

Charts sales

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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	ARTISTS FOR HAITI We Are The World 25 For Haiti / We Are The World Foundation (IOBA)
4	3	ZINC FEAT. MS DYNAMITE Wile Out / ZincEssential (ADA CIN)
5	NEW	REMADY No Superstar / Maelstrom/New State (E)
6	4	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
7	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
8	6	DANNY BYRD FEAT. LIQUID Sweet Harmony / Hospital (SRD)
9	5	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (LRZ)
10	13	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
11	RE	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
12	NEW	ASH Command / Atomic Heart (ADA CIN)
13	18	THE BIG PINK Velvet / uAD (PIAS)
14	7	LOSTPROPHETS Where We Belong / Visible Noise (ADA CIN)
15	8	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (Awal)
16	RE	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dirtee Stank (PIAS)
17	RE	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data (ARV)
18	17	THE BIG PINK Dominos / uAD (PIAS)
19	RE	OASIS Wonderwall / Big Brother (PIAS)
20	10	EXAMPLE Watch The Sun Come Up / Data (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	6	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
2	2	VAMPIRE WEEKEND Contra / XL (PIAS)
3	NEW	FIELD MUSIC Field Music (Measure) / Memphis Industries (PIAS)
4	1	GIL SCOTT-HERON I'm New Here / XL (PIAS)
5	3	THE TEMPER TRAP Conditions / Infectious (PIAS)
6	7	THE XX Xx / Young Turks (PIAS)
7	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
8	11	JAY SEAN All Or Nothing / 2Point1/layded (Absolute/ARV)
9	4	LOSTPROPHETS The Betrayed / Visible Noise (ADA CIN)
10	NEW	LIGHTSPEED CHAMPION Life Is Sweet! Nice To Meet You / Domino (PIAS)
11	5	MIDLAKE The Courage Of Others / Bella Union (ROM ARV)
12	10	ARCTIC MONKEYS Humbug / Domino (PIAS)
13	16	FRIENDLY FIRES Friendly Fires / XL (PIAS)
14	12	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
15	13	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
16	RE	OASIS What's The Story Morning Glory / Big Brother (PIAS)
17	19	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
18	8	OCEAN COLOUR SCENE Saturday / Cooking Vinyl (ADA CIN)
19	RE	THE BIG PINK A Brief History Of Love / uAD (PIAS)
20	17	BASSHUNTER Bass Generation / Hardbeat (ARV)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FIELD MUSIC Field Music (Measure) / Memphis Industries (PIAS)
2	NEW	LIGHTSPEED CHAMPION Life Is Sweet! Nice To Meet You / Domino (PIAS)
3	1	DAVY KNOWLES AND BACK DOOR SLAM Coming Up For Air / Blix Street (ADA CIN)
4	3	BEACH HOUSE Teen Dream / Bella Union (ROM/ARV)
5	2	BETH NIELSEN CHAPMAN Back To Love / BNL (PKC/PKH)
6	NEW	ERIC BIBB Booker's Guitar / Telarc Jazz (PROPER)
7	NEW	STORY OF THE YEAR The Constant / Epitaph (ADA CIN)
8	4	CHARLOTTE GAINSBOURG Irm / Because (ADA CIN)
9	NEW	SHEARWATER The Golden Archipelago / Matador (PIAS)
10	5	NELL BRYDEN What Does It Take / Cooking Vinyl (ADA CIN)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	3	VARIOUS Brit Awards 2010 / Rhino (CIN)
2	NEW	VARIOUS Push It - Classic Party & Dance Tracks / Universal TV (ARV)
3	NEW	VARIOUS Now That's What I Call The 90's / EMI TV/UMTV (EMI)
4	1	VARIOUS R&B Lovesongs 2010 / Sony Music/UMTV (ARV)
5	6	VARIOUS Love 2 Club / AATW/UMTV (ARV)
6	14	VARIOUS Now That's What I Call Music! 74 / EMI V ggin/UMTV (E)
7	7	VARIOUS Funky House Classics / Ministry (ARV)
8	9	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
9	NEW	VARIOUS Godskitchen - Pure Trance Classics / New State (EMI)
10	12	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry (ARV)
11	4	VARIOUS The Power Of Love / Sony Music (ARV)
12	5	VARIOUS Jackie - Love Songs / EMI TV/UMTV (ARV)
13	15	VARIOUS Running Trax / Ministry (ARV)
14	11	VARIOUS Nessun Dorma - Opera's Greatest Stars / Decca (ARV)
15	2	VARIOUS Love Songs / Sony Music (ARV)
16	8	VARIOUS Old Fashioned Love Songs / EMI TV (E)
17	17	VARIOUS R&B Collection / Universal TV (ARV)
18	16	VARIOUS 100 Garage Classics / Rhino (CIN)
19	RE	VARIOUS Ultimate Nrg Megamix / AATW/UMTV (ARV)
20	RE	VARIOUS 101 Running Songs / EMI Virgin/RCA (ARV)

Jazz/Blues albums Top 10

This	Last	Artist Title / Label
1	1	SEASICK STEVE Songs For Elisabeth / Atlantic (CIN)
2	2	MICHAEL BUBLE Call Me Irresponsible / u43/Reprise (CIN)
3	3	SADE The Best Of / Epic (ARV)
4	4	SEASICK STEVE Man From Another Time / Atlantic (CIN)
5	6	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
6	5	MICHAEL BUBLE It's Time / u43/Reprise (CIN)
7	9	MICHAEL BUBLE Michael Buble / u43/Reprise (CIN)
8	7	NORAH JONES The Fall / Blue Note (E)
9	8	DAVY KNOWLES AND BACK DOOR SLAM Coming Up For Air / Blix Street (ADA CIN)
10	RE	SEASICK STEVE Dog House Music / Bronzeart (PIAS)

Dance albums Top 10

This	Last	Artist Title / Label
1	1	MASSIVE ATTACK Heligoland / Virgin (EMI)
2	NEW	VARIOUS Push It - Classic Party & Dance Tracks / Universal TV (ARV)
3	NEW	VARIOUS Godskitchen - Pure Trance Classics / New State (EMI)
4	2	HOT CHIP One Life Stard / Parlophone (EMI)
5	5	VARIOUS Running Trax / Ministry (ARV)
6	RE	EMPIRE OF THE SUN Walking On A Dream / Virgin (EMI)
7	3	VARIOUS Funky House Classics / Ministry (ARV)
8	4	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry (ARV)
9	6	CALVIN HARRIS Ready For The Weekend / Columbia (ARV)
10	10	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)

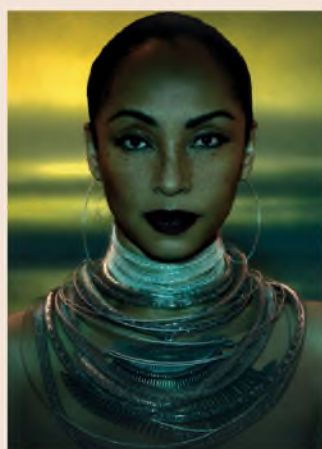
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Jones



than fellow Brits and runners-up Massive Attack's Heligoland, but France's digital sales chart shows Heligoland shading it from Soldier Of Love by 4,433 sales to 4,080, making the overall figures 23,066 for Sade and 23,228 for Massive Attack.

France is the only country in which Heligoland is number one but it debuts at number two in Switzerland, number four in the Czech Republic, Germany and Flanders, number five in Austria, The Netherlands and Portugal, number six in Wallonia, number seven in New Zealand, number eight in Australia, number nine in Ireland, 11 in Finland, 12 in Canada, Italy and Poland, 13 in

Spain and 46 in the US, where it is nevertheless the highest charting album yet by the group. In Japan, Heligoland dips 32-79.

After 11 weeks at number one in Australia, Susan Boyle's I Dreamed A Dream is finally toppled. It falls to second place, behind fellow Brits Mumford & Sons' Sing No More. It is the London folk rockers' first number one anywhere, and owes much to the success of their singles Little Lion man and The Cave.

Boyle also loses leadership of the chart in South Africa (for the second time) and Flanders, leaving New Zealand as the only country where I

Dreamed A Dream remains at number one. On the plus side, the album climbs 10-9 in Argentina, 13-11 in the Czech Republic, 15-12 in Hungary, 21-18 in Denmark, 40-32 in Italy and 46-32 in Spain, while holding at number two in The Netherlands and number nine in the US, where its sales have now passed the 3.5m mark.

Finally, The Midnight Beast feat. Steffan debut at number 16 in the Australian singles chart with their parody of Ke\$ha's global smash Tik Tok. The track, way too rude for regular radio airplay, is incessantly released by the Loncon trio, and is very amusing.

Music Week

Incorporating: Fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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 Company number: 370721
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 Originator/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

ABC ELECTRONIC
 Average weekly circulation:
 July 2008 to June 2009: 5,962

PPA
 Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, (MP Information), Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9FF
 Tel: 01858 438893 Fax: 01858 434958

UK £225; Europe £265;
 Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
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SONY MUSIC

NEWS BRITS IN FOCUS

Lady GaGa was the main head-turner at the Brits' 30th anniversary awards



FEATURES WIN WHEN YOU'RE SINGING

What a difference a year makes in the world of Robbie Williams



FEATURES THE EYES HAVE IT

The Black Eyed Peas head the 2009 songwriters' chart in MW's exclusive rundown

Beeb's broadcast on Digital Economy Bill was "grossly misleading" says Feargal Sharkey

UK Music demands apology in BBC row

Legislation

By Robert Ashton and Ben Cardew

THE MUSIC INDUSTRY'S NERVOUSNESS

over the progress of the Digital Economy Bill has spilled over into a high-profile spat between UK Music and the BBC.

The industry group claims a piece The Culture Show aired earlier this month on the Digital Economy Bill, which contains proposals to reduce online copyright infringement, was "grossly misleading". It is now demanding an on-air retraction and apology.

In its formal complaint to The Culture Show editor Janet Lee, UK Music CEO Feargal Sharkey complains the February 4 broadcast contravened the BBC's editorial guidelines relating to accuracy and impartiality.

"We would contend that the programme makers, while aware of certain detailed facts relating to the Bill in advance of the broadcast, chose to misrepresent those facts," writes Sharkey in a letter to Lee.

The Culture Show programme came at a crucial stage in the debate over the Bill, which is just weeks away from its first Report stage in the House of Lords on March 1.

Although the Bill's passage through seven Committee sittings in

the House of Lords cheered many, including UK Music, some industry executives remain worried that the Government could still run out of time to pass the Bill before the General Election.

Sensitive to this and the potential for MPs to pick up on opposition, the letter adds, "Throughout the film, on a number of occasions, inaccuracies and conjecture presented by third parties went unchallenged and was once again delivered on air as fact.

"This resulted in a broadcast which, we believe, was not only grossly misleading and

inaccurate, but also misinformed the audience in a biased and prejudicial manner, thereby contravening the BBC's editorial guidelines relating to accuracy and impartiality."

