnec/Wig)		HIGHEST CHIMBER
42	33	39	TAYLOR SWIFT <i>Fearless</i> Mercury 1795298 (ARV) ★ (Chapman)		SALES INCREASE
43	36	3	DEL SHANNON <i>Runaway - The Very Best Of</i> UMTV 5324782 (ARV) (Various)		SALES INCREASE
44	42	42	WHITNEY HOUSTON <i>The Ultimate Collection</i> Arista 8869771012 (ARV) ★ (Various)		SALES INCREASE
45	39	22	MUSE <i>The Resistance</i> Helium 3/Warner Brs 2564686625 (CIN) ★ (Muse)		SALES INCREASE
46	Re-entry		MADONNA <i>Celebration</i> Warner Brothers 7599399819 (CIN) ★ (McDunnell/Ahmad/El/Pettibone/Timberland/Timberlake/Denise/Jellybean/Kamins/Rodgers/Bley/Lee/D/ib/T/Price/Austin/Kreutz/Ve/rius)		
47	31	5	VAMPIRE WEEKEND <i>Contra</i> XLXCD429 (PIAS) (Beitang/llj)		
48	46	13	QUEEN <i>Absolute Greatest</i> Parlophone 3091952 (E) 2★ (Various)		SALES INCREASE
49	40	16	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i> Epic 88697543552 (ARV) (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Mari/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)		
50	New		HIM <i>Screamworks: Love In Theory & Practice</i> Sire 936249696 (CIN) (Squire)		
51	55	13	LEONA LEWIS <i>Echo</i> Syco 88697570012 (ARV) 2★ (Tedder/Arthor/Katouch/Macron/Bunetz/Frampion/McC/nc/hellhe/ck/Rudolf/Shank/Lundin/Robson/FT ey/S/Eibonzo/Kutler/Zanc/nell/Mucke)		SALES INCREASE
52	57	24	ROD STEWART <i>Some Guys Have All The Luck</i> Warner Brothers 8122798823 (CIN) ★ (Jordan/Tyrell/Kent's)		+50% SALES INCREASE
53	47	13	N-DUBZ <i>Against All Odds</i> A&W/UMTV 2725229 (ARV) ★ (FT Smith/N-Dubz)		SALES INCREASE
54	Re-entry		MARIAH CAREY <i>The Ballads</i> Columbia 88697392412 (ARV) (Various)		
55	62	22	MICHAEL BUBLE <i>Call Me Irresponsible</i> 143/Reprise 9362499989 (CIN) 3★2★ (Foster/Gelice)		SALES INCREASE
56	43	29	LA ROUX <i>La Roux</i> Polydor 1795991 (ARV) ★ (Langmaid/Jackson)		
57	51	19	THE TEMPER TRAP <i>Conditions</i> Infectiv us INFCT02CD (PIAS) (Abhiss)		SALES INCREASE
58	53	89	LEONA LEWIS <i>Spirit</i> Syco 88697185262 (ARV) 9★2★ (McD/Rotem/Siz/rge/Tedder/Steinberg/Novell/Austin/Eic/nc/nello/Waters/The Run/wys/Mc/n/Dmley/Theje/mWilkins/Dr/luke/ve/rius)		SALES INCREASE
59	52	13	WILL YOUNG <i>The Hits 16 Recordings</i> 88697584302 (ARV) ★ (Magnusson/Kreuger/Elofsson/Absolute/Peden/Lipson/Mackichan/White/FTz/nncz/R/Hoves/Robot Club)		SALES INCREASE
60	64	14	ROD STEWART <i>Soulbook I</i> 8869760342 (ARV) (Jordan/Tyrell/Kent's)		+50% SALES INCREASE
61	58	3	TIMBALAND <i>Shock Value II</i> Interscope 2723774 (ARV) (Timbaland/Harmon)		SALES INCREASE
62	69	65	JAMES MORRISON <i>Songs For You, Truths For Me</i> Polydor 1779250 (ARV) 2★ ★ (Terefe/Robson/Taylor/Tedder/Shank/White)		SALES INCREASE
63	48	36	KASABIAN <i>West Ryder Pauper Lunatic Asylum</i> Columbia 88697518311 (ARV) 2★ (Pizzoni/Dan The Automator)		