The letter picks out and addresses four alleged inaccuracies. They are:

- comments made by the presenter [comedian and activist Mark Thomas, pictured far right] that the Digital Economy Bill "gives the film industry and the music industry the right... to actually seek a court

order to get you cut off from the internet with a bare minimum of evidence being presented" - Sharkey says that this is "blatantly untrue" and claims that the programme makers did possess evidence to the contrary;

- comments made by one of the contributors that, under the Digital Economy Bill proposals, "three false accusations of copyright infringement" ('three strikes') would result in an individual's internet access being "chopped off" - Sharkey explains that temporary account suspension is just one of a number

of possible options under consideration by Parliament;

- the programme stated that the Digital Economy Bill will "criminalise" filesharers - Sharkey contends that this is "patently untrue and inaccurate", explaining that the Digital Economy Bill deals exclusively with civil law and, on that basis, will not criminalise anyone; and

- comments by the presenter that, "Clause 17 allows the Secretary of State to change the law on copyright without having to put a new law before Parliament" - Sharkey says that this is false, adding, "We would find it

somewhat difficult to believe that a mere lack of oversight or due diligence alone would account for such a gross misrepresentation of fact."

The second half of the letter deals with the programme's alleged impartiality. Despite a number of people appearing on the show to give the views of

holders, including Sharkey himself and Digital Britain minister Stephen Timms, the UK Music CEO says that Thomas's personal views are clear from the outset.

"He [Thomas] claims - again wrongly - that the Bill is 'another example of the Labour Government giving excessive powers to corporations and actually intruding on our privacy.'"

"Moreover, throughout the entire segment broadcast, which lasted approximately 10 minutes, a total of approximately one minute and 40 seconds was afforded to those who did not agree with, support or extend the presenter's viewpoint."

Sharkey ends the letter by calling for an on-air retraction and apology in view of the seriousness of these breaches.

He explains to *Music Week*, "I have never done anything like this before in my life. I am very, very happy that there is genuine, open debate about the Digital Economy Bill, piracy and so on. But I just felt that this particular broadcast was so off the mark I had to respond to it," he says.

A BBC spokeswoman says, "We are aware of the letter and will be responding in due course." Thomas himself did not respond to an email asking for comment.

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Dizzee and Florence got the love as Brits collaboration charts at two

THE BRITS HAS SCORED a Top 10 hit with its first single to date, a live recording of Dizzee Rascal and Florence + The Machine's You Got The Dirt Love taken from last Tuesday's event.

The single entered the chart at two, selling 62,642 copies in four days after being made available to download from iTunes four hours after the show finished.



PHOTO: John Marshall © JM International

The track made rapid progress: by 3pm last Wednesday the track had reached the number one spot on the iTunes singles chart. According to sales flashes from the Official Charts Company, it sold 18,027 in its first day of release.

While the single is officially credited to Island (Florence's label) and Dizzee Stank (Dizzee's), the Brits organisers have been

heavily involved, arranging for the track to be mixed, mastered and dispatched to iTunes within hours of the pair leaving the stage. What is more, all proceeds from the track will go to the Brits Trust.

BPI chief executive Geoff Taylor says, "It is really significant because it is the first time one of our collaborations has been available to buy. It was a really terrific performance and we are very lucky to have so much support from labels and publishers."

Retailers say that Florence + The

Machine's debut album *Lungs*, which won best British album, is set to be one of the main beneficiaries of the Brits sales lift: HMV reports that the title experienced a 140% increase in sales in the day after the awards, second only to outstanding contribution to music winner Robbie Williams' *Reality Killed The Video Star*, up 150%.

Lungs yesterday re-entered the top five of the albums chart, climbing 9-3; while *Reality...* climbed 21-8. HMV reported a 90% increase in sales of *The Fame* by

multi-award winner Lady GaGa, which climbed 5-2.

HMV head of music Rudy Osorio says the Brits typically delivers "a significant lift in sales" both in the run-up to the event and in the aftermath.

Malcolm Allen, owner of independent retailer Malcolm's Musicland in Chorley, says that sales of *Lungs* and *The Fame* are up about 20% so far and he expects demand for the JLS album to surge.

"The Brits is a talking point and it does sell," he says.

News

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

The Playlist



SUMMER CAMP

Ghost Train

Moshi Moshi

With identities concealed, Summer Camp have emerged as one of the year's most talked-about new names, and with good reason on this evidence. (single, April 12)



ONE NIGHT ONLY

Say You Don't Want It

Vertigo

An early taste of One Night Only's forthcoming Ed Buller-produced second album reveals a band boasting new confidence in their songwriting. (single, tbc)



KEANE

Stop For A Minute

Island

Keane further broaden their sphere of influence, with a mid-tempo hip-hop beat providing the backdrop to their melodies. (from EP, May 10)



FREELANCE WHALES

Generator 2nd Floor

Chess Club

Dreamy, folk-tinged pop from across the Pond, Freelance Whales were in the country for their first UK dates last week. (single, March 22)



ELLIE GOULDING

Lights

Polydor

One of the most hotly-tipped artists of 2010 has delivered an album rich in dreamy, pop tapestry that lends itself to repeat listens and radio play. (album, March 1)



PLAN B

She Said

679

A falsetto vocal floats dreamily across a cool backdrop of horns, looped beats and sweeping strings, delivering a melodic hook that will stick. (single, March 29)



OPERATOR PLEASE

Logic

Brille

A first taste of the Australian group's forthcoming second set, Logic presents a new maturity in the band's still ridiculously-youthful sound. (free download)



GOLDHAWKS

Where In The World

Mercury

There is a distinctly English quality to this first commercial single, an upbeat, Verve-esque tune with a great, radio-friendly feel. (single, March 29)



SO SO MODERN

Dedrons

Grude Futures

These New Zealanders sit somewhere between the brash vocal attack of The Young Knives and the jagged, short riffage of Foals. (single, March 1)



TIFFANY PAGE

Walk Away Slow

Mercury

A big signing for Mercury last year, this 23-year-old's debut is a gutsy, guitar-driven pop song influenced by Texas and The Pretenders. (single, March 15)



SIGN HERE

LostAlone have been snapped up by Warner Bros in the US through a deal with Sire Records. Their long-awaited second album is due later this year

Alessi's Ark has signed to Bella Union, which will release a new EP this April. That same month she heads out on the road with Laura Marling

Industry is 'self-generating' some piracy, says MMF

MMF calls for cut in lead times to combat piracy

Retail

By Robert Ashton

IN A MOVE TO BEAT "SELF-GENERATED" PIRACY, the MMF and the Entertainment Retailers Association are leading a major new push to persuade record companies to narrow the gap between tracks being released to radio and their availability in store.

Worried that in the digital age more consumers are turning to illegal sites to find the tunes they have heard on air before they become available in shops or on legal download stores, the organisations believe labels are contributing to the piracy problem by continuing to service records to media many weeks before an official release date.

MMF chief executive Jon Webster (pictured) says that record companies are storing up demand by extending the gap between a track's appearance on radio and its sale. But he believes that once a track has appeared on air it will be pirated, meaning hundreds or thousands of lost sales.

"Very few [labels] release to radio and retail at the same time," says Webster. "The industry is concentrating a lot of its efforts to stamp out piracy, but some of it seems self-generating. We need to do something about it."

He and ERA are already in conversations with the BPI and Official Charts Company and ERA director general Kim Bayley says she will raise the issue at the next BPI/ERA

meeting in early March.

One idea Webster has already posited is to draft a new chart rule, which would require labels to have a very short window – if any – between radio and retail release. This, Webster believes, will create a new level playing field for all the labels and also sidestep any competition concerns. The OCC declined to comment.

But Webster does concede that not everyone is likely to support this idea because labels will lose valuable time they need to whip up support for releases. "It won't be an easy thing to do to draft up a new rule," adds Webster, who suggests that once people turn to illegal sites to download tunes they have heard on the radio then they could become "wedded" to them and lost to the industry forever as customers.

He also suggests that companies might even need to consider aligning worldwide release dates and that the industry needs to engage with the media more on the problem. He cites the example of Owl City's Fireflies, which was number one in the US in November, but only released here in January. "That does not mean it was not being [illegally] consumed," adds Webster.

However, attempting to persuade the OCC to rewrite its rule book would be a step too far for Bayley. Although she agrees with Webster that long lead times are contributing to the piracy problem Bayley is more

inclined to leave release- and sale-date decisions to the record companies rather than tampering with the chart rules.

"ERA has always felt that consumers want to consume stuff as soon as they hear it. It is for

record companies to consider the trade-off in terms of losing sales to piracy or capitalising on the sales they will gain," she adds, suggesting that if all the record companies "are on the same page" with regard to narrowing the window then the charts will reflect the move consistently.

The lead-time issue has long occupied the industry. Building anticipation for a release led to massive gaps between the media and release dates in the pre-digital Nineties. But as recently as 2007 – following the move to include digital sales in chart figures – Radio 2's then-head of music Colin Martin factored the download date into the station's playlisting decisions.

The issue will also be debated in mid-March, with Music Tank organising a debate, featuring Radio 1 head of music George Ergatoudis and OCC managing director Martin Talbot.

● Cheltenham retailer Badlands has been voted the UK's best indie record shop following a poll conducted by Indie Record Shopping, ERA's new site for British indie stores.

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MMF's Jon Webster

Simply Red take new route to (super)market



SUPERMARKET GIANT TESCO has signed up Simply Red for the first in a series of albums to be sold exclusively in its stores and via www.tescoentertainment.com.

The album – Songs Of Love – will be released on Sunday, February 28. It features a collection of Simply Red's best-known love songs alongside two new recordings.

Buyers of the album, which will be released on the band's own label Simplyred.com, will get priority booking for Simply Red's final tour, which takes place this autumn.

Tesco entertainment director Rob Salter explains that the retailer provides exclusive offers in most prod-



Every little helps: Tesco will exclusively sell the new Simply Red album

uct categories, including a move into unique DVD content in January. "Extending this approach to entertainment is a logical step which reflects our customers' keen interest in music and films," he says.

Tesco had a 10.1% share of the UK's recorded music market in

2008, according to TNS Worldpanel Entertainment, the highest of all the supermarkets but considerably less than HMV's 21.2%. However, with a 30.5% share of the grocery market share in January, the retailer clearly has massive untapped potential for music sales.

Richard White, the owner of independent store Chalky's, says that while previous exclusive deals have tended to ruffle the feathers of other retailers, the deal does offer impressive reach for Simply Red.

"I would feel it is a bit naughty if it was released by one of the big boys like Sony or Universal, but it is on Simplyred.com," he adds. "If every release was exclusive to a supermarket that would kill the industry. But for one release every now and then I don't think it is going to hurt me."



GIG OF THE WEEK

Who: Yeasayer

When: Tuesday, February 23

Where: Heaven, London

Why: Their new album has been drawing its rightful share of critical acclaim and for most of us this is our first chance to hear the new material live. Not to be missed...

Singer's management plans best-of to complete current EMI deal

Williams camp praises embattled EMI

Labels

By Paul Williams

ROBBIE WILLIAMS' CO-MANAGER TIM CLARK has thrown his support behind EMI's under-pressure management team as preparations begin for the final album in the Brit winner's current deal with the major.

A new best-of from the outstanding contribution recipient is being earmarked for a fourth-quarter release this year and could potentially include a recording reunion with Gary Barlow, who is back working with his former Take That colleague.

Against the backdrop of work starting on the new retrospective, Clark is quick to praise the "remarkable job" he believes EMI has done with Williams' current set *Reality Killed The Video Star* and, despite the huge financial problems facing the major, is convinced that operationally the management team has "turned things round".

"We think that from an operations point of view they've really got to grip with things," says Clark,

whose opinion of the current EMI regime has not always been favourable, once describing Guy Hands as behaving like a "plantation owner". "We think the current team in the UK led by Andria Vidler, but with other extremely good people all around her and around the world, are really starting to get it right. From a financial point of view they're making money."

Although EMI earlier this month posted an annual loss of £1.75bn and now needs to find £120m of new cash by June 14 to avoid Citigroup potentially taking it over, Clark is urging the bank to continue its support of EMI under the present Terra Firma ownership.

"The thing comes down really to the debt and this comes down to something between Terra Firma and Citigroup. My own view is Citigroup would be mad at this stage not to keep EMI on as a going concern. It just would be bonkers," he says. "They really are turning things round and it's a choice between two painful courses really. Do you take EMI back and break it up, which is pretty



"No great rush": Tim Clark believes EMI's push on *Reality Killed The Video Star* has done it huge favours in the race to re-sign Robbie Williams (right)



painful, or do you write off some debt? I'm not a high financier so I have no idea what is going on between Terra Firma and Citigroup but I do think EMI are getting themselves out of the problems they've been in and I absolutely believe they should be supported in that."

While Clark says he, his IE colleague David Enthoven and Williams are "not in any great rush" to decide what to do once the existing EMI deal ends, he suggests the major has done itself "huge favours" in how it has performed with *Reality Killed The Video Star*. The album has sold more than 800,000 units in the UK and, among its many international successes, spent five weeks at number one in Germany.

Clark adds work on the best-of will fully start in March, noting, "There's not much we can say about it at the moment because it's being put together. We don't even have the tracklisting yet."

But he does confirm it will include new material, raising the possibility of a reunion with Gary Barlow. "It's not much of a secret he's been writing with various people, including Gary Barlow. That's sort of out there but there's nothing certain at the moment as we don't yet have the songs to choose from," he says.

Meanwhile, *Reality...* was on course to return to the Top 20 yesterday [Sunday] on the back of Williams' show-closing Brits performance, while sales of his 2004-issued *Greatest Hits* were around 150% up on the week.

Virgin Records president Shabs Jobanputra says Williams' Brits set "exemplified what a fantastic British artist is". "He sung, performed and had real charisma; he's a true British star and we don't have many of those and that's why he is so revered. How many artists could have stood there and represented 30 years of the Brits?"

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Tories ramp up pressure on Government over live claims

THE CONSERVATIVE PARTY IS PILING THE PRESSURE on the Government to ditch its own consultation into exempting small live-music venues from the requirements of the Licensing Act after rubbishing a recent DCMS report that claims the live sector is "thriving".

The Tories shadow culture minister Ed Vaizey (inset), who brands the recent paper - *Changes In Live Music Between 2005 and 2009* - as misrepresenting the facts, now wants the Government to get behind Lord Clement-Jones's Live Music Bill, which is moving into the House of Commons next month.

Using research compiled by Live Music Forum member Hamish Birchall, the Conservatives have jumped on how statistics are presented in the recent DCMS report.

One suggestion, for example, is that the numbers attending live



music have grown. This is not disputed by Vaizey's office; however, it says the overall growth is nothing to do with the Government's efforts and everything to do with the opening of The O2 arena in June 2007. "More detailed statistics... point to falling attendances at gigs in pubs, bars and small clubs," says a Conservative spokeswoman.

Claims that there has also been an increase in the number of musicians are also debunked by the Tories, who suggest figures used to back up this claim include people employed in ancillary roles like sound engineers or roadies.

Vaizey calls the DCMS paper "Alice in Wonderland" stuff and questions whether the Government wants to get serious about live

music. "We need the Government to be honest about statistics, but they don't want it shown that onerous regulations have hindered live music," says Vaizey.

Clement-Jones has also tabled five parliamentary questions querying figures presented in the *Changes In Live Music* paper (see Musicweek.com).

The Conservatives, the Liberal Democrats and groups like the Live Music Forum now believe that Clement-Jones's Bill is the only realistic chance of allowing small venues to put on music events without a licence. Vaizey calls for the Government to back Clement-Jones now. "It is up to the Government to allocate time [to the Bill] and they could do that tomorrow," he says.

However, the Lib Dem peer and the Government are at variance on the size of venues that should be exempted and the DCMS is, there-

fore, resisting moves to support the Bill. It is proposing exempting venues of just 100 people or fewer in its own consultation, which ends on March 26.

A DCMS spokesman offers a chink of light saying that the Government is "prepared to consider a limit of 200 if there is overwhelming support for it in the consultation", but still has concerns about the Lib Dem peer's wish to reintroduce the old "two in a bar" exemption, which the spokesman says was unpopular with many musicians.

The DCMS also disputes the Conservatives' assertion that there is no time to get through its own legislation. The spokesman says the Government proposes to introduce the measure through a Legislative Reform Order, which do not necessarily fall on the dissolution of Parliament.

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News

Editorial Paul Williams



BRITS ORGANISERS will no doubt be pleased that TV viewing figures for last Tuesday's show at least partially reversed the decline suffered a year ago, but they may well be missing an obvious trick if they want those numbers to rise much higher.

Around 5.8m people tuned into ITV1's broadcast of the ceremony, a respectable enough figure, although that only equates to something like a third of the audience who watched The X Factor final on the same channel last December.

Admittedly, it would be foolish to expect the Brits to attract the same kind of ratings enjoyed by The X Factor because the two shows are very different propositions, but it equally seems odd the music ceremony has not followed the lead of such reality shows by ensuring the viewer back home is more than just an

The Brit Awards needs to apply a little X Factor

observer but is able to influence what happens. That is a vital component of The X Factor and other reality shows and one reason why they attract such big audiences.

When the Brits moved back to a live TV broadcast in 2007 after two decades, what we might have expected was the injection of a bit more drama and unpredictability in the proceedings, but it seems the only obvious benefit of the show now going out live is that those watching do not know the winners beforehand. Otherwise, the advantage of a live Brits over a taped one is not being properly exploited.

Shows like The X Factor thrive on the viewing public participating in the proceedings, directly determining how events turn out by casting their votes as the programme in front of them unfolds. The Brits, though, has no live audience participation, instead having decided all its results weeks in advance. That hardly makes those watching feel part of the proceedings, leaving them as passive bystanders witnessing a party they have not been invited to.

Getting the viewers on the night to decide all the winners would be both impractical and undesirable, but surely in 2010 it does not make any sense that not a single one of the prizes given out is determined in real time by the viewers. Even that old dinosaur Come Dancing managed to reinvent itself for the 21st Century. It is about time the Brits did.

As last Wednesday's ceremony itself, it will not go down as a total classic but there were enough positives. It can certainly point to some excellent live performances, led by triple-winner Lady GaGa who showed a new side to her talents with a restrained, but no-less-brilliant appearance. Fellow Americans Jay-Z and Alicia Keys' Empire State Of The Mind was a truly uplifting moment.

There were plenty of highlights from the home front, too, with confirmation of how JLS have fully transformed from reality show fodder to an act with real pedigree. It was great to see the satisfied grin on Dizzee's face as he won, while equally pleasing that his duet partner Florence Welch picked up the best British album prize, even though Brits voting had stopped many weeks before it finally started selling in decent quantities. And Lily Allen fully deserved her first-ever Brit, having made genuine artistic progress with her second album.

In among them all was the familiar figure of Robbie Williams, whose outstanding contribution set was packed with enough hits to retain the attention of even this most-difficult-to-please crowd.

As host Peter Kay was solid, if unspectacular, but yet again proceedings were let down by the poor selection of people giving out the gongs for what is, after all, the music industry's biggest gathering. For the first half of the show it seemed like there was a Spice Girl on stage every five minutes, while the likes of Sam Fox and Cat Deeley hardly qualify as superstars. Doesn't anyone in this industry know any Hollywood A-listers?

That aside, it fulfilled the most important job of delivering a string of memorable performances into millions of living rooms. But to take the show prop-

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 30% NO 70%

THIS WEEK WE ASK:

Should tracks go to radio and retail simultaneously?

To vote, visit www.musicweek.com

Earls Court may be demolished after 2012 Olympics

Brit Awards organisers search for a new venue

Events

By Gordon Masson

THE FUTURE LOCATION OF THE BRIT AWARDS is in question, with the new owners of Earls Court Arena hoping to knock down the iconic venue to redevelop the site for housing.

Although The Brits organisers have yet to book Earls Court as the host for the 2011 event, it is understood that the contract will be signed soon as the hunt for another suitable London venue is proving difficult.

But if Earls Court's new owners get their way, the venue will close after the Olympic Games in 2012, during which it is scheduled to host the volleyball tournament.

Liberty International-owned Capital and Counties (CapCo) recently completed the acquisition of the 50% of Earls Court and its sister venues Olympia and the Brewery that it did not already own. CapCo almost immediately unveiled plans to apply for planning permission to redevelop the 70-acre of prime real estate into a mixed-use, but primarily residential, site. With a central London location the number of flats and houses that could be built on the land could be worth hundreds of millions of pounds, while at present the Earls Court venue is considerably underused compared to rival arenas.

While nothing is certain as yet, CapCo seems determined to capitalise on London's desperate need for new accommodation and it has launched a consultation website (www.yourearlscourt.com) to gauge the level of support for its plans.

BPI event director Maggie Crowe notes that Earls Court will remain open until at least 2012, but admits, "The Brits Board has made no decision on a future venue for the awards."

Music Week understands that technical teams from The Brits have visited The O2 arena to examine the possibility of moving the ceremony to that venue if Earls Court is no longer viable.

And while the AEG-owned complex would love to become the new home for the Brits, sources suggest that the arena's backstage area would struggle to handle a multi-artist show and all the production set-up, props and stage equipment needed for those acts' performances.

Indeed it is believed that the cost of having to create new backstage facilities such as additional dressing rooms, a media centre and crew and production areas - which take a week to build at Earls Court - have all but ruled The O2 out of contention as a future Brit Awards venue.

"In terms of audio, Wembley Arena and The O2 arena could handle the Brits easily, but production

wise there are challenges," comments an industry insider. "You could use a revolving stage, but that brings its own problems, or you could move the event outside later in the year, but I can't see that ever happening."