64	New		YEASAYER <i>Odd Blood</i> Mute CDSTUM321 (E) (Yeasayer)		
65	49	68	PINK <i>Funhouse</i> LaFace 88697406492 (ARV) 3★ (Various)		
66	37	4	LOSTPROPHETS <i>The Betrayed</i> Visible Noise TORMENT113 (ADA/CIN) (Richerson)		
67	Re-entry		MIKA <i>The Boy Who Knew Too Much</i> Casablanca/Island 2712588 (ARV) (Wells/Mika)		
68	59	3	GLEE CAST <i>Glee - The Music - Season One - Vol 1</i> Epic 88697540902 (ARV) (Anderson/Astrom/Murphy)		SALES INCREASE
69	54	61	TAKE THAT <i>The Circus</i> Polydor 1787444 (ARV) 7★2★ (Shanks)		SALES INCREASE
70	75	35	STEREOPHONICS <i>A Decade In The Sun - Best Of</i> v2 1780699 (ARV) 2★ (Jones/Towe)		SALES INCREASE
71	24	2	LIL' WAYNE <i>Rebirth</i> Cash Money 2709457 (ARV) (DJ Nasty & I.V.M/Infamous/StreetRunner/Cool & Dre/Chase N.Cash/E.U.S.T.I.C.E. League/Surf Club & B.Carr)		
72	18	2	MIDLAKE <i>The Courage Of Others</i> Bella Union BELLACD224 (ROMIARV) (Midlake)		
73	61	20	DIZZEE RASCAL <i>Tongue N Cheek</i> Ditee Stank 12STANK007 (PIAS) (Van Heiden/Late/Harris/Cage/Shy FX/Dizzee Resca/IFootsie/Tiesic)		SALES INCREASE
74	Re-entry		TAKE THAT <i>Never Forget - The Ultimate Collection</i> RCA 82876748522 (ARV) 3★ (Various)		
75	71	29	NOISETTES <i>Wild Young Hearts</i> Vertigo 1792832 (ARV) (Abhiss)		SALES INCREASE

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- | | | | | | | | |
|--------------------------|--------------------------|---------------------|---------------------|---------------------|----------------------|---|--|
| Allen, Lily 28 | Carey, Mariah 54 | Jay-Z 22 | Manilow, Barry 26 | Rihanna 31 | Vampire Weekend 47 | Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (50,000)
★ 1m European sales | BPI Awards Albums
Justin Bieber: My World (silver); Camilla Kerslake: Camilla Kerslake (silver); Taylor Swift: Taylor Swift (silver); Stereophonics: Keep Calm & Carry On (gold); Sigur Ros: Med Sud i Eyrum Vid Spilum Endalaust (gold); Taylor Swift: Fearless (platinum); La Roux: La |
| Alvin & The Chipmunks 14 | Cole, Cheryl 38 | JLS 23 | Massive Attack 6 | Sade 4 | Villazon, Rolando 18 | | |
| Andre, Peter 7 | Dion, Celine 30 | Journey 12 | Midlake 72 | Scott-Heron, Gil 39 | Wayne, Lil' 71 | Roux (platinum); Elton John: Rocket Man: The Definitive Hits (platinum); Jay-Z: The Blueprint III (platinum); Ne-Yo: Year Of The Gentleman (2 x plat); U2: U218 Singles (3 x plat); The Killers: Day & Age (4 x plat); Oasis Stop The Clocks (5 x plat); The Killers: Hot Fuss (6 x plat) | |
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| Burke, Alexandra 34 | Hot Chip 36 | Lott, Pixie 11 | | Timbaland 61 | | | |
| | Houston, Whitney 44 | Madonna 46 | | UB40 24 | | | |

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