That leaves the very real possibility of the Brits moving location to another city, with the likes of Birmingham's NIA and LG Arena complex obvious contenders, while that city could also offer enough hotel rooms to accommodate the hundreds of executives from the London-based music industry who attend the annual event.

Naysayers suggest that industry executives would be reluctant to attend an event outside of London, but others point to the success of the MTV Europe Awards that attract hundreds of industry insiders and media wherever it visits.

"The plight of the Brits raises a bigger question," concludes one live music equipment supplier. "Why in a city like London - one of the world's top three music capitals - do we only have one purpose-built modern arena for live music? Surely the development around the Olympic Games visiting in 2012 would have been an ideal opportunity for the Government to create a space that would complement the city's long term cultural prospects."

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'The most compelling' Reaction to the Brits

Label bosses are lining up a frenetic round of post-Brits marketing activity for their winning acts, after a show that Sony Music UK chairman and CEO and Brits committee chairman Ged Doherty says was the most compelling of his three-year tenure.

"I was delighted with the show. The performances were the most consistent throughout that I have seen, certainly of the last three shows," says Doherty.

Similarly, EMI UK and Ireland president Andria Vidler reports that the feedback the major has received from both consumers and retail partners has been "the most positive EMI has enjoyed in years".

Epic managing director Nick Raphael admits to viewing the event through rose-tinted glasses, having seen JLS pick up two awards. Nevertheless, he believes the 30th Brit Awards was "very good over all". "It had a good spread of UK artists, from Dizzee through to

Kasabian, along with global superstars in Lady GaGa, Alicia and Jay-Z."

Record label marketing teams are now working overtime to maximise the exposure the show has generated for their artists.

With outstanding contribution to music winner Robbie Williams enjoying widespread acclaim for his performance and a significant upturn in sales of his album *Reality Killed The Video Star*, Vidler is making sure EMI capitalises on that momentum.

"Robbie is a truly special artist and the performance he gave was spectacular," says Vidler. "Certainly we have tied in all the marketing around the Brits because it was a very special occasion for him."

By far the biggest winner of the night among the majors was Universal, whose labels collectively garnered five awards, including three for Lady GaGa and the critics choice award for Ellie Goulding. Universal UK chair-

man and CEO David Joseph is understandably delighted, not least by Florence + The Machine's British album award.

"It is brilliant that she won the most coveted award," says Joseph. "The ITV audience will be a new audience for the record. I am incredibly positive about how she will develop as a long-term artist for us."

While it was something of a sparse night for Warner in terms of winners, with Jay-Z the company's only Brit award recipient, the star's performance alongside Alicia Keys was widely regarded as one of the event's highlights, not least by Warner Music UK CEO Christian Tattersfield.

"Jay-Z's performance was a stunning reminder of what a true superstar is," says Tattersfield.

Meanwhile, Dizzee Rascal, who records for Dirtiee Stank, a label set up by himself and his management, topped a remarkable year by winning the gong for British male solo artist, the only win for the indies.



ON THE WEB: RECORD LABEL FOCUS

www.musicweek.com

VIEWPOINT: Columbia Records MD Mike Smith

'The concentration of human and financial resources in the labels makes them uniquely qualified to launch new musical talent and take it to a global stage.'

Tuesday night's Brits gains half a million viewers on 2009

Brits hits six million mark

Viewing figures

By Robert Ashton

THE 30TH BRITS pulled in more than half a million more viewers than last year, with nearly 6m tuning into the main ITV1 show last Tuesday night and the ancillary shows pulling in an additional 6m-plus TV viewers over the week of the event.

Despite going up against BBC1's blockbuster hospital drama *Holby City*, which attracted 6.3m viewers, the music event picked up a 22% share of viewing between 8-10pm – 5% above the slot average and 1% up on 2009.

The audience peaked at 6.7 million viewers halfway through the two-hour show and took a 28% share of 16-34s: 14 points above the slot average for this audience. It averaged 5.8m across the two hours.

The pulling power of the main event was also demonstrated by the penultimate episode of BBC1's *Survivors*, at 9pm, only managing 3.4m viewers and a 13% share of audience, down week-on-week by three share points and the lowest performing episode of the series so far.

BPI events director Maggie Crowe says the show is popular with ITV because it draws in a younger demographic.

"The viewing figures went through the roof when it came to the big performances from Jay-Z, Dizzee Rascal and Florence + The Machine," she says, adding that media coverage extended into print this year, with the Brits scoring front-page stories in every red-top and broadsheet the following day apart from the *Daily Telegraph* and the *Financial Times*. "There's a real feast of stories now because people go for the clothes and frocks now as



Lady GaGa... apparently!



You're making me Dizzee: Florence Welch joins the Rascal on stage



Musical youth: JLS take two awards

well as the music coverage."

But it is the pulling power and popularity of this year's additional shows – before and after Tuesday's main show – that also pleases the BPI and Brits Trust. There were the launch shows in January, which, counting repeats, pulled in a total 708,000 viewers – well up on the 501,000 who tuned into the launch shows last year.

Similarly, the Red Carpet show just prior to the main event pulled in 263,000 viewers this year, compared to just 203,000 in 2009. The Encore, screened in the hour after the Brits and featuring interviews with the performers taking part, attracted 776,000 viewers this year – well up on

the 323,000 who tuned in last year.

There were also a series of Brits Hits 30 shows running from the end of January, which pulled in a total of 4.5m viewers.

News in brief

● **EMI** issued a statement yesterday (Sunday) welcoming English Heritage plans to list Abbey Road and revealed it had been in talks since last

November with a number of parties to finance plans by the major to revitalise the studios, which it said had been losing money for a number of years.

● **Ken Livingstone and Alex James** will be among the 135 judges for the 28th Sony Radio Academy Awards which takes place on May 10 at London's Grosvenor House. Chris Evans will host the event.

● **Sade's new album** *Soldier Of Love*, has gone to number one in 14 territories including the US, Canada and Switzerland. It has sold more than 1.5m worldwide.

● **Ministry Of Sound** is leading the fight against a new development that it says will threaten the entertainment licence of its South London club. Property developer Oakmayne has submitted plans for a residential building in SE1, which, if built, would sit opposite the MoS building and could pose a threat to its entertainment licence. Oakmayne argues that it has worked extensively with MoS to try to ensure that the scheme goes ahead without disturbing the club.

● **Chrysalis increased its consolidated Net Publisher's Share by 9%** year-on-year in the last three months of 2009, thanks to the success of albums from Robbie Williams, Jay-Z, JLS and Snow Patrol.

● **A new code of practice** for the secondary ticketing market has been given Government backing in a DCMS report that states it is happy that the market can be self regulated.

● **Warner Bros Records** has made a series of moves to strengthen its UK promotions teams. Jane Arthy has been promoted to head of radio promotions; Bryn Williams joins WBR from Columbia as senior manager, radio promotions; Amanda Warren has been

appointed head of TV promotions and the company has engaged the services of industry veteran Neil Ferris as promotions consultant.

● **Universal Music Publishing Group** has signed Justin Bieber to a worldwide publishing agreement.

● **One of the MMF's new committees** focusing on specialist areas pertinent to the manager community has been given the go ahead. The audit committee, which will help managers and their charges share information on a range of issues and common areas, is now being put into train after a preliminary meeting at the end of last week.

● **Download Festival organiser** Live Nation has confirmed Aerosmith and Rage Against The Machine as headliners for this year's event.

● **The nominations for the NS&I album of the year award** at the Classical Brit Awards have been announced and voting is now open.

● **Universal Music Group International** has promoted Olivier Robert-Murphy to head of international business development.

● **Kings of Leon** are to play their biggest ever UK headline show this summer when they take over London's Hyde Park on June 30.

● **The BBC Asian Network** is to air what it says is the world's first Official Asian Download Chart from Saturday, March 27. The three hour Top 20 Rundown from 3pm to 6pm replaces the station's current Saturday afternoon buzz chart.

● **Paul Weller, Hole and The Specials** will be among the performers at this Wednesday's NME Awards, taking place at the O2 Academy Brixton.

● **The O2 Arena made it a hat-trick of wins** in the international arena of the year category at last week's Pollstar Awards. Marshall Arts founder Barrie Marshall was named as international promoter of the year, the Royal Albert Hall international theatre of the year and Glastonbury best international festival.



Congratulations to our Brit Award-nominated clients

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- Alexandra Burke
- The Black Eyed Peas
- JLS
- La Roux



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TV Airplay chart Top 40



Highest climber: Pixie Lott

This Wk	Last	Artist	Title	Label	Plays
1	1	JLS	One Shot	Epic	497
2	3	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope	478
3	2	IYAZ	Replay	Reprise	446
4	6	OWL CITY	Fireflies	Island	409
5	5	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Island	389
6	7	LADY GAGA	Bad Romance	Interscope	388
7	4	CHERYL COLE	Parachute	Fascination	375
8	9	MARINA AND THE DIAMONDS	Hollywood	679	339
9	8	ALEXANDRA BURKE	Broken Heels	Syco	318
10	13	JASON DERULO	In My Head	Warner Brothers	315
11	19	SUGABABES	Wear My Kiss	Island	315
12	12	JEDWARD FEAT. VANILLA ICE	Under Pressure (Ice Ice Baby)	Sony	304
13	16	TINIE TEMPAH	Pass Out	Pariophone	301
14	10	JAY-Z FEAT. MR HUDSON	Young Forever	Roc Nation	298
15	24	CHRIS BROWN	Crawl	Jive	294
16	14	EXAMPLE	Won't Go Quietly	Data	280
17	30	PIXIE LOTT	Gravity	Mercury	276
18	18	PITBULL FEAT. AKON	Shut It Down	J	267
19	15	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data	262
20	NEW	NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE	Never Be Your Woman	Virgin	257
21	21	N-DUBZ FT MR HUDSON	Playing With Fire	Universal TV	250
22	27	ELLIE GOULDING	Starry Eyed	Polydor	249
23	NEW	RIHANNA	Rude Boy	Mercury	246
24	11	GLEE CAST	Don't Stop Believin'	Epic	242
25	20	BLACK EYED PEAS	Meet Me Halfway	Interscope	235
26	26	YOUNG MONEY	Bedrock	Island	232
27	17	3OH!3 FEAT. KATY PERRY	Starstrukk	Asylum/Photo Finish	228
28	29	MCLEAN	My Name	Asylum	220
29	NEW	LEONA LEWIS	I Got You	Syco	218
30	22	THE SATURDAYS	Ego	Fascination/Geffen	203
31	NEW	AKON FEAT. KERI HILSON	Oh Africa	Island	200
32	30	FLORENCE & THE MACHINE	You Got The Love	Island	199
33	NEW	THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA & SEAN KINGSTON	Feel It	Columbia	186
34	35	LEMAR	The Way Love Goes	Epic	182
35	32	CAVIN HARRIS	You Used To Hold Me	Columbia	180
36	25	KESHA	Tik Tok	RCA	171
37	23	PLAN B	Stay Too Long	679/Antic	168
38	34	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope	166
39	37	ZINC FEAT. MS DYNAMITE	Wile Out	Zinc/Essential	161
40	32	MUSE	Resistance	Helium 3/Warner Bros	148

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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Radio 2 and 6 Music targeted for changes in output

Pluggers rally against BBC Trust radio plans

Radio

By Ben Cardew

LEADING RADIO PLUGGERS are against recent BBC Trust recommendations that Radio 2 should do more to target older audiences and introduce more speech-based programming.

The Trust published its long-awaited report into the performance of Radio 2 and 6 Music, including usage, quality, distinctiveness and value for money, last Monday.

The key findings for Radio 2 were that the station should become more distinctive by adopting an ambitious approach to non-music content in peak time and that it should protect the interests of its older audiences – specifically doing more to target the 65-plus age group.

Dylan White, owner of Dylan White National Radio and TV Promotion, is against both ideas. “Radio 2 shouldn’t play any music pre-1955, the birth of rock’n’roll. Anything pre-1955 should be on Radio 3. Radio 3 is under-exploited. All that music from the Second World War, Vera Lynn [pictured], all that should be on Radio 3,” he says.

He is equally unequivocal on the idea of bringing in more speech programming, an idea intended to allow the station to become more distinctive.



“All that music from the Second World War, Vera Lynn... all that should be on Radio 3...”

DYLAN WHITE, PLUGGER (PICTURED)

“Speech? No,” he says. “On Radio 4 there’s tonnes of it. It is like what they did with Radio London. They got rid of the music.”

Cop Media managing director Steve Tandy agrees. “As a plugger, any recommendation for a potential reduction in music is a bad thing,” he says. “If you are losing music that is not good for plugging or for broadcasting.”



However, commercial radio body Radio-Centre welcomed the suggestions, which largely mirror its own submission to the Trust last year.

“They have certainly taken our submission seriously,” says RadioCentre head of policy Matt Payton. “The proof will be in the implementation of this. It will be hard for Radio 2 to stop its audience getting much younger when they have just put a presenter on its breakfast show [Chris Evans] that has a much younger appeal [than Terry Wogan, who he replaces].”

For 6 Music, the Trust noted that it had an annual budget of £6m and said that it needed to become “more cost effective” by growing its reach without increasing costs. However, it said that it should do this without diminishing the aspects which made the station distinctive, namely a schedule built around “celebrating the alternative spirit of popular music”.

Tandy says that such an idea should be treated with caution. “6 Music has to push the musical boundaries and not alienate its core audience,” he says. “A point of difference for radio is always vital.”

Payton suggests that the recommendations should go even further. “That stuff is really positive,” he says. “Where we were coming from is a more radical proposal they could just re-purpose 6Music to build something more focused on people in their fifties and sixties and also used as an outlet for the BBC archive, which they do a bit.”

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Media news in brief

● **6 Music** claims to have made red button history by attracting an audience of 1.3m viewers for a duo of live sessions. As part of the 6 Music Live strand, Gary Numan performed with Little Boots (pictured), followed by a collaboration between Heaven 17 and La Roux.



Both were filmed at Maida Vale and aired on BBC red button from January 29 to February 6. All 18 tracks from the two sessions were aired, along with interviews. It beat

the previous red button best of 1.19m for Robbie Williams on Friday Night with Jonathan Ross. Radio 2 and 6 Music head of music Jeff Smith claims the result shows the “voracious appetite” people have for unique musical collaborations.

● **Kerrang! Radio** has agreed a deal with fan financing site Slicethepie. Bands will be able to upload their tracks onto Kerrang!’s

website, where members of the public will get paid to listen to and review their efforts. Kerrang! producers and presenters will then pick from the top-rated tracks and

give them airplay. The two parties claim this is a radio first, leveraging the power of the audience through the internet to accurately identify the best new music for playlisting

● **Channel 4** is to air a cross-country search for new musical talent this spring. Evo Music Rooms will feature on-stage performances from new talent and star guests, who will also co-host. Acts wishing to appear can apply online. The public have their chance to choose the top 10 from a long-list of 20 hopefuls, who will be narrowed further to a top six by the judges. These six acts will be given one-to-one mentoring, free studio time and the opportunity to perform live on the same bill as established acts.

News digital

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BIG BUTTON MUSIC PLAYER REVIEW
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Digital news in brief

- **Songkick** claims to have the biggest concert database in the world, after passing 100,000 listings across all venue sizes. It adds an average of 2,500 new gigs a day.
- **Pandora now has 40m users** in the US and generated \$50m (£32.5m) in revenues last year. Of that, \$30m (£19.5m) was paid in royalties. It is adding 35,000 new iPhone subscribers a day.
- After the departure of CEO Owen Van Natta, **Katie Geminder has left her post** as MySpace's SVP of user experience and design after less than a year in the job.
- **Warner Music has removed its content** from French streaming music service Jiwa. The site, which launched in March 2008, has asked its users for donations to stay operational.
- **The Jimi Hendrix estate** has suggested that a bespoke edition of Rock Band built around the late guitarist's music could launch before the end of the year.
- **Nokia's Comes With Music** is now active in 27 markets after launching in the Middle East. Its Ovi Music service, meanwhile, is live in 33 markets.
- Ad-funded music service **Guvera will launch in the US** on March 30. The service debuted in Australia at the end of 2009.
- **Dolby and Omnifone have collaborated** for the launch of Dolby Pulse - a new music format built specifically for cloud-based distribution. It runs on the High Efficiency AAC audio codec to avoid deterioration in sound quality.
- EMI Music and Australian telco AAPT have launched the **AAPT 24/7 unlimited super-fast broadband package** that bundles a digital music service with unlimited broadband and home phone line rental. It costs \$99.95 (£57) a month and offers unlimited streaming of more than 1m EMI tracks and \$50 (£28) of music downloads each month.

New services

- **Unify** is a means of migrating your iTunes playlists to Spotify. It checks tracks in the former and creates lists in the latter (assuming they are licensed to Spotify). The free version restricts transfers to five songs per playlist while the full version, costing £1.99, allows unlimited transfers.
- **TuneUp** is new software which cleans up track information and meta-data on a user's iTunes collection. There are free and paid versions.

Apps round-up

- **Big Button Music Player** (iPhone - £0.99) is designed for in-car use. It layers larger controller buttons over the iPod within the iPhone, making it easy to operate while driving.

Key players disagree over the correct way to control ad-supported music chain

Mobile ad model debate gathers pace

Mobile

By Eamonn Forde



THE CHAIRMAN AND CEO of mobile entertainment marketing company 3rd Space has criticised record labels' attempts to control every link in the ad-supported music chain, as the debate around the viability of these services heats up.

Discussing Warner Music's decision to only return its content to YouTube providing it controlled its own ad sales on the video site, Warwick Hill (pictured above) dismisses it as "a knee-jerk reaction" by the major.

"Warner is a music company, not an ad sales company," he says. "The people who will make money from this and do it properly are the people who understand the mechanisms and how to engage with the end user in a non-intrusive way that ensures they come back again and again."

As a quick fix, the move had its benefits, he believes, but is not sustainable. "It sounds like a knee-jerk reaction to try and stem the total domination of what's going on with Google and YouTube," he argues. "As



a short-term measure it might be OK, but as a long-term measure it perhaps needs to be thought out a bit better."

This comes as 3rd Space partners with TuneTribe to offer a range of next-generation ad-funded solutions for the delivery of music video content to mobile.

Users will be able to download videos to their handsets that will come with a pre-roll ad and a post-roll ad stitched on. Both 3rd Space and TuneTribe will collaborate on securing brand sponsors for the content. Hill argues that this ad model is more effective for brands and also it is more attractive to mobile operators to offer free content to their subscribers in exchange for a share of

related ad revenues.

"Pre-roll and post-roll ads on the internet are based on a typical CPM [cost per thousand] model which goes along the typical pricing structure for banner ads," says Hill. "We don't think believe [those sorts of rates are high enough] if you are presenting a 30-second feature-rich video ad to an end subscriber that they keep on their mobile device permanently."

How 3rd Space approaches this is what Hill believes gives it a competitive advantage. "We work on a cost-per-mobile view basis which is possibly 15-20 times the cost of a typical banner ad," he explains. "We share out that revenue with the operator and TuneTribe who then share their cut out with the artists, the PRS and so on."

Hill states that the majority of mobile operators are moving away from an on-demand streaming model and looking to offer downloadable content with pre- and post-roll ads. This, he argues, works out cheaper for them in terms of network costs.

In exchange for this free content, the operators have to offer fortnightly SMS campaigns to their customer

base. "That gives us a high distribution number to start with," explains Hill. "Then we can start to tailor that content to that particular audience so that we can drive significant downloads."

Hill says that the campaigns that they run on this basis see a user conversion rate of 43% of those receiving a promotional SMS then going on to download the promoted content. "We offer clarity in terms of cost-per-view," he says. "If someone downloads a video, the content owners know they are accruing a fixed price for that download. The model is based on customers engaging with the ads and the content."

This comes after a survey by online analytics firm TubeMogul on the effectiveness of pre-rolls. It found only 16% of users presented with a pre-roll video ad clicked away rather than wait for the ad to finish. With the ads delivered by 3rd Space permanently bookending the downloaded video, brands get increased contact with consumers.

"For an advertiser, it's about total domination," concludes Hill. "Their brand stays on the handset which is in the consumer's pocket at all times."

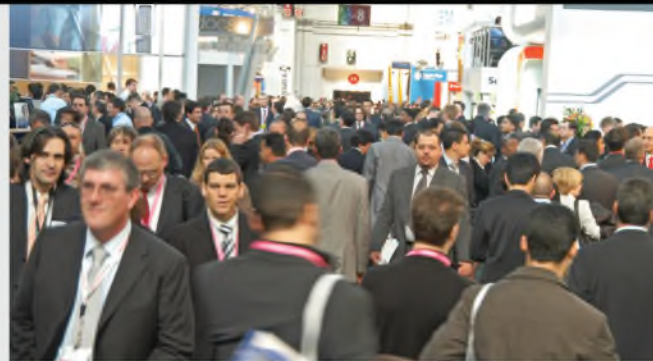
eamonn.forde@me.com

Special report Mobile World Congress

The Mobile World Congress (MWC) took place last week in Barcelona, where major names in the mobile and mobile-content industries set out their stalls for the next 12 months. Here we look at the most significant developments and announcements that will have a bearing on the music industry in the coming year.

Android steals the show

Despite Steve Jobs winning Mobile Personality Of The Year at MWC's Global Mobile Awards, Apple was absent from the event. This allowed Google Android to claim most of the limelight and headlines. While the iPhone is the platform that most brands want to be on, Android is emerging as much more than just second choice for app developers. Google announced that it is now shipping 60,000 Android-enabled handsets globally a day and this is set to increase significantly with Sony Ericsson stating that the majority of its new handsets this year will run on Android. Add into this companies like Omnifone making its MusicStation mobile music service compatible with Android and there was a real sense of momentum that could change how music-based app developers position their products and break into new consumer groups.



Levelling the app playing field

With regards to apps, there was a clear groundswell of activity to open up the market and take it away from a position last year where, according to Gartner, Apple controlled 99.4% of all app downloads. Twenty-four of the biggest mobile operators - including Orange, China Unicom and NTT DoCoMo - used MWC to unveil the Wholesale Application Community (WAC), which is designed to level the playing field for developers building and selling apps "irrespective of device or technology". Developers currently have to retool apps for the different and competing mobile platforms. To address this, within 12 months WAC plans to establish an "open platform that delivers applications to all mobile phone users". LG, Sony Ericsson and Samsung are

already signed up on the handset manufacturer side.

Zune HD could come to Europe - on mobile

Microsoft has repeatedly delayed the launch of its Zune digital music player outside of the US. At MWC it suggested that the Zune HD could finally launch in other markets, including Europe, on mobile. What this means is that its new Windows Phone 7 software, due to launch before Christmas, will be built around seven different content hubs - chief among them are gaming and music. While not technically a Zune, the enabled handsets will have similar capabilities as the revised Zune HD. As Apple has done with the iPhone while iPod sales plateau, Microsoft is integrating music players within connected devices rather than treating them as purely standalone.

Apps need to be bandwidth-sensitive

Gartner recently forecast that the mobile apps market could be worth \$29.5bn (£18.8bn) by 2013 - a massive jump from \$4.2bn (£2.7bn) this year. Meanwhile Booz & Company suggests the apps market in Europe will be worth €17bn (£14.8bn) by 2014. With global mobile subscribers expected to pass the 5bn mark this year, according to the International Telecommunication Union, there is a lot to play for. A repeated point at MWC was the apps community needs to behave more responsibly so as to fully exploit the booming market it is being presented with. Mike Lazaridis, the CEO of RIM, the company behind the BlackBerry, called on app developers to build more bandwidth-efficient apps or risk killing the market. "If we don't start conserving that bandwidth, in the next few years we are going to run into a capacity crunch," he said. "You are already experiencing the capacity crunch in the United States." That could be construed as an attack on music-based streaming apps. Developers will, therefore, have to be cleverer in how they deliver data-heavy content like music, with the ability to cache and store music locally on devices the most obvious area to focus on.



News publishing

Mikey's mash-ups hit the big screen

Films

By Chas de Whalley

THE FIRST BRITISH-MADE 3D MOVIE will capitalise on the public's appetite for contemporary dance and also showcase the talents of Blue Mountain-signed writer producer Michael 'Mikey J' Asante.

Street Dance 3D, which is currently in post production prior to its May 21 release, stars Charlotte Rampling and Britain's Got Talent stars Diversity, Flawless and 16-year-old George Sampson. It tells the story of a young hip-hop dance crew forced to share rehearsal space with a prestigious ballet school.



Mash-ups: Michael 'Mikey J' Asante

An east Londoner of Ghanian descent, Asante composed all the incidental music for Street Dance 3D, which has been produced by Vertigo Films - the company behind Football Factory - and directed by the acclaimed promo video team Max Giwa and Diana Pasquini.

"When we first signed Mikey five years ago he was just emerging as a producer and remixer for artists such as Baaba Maal, Kano and Shystie," says Blue Mountain creative manager Louise Hammer. "Being a classically-trained vocalist, he has

always brought unexpected influences to his work.

"Although Street Dance 3D includes recordings by a range of well-known names including Pixie Lott, it's the seven instrumental mash-ups Mikey has created which have really set the tone."

Asante is already well-known in wider dance circles. Last year the 25-year-old was appointed associate producer at the Barbican when his own Boy Blue Entertainment dance company performed a critically acclaimed "Asbo" version of the classic Robert Browning poem The Pied Piper to packed houses.

Asante signed to Blue Mountain in 2005 via a joint venture deal with its French licensee Because Music, home to Uffie, Charlotte Gainsbourg and The Plasticines. Hammer is expecting similar successes from a string of joint-venture agreements, set up over the last few months, designed to provide UK labels such as Bella Union, Moshi Moshi and Backyard with their own publishing arms.

"They're perfect arrangements for everybody," Hammer explains. "We provide them with the experience we have gained through working with groundbreaking artists such as Bob Marley and U2 as well as the support of a network of sub-publishers like Because, Freibank in Germany, Watanbe in Japan and Peter Hebbes in Australia. In return we get access to some of the UK's top A&R resources."

As a result Blue Mountain now controls titles by buzz acts including Breakbot, Lone Wolf, John Grant, Ali Love and Teenagers In Tokyo - all of whom have releases scheduled over the coming months.

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Album focus Gorillaz



During the 18 months it took to produce the music and animation for Gorillaz' much-anticipated third album Plastic Beach, partners Damon Albarn and Jamie Hewlett invited an unprecedented number of guest artists to perform on 11 of the 16 eco-themed tracks, sharing writing credits with the majority of them.

This support cast includes figures such as Lou Reed, Bobby Womack, Mick Jones, Paul Simonon, De La Soul, Snoop Dogg, Mos Def, Gruff Rhys and Mark E Smith plus exciting UK newcomers Kano and Bashy and Swedish-Japanese singer Yukimi Nagano from Little Dragon.

Parlophone president Miles Leonard, who also A&R'd the collection, says this roll-call of collaborators continues the duo's tradition of high-profile guest appearances.

"This time they started with more than 30 song ideas and as they crystallised Damon thought of different names or voices who could add an extra dimension or complement his vocal here or there," says Leonard.

The collaborations were then recorded in Albarn's own studio in west London or, in the case of Womack, Reed and Snoop Dogg, time was booked in New York and LA.

Leonard adds, "It was always a question of what was right for the

Album breakdown: Plastic Beach

- 1 ORCHESTRAL INTRO (feat. sinfonia Viva) Albarn/Hewlett EMI
- 2 WELCOME TO THE WORLD OF THE PLASTIC BEACH (feat. Snoop Dogg and Hypnotic Brass Ensemble) Albarn/Hewlett/Broadus EMI
- 3 WHITE FLAG (feat. Bashy, Kano and The National Orchestra for Arabic Music) Albarn/Hewlett/Thomas/Robinson EMI/Bashy Holdings/Blue Mountain
- 4 RHINESTONE EYES Albarn/Hewlett EMI
- 5 STYLO (feat. Mos Def and Bobby Womack) Albarn/Hewlett/Smith EMI/Medina Sound
- 6 SUPERFAST JELLYFISH (feat. Gruff Rhys and De La Soul) Albarn/Hewlett/Mercer/Jolicoeur/Mason/Rhys EMI/Bo's Kid/Kricket Spit/Manett
- 7 EMPIRE ANTS (feat. Little Dragon) Albarn/Hewlett/Nagano EMI/Kobalt
- 8 GLITTER FREEZE (feat. Mark E Smith) Albarn/Hewlett/Smith EMI/Minder
- 9 SOME KIND OF NATURE (feat. Lou Reed) Albarn/Hewlett/Reed EMI
- 10 ON MELANCHOLY HILL Albarn/Hewlett EMI
- 11 BROKEN Albarn/Hewlett EMI
- 12 SWEEPSTAKES (feat. Mos Def and Hypnotic Brass Ensemble) Albarn/Hewlett/Smith EMI/Medina Sound
- 13 PLASTIC BEACH (feat. Mick Jones and Paul Simonon) Albarn/Hewlett EMI
- 14 TO BINGE (feat. Little Dragon) Albarn/Hewlett/Nagano EMI/Kobalt
- 15 CLOUD OF UNKNOWING (feat. Bobby Womack and sinfonia Viva) Albarn/Hewlett/Womack EMI/CC
- 16 PIRATE JET Albarn/Hewlett EMI

track rather than bringing the obvious noms de jour on board. We were very fortunate in getting hold of just about everybody we wanted."

According to Austin Wilde, creative director at EMI Music Publishing, who added Albarn to his roster after Mike Smith's move to Columbia in 2006, "Damon is as much a curator as a songwriter, which is one of his great strengths. Considering how mammoth this task was he and [management company] CMO had virtually everything sorted before we needed to lift a finger."

So apparently relaxed was the project that Minder Music MD John Fogarty was completely unaware that his client Mark E Smith - who 'plays' a belligerent old sea captain on his co-written track Glitter Freeze - was involved in it at all until a clearance letter from CMO arrived out of the blue shortly before Christmas.

"I had to call Mark to confirm that it was true," says Fogarty, who has been The Fall's

publisher on and off for more than 25 years.

Similarly, Nettwerk One MD Blair McDonald, who administers Gruff Rhys' Manett catalogue, reports coming to a "well-balanced agreement over who could claim what from what were essentially pretty traditional songwriting sessions".

"The splits on Superfast Jellyfish were a little tricky because De La Soul came in to the picture after Gruff had made his melodic and lyrical contributions," he says. "But it was all done in the spirit of compromise. There was no acrimony whatsoever."

Leonard reports there are at least three singles on the album - Stylo, Superfast Jellyfish and Melancholy Hill - which should appeal to the band's fanbase, while EMI has its hopes pinned on Plastic Beach's whole multi-platform package performing at least as well as its multi-platinum predecessors Gorillaz and Demon Days.

Chas de Whalley



Happiness is not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort.

Franklin D. Roosevelt

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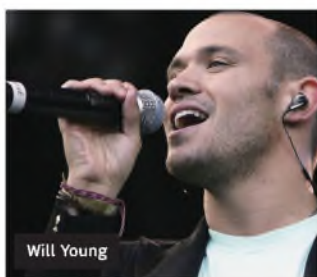
ON THE WEB

BRITS WIN BIG AT POLLSTAR AWARDS
CLEMENT-JONES QUESTIONS DCMS LIVE STATS
VIEWPOINT: TIXDAQ FOUNDER WILL MUIRHEAD

www.musicweek.com



James Morrison



Will Young

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
243,483	JAMES MORRISON SECC, Glasgow	9,181	DF Concerts
171,535	WILL YOUNG NIA, Birmingham	4,901	Live Nation
130,375	SNOW PATROL Clyde Auditorium, Glasgow	2,982	DF Concerts
128,170	WILL YOUNG Cardiff International Arena	3,662	Live Nation
123,467	JAMES MORRISON P&J Arena, Aberdeen	4,552	DF Concerts
122,955	WILL YOUNG Bournemouth International Centre	3,513	Live Nation
115,220	WILL YOUNG Brighton Centre	3,292	Live Nation
111,962	PAUL WELLER Bridlington Spa	3,500	3A Entertainment
110,890	ALICE COOPER Brighton Centre	3,412	Live Nation
91,747	ALICE COOPER Plymouth Pavilion	2,823	Live Nation

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

pos	prev	artist	dates
1	1	LADY GAGA	13
2	3	JLS	30
3	4	X FACTOR FINALISTS	27
4	10	ALICIA KEYS	5
5	11	WESTLIFE	22
6	13	RIHANNA	11
7	2	FLORENCE + THE MACHINE	18
8	9	STEREOPHONICS	10
9	5	BLACK EYED PEAS	9
10	7	ROD STEWART	17
11	8	NE-YO	3
12	6	VAMPIRE WEEKEND	5
13	12	LEONA LEWIS	13
14	19	30 SECONDS TO MARS	6
15	NEW	MIKA	10
16	NEW	MUSE	5
17	NEW	JOHN MAYER	5
18	NEW	PETER GABRIEL	2
19	17	DEPECHE MODE	2
20	20	PINK	9

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	3	LADY GAGA
2	1	JLS
3	6	ROBBIE WILLIAMS
4	5	MICHAEL BUBLE
5	2	FLORENCE + THE MACHINE
6	NEW	GEORGE BENSON
7	13	CROWDED HOUSE
8	15	YOU ME AT SIX
9	4	BLACK EYED PEAS
10	7	PAOLO NUTINI
11	NEW	SNOW PATROL
12	NEW	PETER ANDRE
13	10	MUSE
14	8	NOEL GALLAGHER
15	NEW	THE WHO
16	18	STEREOPHONICS
17	9	ANDRE RIEU
18	19	BIFFY CIYRO
19	NEW	VAMPIRE WEEKEND
20	NEW	RONAN KEATING

Experian Hitwise

Licence extension enables festival to undergo change

Glasto looks at future



Waving the flag: Glastonbury will soon have the UK's second-largest private solar electric system

Festivals

By Christopher Barrett

GLASTONBURY FESTIVAL organisers are taking the opportunity to undertake a number of long-term changes to the event's infrastructure after its licence was extended until 2016.

With the Glastonbury licence application, submitted to Mendip District Council by Festival Republic managing director Melvin Benn, having been granted for the first time without a public hearing and with almost no objections, organisers are working on a number of lasting initiatives and changes to its Worthy Farm setting.

A key focus for Glastonbury personnel in the coming years is to make the event, which is maintaining its capacity of 177,500 ticket-holders and staff, as sustainable as possible and reduce vehicle movement.

"We are becoming more sustainable as a festival and not relying on outside contractors," says Glastonbury festival green initiatives coordinator Lucy Brooking-Clark.

Following a £500,000 investment last year in a 1m-litre reservoir, which during the festival was emp-

ried and refilled two-and-a-half times per day while supplying water to 700 hand basins and 100 standpipes, this year's festival will see the addition of another identical reservoir. It means that when it comes to water the festival will have enough on site to be entirely self-sufficient. What is more, sewage is also being tackled locally.

"The sewage presently gets pumped up to Avonmouth which is a 45-mile trip," says Brooking-Clark. "We are putting money into local sewage works so that they can process our sewage. That is a massive saving in road miles and fuel as we use numerous heavy articulated lorries."

Further moves to reduce emissions and road miles will see the introduction of an on-site wormery and food waste digesters that will remove the need for food waste to be taken off site. Meanwhile, the vast fence, which was introduced in 2002 to deter fence jumpers, is being stored locally.

"We are really the only ones that use that ring of steel and it is located in Maidenhead," says Brooking-Clark. "We have been looking into places where we can store it locally, because currently it means 300 lorries travelling to collect it and take it back, which is crazy."

Meanwhile, August will see the addition of 1,100 solar panels across a 1,500 square metre stretch on the roof of the Worthy Farm cow shed. The panels will generate enough electricity to power 40 homes for a year or, when it comes to the festival, the Pyramid stage for the entire weekend. While the panels will not be in place in time for this year's festival, it is understood this will eventually be the second largest private solar electricity system in the UK.

With Glastonbury taking a break in 2012 to avoid clashing with the Olympics and to rest the farm's landscape, Brooking-Clark says this provides a perfect opportunity to undertake further work to build an even more environmentally sound infrastructure.

"We are building new bridges and the wood to build them is recycled old railway sleepers, we are digging out the reservoir and all the stone that is coming from that is being taken down to the main gate where the coach turning pad is being made bigger," she says.

"It's about closing the circle, using common sense and utilising existing and local resources. We are looking to the future and thinking not just about the next festival but six or seven years ahead."

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Government commits to fight against online ticket fraud

THE GOVERNMENT IS CREATING specialised enforcement teams to clamp down on internet scams, including ticket rip-offs.

In an attempt to avoid a repeat of 2008's summer rip-off when thousands of music fans were duped into buying bogus tickets for festivals, the Department of Business Innovation and Skills is pledging to spend £4.3m on the problem over the next three years.

Most of the money will be used to combat criminals and rogue traders who use the internet and email to fool consumers. But the Government, which estimates 3m people per year fall victim to fraud-

sters (losing a staggering £3.5bn in the process), is paying particular attention to ticketing cons and is establishing a cyber enforcement team to tackle the problem.

"The internet is rapidly transforming the way we shop. It presents massive opportunities for consumers, but unfortunately it also harbours fraudsters who can leave consumers upset and out of pocket," says consumer minister Kevin Brennan. "So as they get more sophisticated, we need to stay one step ahead."

With research from the Office of Fair Trading suggesting that email is now the most common

dodgy approach, with 73% of adults receiving a scam email in the past year, the Government has been prompted to set up a fully-equipped laboratory for the OFT and has drafted in international experts to provide training.

Additionally, new highly-trained trading standards enforcers with specialist equipment will be deployed in every region of England and in Scotland and Wales.

Brennan adds, "Our investment will help the OFT and Trading Standards to put in place the new specialist teams, training and technology required to take the fight to these criminals."

Among the highest priorities for the Government are ticket scams where tickets sold for concerts and festivals are either counterfeit or non-existent.

The OFT will co-ordinate which enforcer is best-placed to take action on a particular issue and will focus on the most serious online scams. Cases will continue to be passed to the Police, Serious and Organised Crime Agency and Companies Investigations Branch when appropriate.

"The enforcement team will be looking at the activities of a wide range of commercial websites and taking action in cases where con-

sumers' rights are being abused," says OFT senior director Heather Clayton.

Welcoming the crackdown on cyber scams, Seatwave founder Joe Cohen says, "Customer security and trust are our top priorities so we are delighted to see that the Government is taking strong action against scam websites that sell counterfeit or non-existent tickets."

"With so many fans being left out of pocket by illegitimate ticket sites, we hope that the OFT's plans to fight online criminals will bring confidence to those who do wish to buy tickets online."

News diary

Tin man's heartening story

UNEARTHED

BORN IN HIGHFIELD, ZIMBABWE, and spending the first half of his youth living in a one-room shack he shared with nine other relatives, Island recording artist Tinashe could be forgiven if his spirit had been a little dampened.

For this 25-year-old, however, who fled the increasingly volatile political landscape of his home country aged 10 and moved to Camberwell, south London, the experience has proved a formative influence on his music. On his debut EP *Mayday* his diverse influences and experiences run richly through every bar.

The artist was a direct signing by Island co-president Darcus Beese last year. Island will now start the launch campaign with the release of the aforementioned EP on March 1, ahead of the first full single *Saved in June*, with the album to follow. Marketing manager Tom March says they are taking their time to allow people to discover Tinashe's music.

"Tinashe is an artist that really needs to be discovered," says March. "There is a pretty inspiring



Cast list

Product manager
Tom March, Island
National radio
Leo Greenslade,
Darling / Charley
Byrnes and Steve
Pitron, Island

Regional radio
Phil Witts, Island
TV
Andrea
Edmondson, Island
Online
Seb Burford, Island

Press
Barbara Charone,
MBC PR
Management
Jean Coffey, ATC

Agent
Lucy Dickens,
ITB
Publishing
Felix Howard, EMI
Publishing

back story there and musically we want to set it up properly."

March was recently part of a small party of people that returned with Tinashe to his home town to take the press shots for the album. "It's such an important part of his personal back story that we wanted to ensure it came across in the imagery," he says.

Tinashe is managed by Jean Coffey at ATC and published by Felix Howard at EMI Publishing. His debut album was entirely self-written and produced with assistance from engineer Cenzo Townshend (Bloc Party, Late Of The Pier, Editors). It has been enjoying some early exposure via a handful of low-key shows at London venues such as Dingwalls, The Enterprise, Lock Tavern and Cobden Club.

Tinashe will lead the line-up of talent performing at the next Music Week Unearthed event at Pure Groove on April 14. The event will be the first for 2010 and sees Tinashe joining a cast list of names that have performed at the event previously including Hockey, Alan Pownall and fellow Island artist Jonathan Jeremiah, among others.

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ON THE WEB THIS WEEK

STRONG LIVE PERFORMANCES MARK BRITS' 30TH ANNIVERSARY IN STYLE

Kevin Summers:

"The best moment of the night was Kasabian's live performance, I quite liked Florence + The Machine and Alicia Keys, but I absolutely hate rappers. Why would anyone consider talking in rhyme a talent?"

Roy Mendoza: "Personally I thought GaGa put in a belting performance."

Patrick Stuart: "The terminal problem with the Brits is that it is promoted by a company who advertise and sell music by mainly pop chart acts. Therefore it will rarely end up awarding to artists whose talents are more than skin-deep."



GAGA WINS A TRIO OF GONGS

Paul Carey: "Last night's Brits performances were the best for many years. Lady GaGa, Lily and Jay-Z and Alicia Keys were the highlights."

Dooley's Diary



Brits photo exclusives ruined by our boys' inability to operate camera...

SAY WHAT YOU LIKE ABOUT THE X FACTOR, but it doesn't half breed some polite pop stars, as two *Music Week* staff members discovered at the Sony post-Brits party when they attempted to get a snap with Bad Boys star **Alexandra Burke**. Not only was she happy to pose, she even waited patiently for a good five minutes as our **two bungling fools** fumbled with the camera, attempting to turn on the flash and so forth. Sadly, the resulting pic only includes the back of her head but then you can't have everything. Also at Sony were the likes of **Gerri Halliwell**, **Boy George**, **JLS** and numerous label execs, as well as the most exquisite goody bag featuring a £50 tattoo voucher and a free spa treatment among other freebies... Over at Universal's party, attendees included everyone from **Meat Loaf to Courtney Love**, via Christine Bleakley and Avid Merrion, but stealing the show was three-time winner and the best dressed woman in Earls Court, one Lady GaGa, who we see **being given a career boost** – quite literally – by Universal's David Joseph. We like to see this kind of **hands-on approach** at a label... Meanwhile, EMI's bash, cannily sponsored by **Coke** (insert your own dubious gag here), was home to artists Lily Allen, Geri Halliwell (again), Mel B, Bat For Lashes, Doves and Tinie Tempah, as well as **EMI's great and good**, includ-



ing Elio Leoni-Scteti, Nick Gatfield, Ernesto Schmitt, Andria Vidler, Miles Leonard, and Shabs Jobanputra. Also attending was outstanding contribution winner Robbie Williams with girlfriend Ayda Field who hopefully ignored the, shall we say uninformed, rants of the *Mirror's* **3am Girls**, who wrote a horribly spiteful attack on the singer in the red-top the next day... **Warner's** own post-Brits party took place at the ever-so-posh China White in central London, with Jay-Z, Alicia Dixon, Foals, Friendly Fires, Vampire Weekend, Katherine Jenkins and the **cast of Skins** all rubbing noses with Warner execs. Our mole tells us that the stars were **dancing on the tables** by the end of the night, which is only to be applauded... Still

at the Brits, which veteran British frontman after a glass or two of bubbly was complaining to Dooley that his band only makes **£100,000 per show**, poor love?... But if Lady GaGa was crowned Queen of the Brits, the award for **party princess** went to LD Communications PR star **Nadine Bibi**. Not only did Nadine put in a full day (and night's) shift with her colleagues behind the scenes at the show, but no sooner were the stars in their limos speeding toward record label bashes than Bibi swapped her **Brits PR hat**, downed walkie talkie and plugged in her headphones to take to the turntables. And there she remained until 2am playing tunes to a packed dancefloor at the official aftershow party in Earls Court. Apparently LD head honcho Bernard Doherty is already accepting bookings for DJ Bibi for industry Christmas parties... **Lucian Grainge** really has been busy of late. Just days after it was announced he had landed the biggest record company job on the planet he last Tuesday dropped by **Buck House** for the small matter of a **get-together with the Queen** to receive his CBE. That engagement meant that, unfortunately, he was absent from the photoshoot (above right) of **Brits chairmen** past and present, but making it along were, from left to right, Rob Dickins CBE, Peter Jamieson, Paul Burger, Tony Wadsworth, Ged Doherty, John



Deacon CBE, Paul Russell and Paul Conroy... Congratulations to the BPI's **Richard Mollet**, who triumphed at a Cambridge Union Society debate last week about filesharing. The motion 'This House Would Remove Restrictions To Filesharing Online' was proposed by Gerard Tully, vice president of the Cambridge Union; Jim Killock, chair of the Open Rights Group; and Pirate Party head Rick Falkvinge. But they were **no match** for Mollet, Union director of debating Jo Box and Olswang head of music John Enser, who triumphed 78 to 61, with 73 abstentions. Take that, pirates... The "news" – not confirmed by EMI but certainly not denied either – that **Abbey Road studios** may be up for sale brought a flurry of interest, not least from bookmaker Paddy Power, which produced its own odds on who was going to snap up the musical landmark. **Leading the running** were Sony, Universal and Warner – which we can understand – but what on earth was **Wayne Rooney** doing on the list, albeit at 100/1? And Heather Mills at 500/1? Anyone fancy a wager?

Features

THE EYES HAVE IT

With three tracks in the end-of-year Top 10 it is little wonder that the Black Eyed Peas head 2009's songwriter chart, but who else made a splash in our exclusive rundown?



Songwriters

By Paul Williams

BLACK EYED PEAS HAVE AVENGED LADY GAGA for denying them the UK's best-selling single of 2009 by emerging as the most successful hit songwriters of the year.

The quartet, whose I Gotta Feeling was the year's second most popular single behind Lady GaGa's Poker Face, head an exclusive *Music Week*-compiled chart of the past year's top songwriters based on their shares of the OCC's Top 100 singles of 2009.

I Gotta Feeling was one of three songs recorded and co-penned by Black Eyed Peas to appear among the year's 10 biggest sellers, with Boom Boom Pow placed seventh and Meet Me Halfway 10th.

The group's main songwriter will.i.am also makes an appearance in his own right as number five on the songwriters chart, reflecting both his own share of the Black Eyed Peas' 2009 hit singles as well as his co-write of 3 Words, his collaboration with Cheryl Cole, the year's 91st top single.

Lady GaGa and her songwriting collaborator and Sony/ATV-signed colleague RedOne claim second and third places on the songwriters countdown, although it is RedOne who finishes higher as his interests take in not only three GaGa hits but also co-writes for Little Boots, Enrique Iglesias and Sean Kingston.

RedOne's six songs among the year's Top 100 hits are more than any other writer has and are led by Poker Face, which he wrote with GaGa, and Just Dance, penned with GaGa and Sony/ATV-signed Akon and ranked as 2009's third biggest single.

His other GaGa collaboration, Bad Romance, was the year's 17th top single, while his songs also appear in the chart of the year at numbers 72 (Little Boots' Remedy), 88 (Iglesias's Takin' Back My Love) and 96 (Kingston's Fire Burning).

Outside of her RedOne collaborations, GaGa also owes her third place on the songwriters chart to Paparazzi, which she wrote with another Sony/ATV signing, Robert Fusari, and which finished as 2009's 21st biggest single.

Just as non-UK recording artists dominated the year's top singles, claiming 62.5% of 2009's 100 biggest sellers, it was a very similar story in terms of the writers behind the hits with 11 of the year's 20 leading hit songwriters coming from overseas.

Within the top 10 songwriters just three were British, led in fourth place by the La Roux pairing of Elly Jackson and Ben Langmaid whose Big Life-published hits In For The Kill and Bulletproof were the sixth and 24th best-sellers of the year. They are joined among the top 10 songwriters by fellow Brits Calvin Harris and Fraser T Smith in seventh and eighth places with EMI-signed Harris's contributions taking in his own hits I'm Not Alone and Ready For The Weekend and his Dizzee Rascal chart-topping co-write Holiday.

For the Chrysalis-signed Smith 2009 proved to be a banner year with five co-writes among the top 100 sellers, led by the Tinchy Stryder/N-Dubz chart-topping Number 1 in 11th place. Two other Stryder hits figure, Never Leave You and Take Me Back in 51st and 54th places respectively, while he is also represented by the James



Morrison/Nelly Furtado hit Broken Strings (2009's 19th top seller) and Taio Cruz's Break Your Heart (37th). Stryder and Cruz also make the songwriters charts themselves with the two EMI-signed stars ranking alongside one another in 22nd and 23rd places.

No other UK writer can match Smith's five songs in the year's Top 100 sellers, but Sony/ATV's Wayne Wilkins in 13th place comes closest as he has the Cheryl Cole hit Fight For This Love, which was 2009's fourth-ranked single, as well as hits co-written for Beyoncé (Sweet Dreams), Shontelle (T-Shirt) and Jordin Sparks (Battlefield).

Having finished in third position on the songwriters chart of 2008, Bug's Kings Of Leon are ranked sixth this time, the only act to figure among the top 10 hit songwriters in both the last two years. Equally remarkably, they have achieved this feat with the same two hits. Sex On Fire was the seventh-biggest-seller of 2008 and Use Somebody the 51st, while the tracks' enduring appeal is illustrated by Use Somebody returning as 2009's 13th top hit and Sex On Fire 18th.

Second on 2008's songwriters list, Warner/Chappell-handled Xenomania were completely absent from 2009's top 100 singles so do not make the past year's top songwriters chart. But there is a return for Sony/ATV's Leonard Cohen who finished as 2008's top songwriter thanks to Alexandra Burke and Jeff Buckley's versions of Hallelujah and he now ranks as the 29th top 2009 songwriter with further sales of Burke's recording enough to make it the year's 52nd-biggest-selling single.

Cohen's victory as 2008's top hit songwriter would never have happened had Hallelujah not been selected as the song that year's The X Factor winner would record as their debut single. The following year's The X Factor has also impacted on 2009's songwriters chart, although less dramatically than the year before. The Joe McElderry-covered The Climb's writers Jessica Alexander and Jon Mabe share 11th spot but tellingly finish lower than Rage Against The Machine. The US rock band, of course, famously upset the odds by beating McElderry to the Christmas number one spot with Killing In The Name whose 2009 sales are enough to give them 10th position on the songwriters chart.

Alongside McElderry's version of The Climb, which

2009 songwriter chart

POS	WRITER / UK PUBLISHER
1	BLACK EYED PEAS <small>CATALYST</small>
2	NADIR KHAYAT AKA REDONE <small>SONY/ATV</small>
3	STEFANI GERMANOTTA AKA LADY GAGA <small>SONY/ATV</small>
4	LA ROUX <small>BIG LIFE</small>
5	WILL ADAMS AKA WILL.I.AM <small>CATALYST</small>
6	KINGS OF LEON <small>BUG</small>
7	ADAM WILES AKA CALVIN HARRIS <small>EMI</small>
8	FRASER T SMITH <small>CHRYSALIS</small>
9	ALIAUNE THIAM AKA AKON <small>SONY/ATV</small>
10	RAGE AGAINST THE MACHINE <small>IQ, WIXEN, RETRIBUTION</small>
11=	JESSICA ALEXANDER <small>WARNER/CHAPPELL</small>
11=	JON MABE <small>STAGE 3</small>
13	WAYNE WILKINS <small>SONY/ATV</small>
14	DAVID GUETTA <small>PRESENT TIME</small>
15	RYAN TEDDER <small>KOBALT</small>
16=	LIY ALLEN <small>UNIVERSAL</small>
16=	GREG KURSTIN <small>EMI</small>
18	LIAM HOWLETT <small>EMI</small>
19	WAYNE HECTOR <small>SONY/ATV</small>
20	R KELLY <small>IMAGEM</small>
21	TAYLOR SWIFT <small>SONY/ATV</small>
22	KWASI DANQUAH AKA TINCHY STRYDER <small>EMI</small>
23	TAIO CRUZ <small>EMI</small>
24	DYLAN MILLS AKA DIZZEE RASCAL <small>NOTTING HILL</small>
25	LUKASZ GOTTFELD AKA DR LUKE <small>KOBALT</small>
26	JEAN FREDERIC RIESTERER <small>PRESENT TIME</small>
27	THADDIS HARRELL, CHRISTOPHER STEWART, TERIUS NASH <small>SONY/ATV, PEERMUSIC, WARNER/CHAPPELL</small>
28	MAX MARTIN <small>KOBALT</small>
29	LEONARD COHEN <small>SONY/ATV</small>
30	DEAD OR ALIVE <small>WARNER/CHAPPELL, WESTBURY</small>
31	KANYE WEST <small>EMI</small>
32	THE KILLERS <small>UNIVERSAL</small>
33	JOURNEY <small>IQ, SONY/ATV</small>
34	STEPHEN KIPNER <small>EMI</small>
35	ANDRE MERRITT <small>UNIVERSAL</small>
36	VINCE CLARKE <small>SONY/ATV</small>
37	SNOW PATROL <small>UNIVERSAL</small>
38	ARMAND VAN HELDEN <small>BUG</small>
39=	MADS HAUGE <small>UNIVERSAL</small>
39=	PHIL THORNALLEY <small>CELEBRATION SONGS</small>

Source: MW research/OCC data

was the year's fifth-biggest single, Alexander and Mabe are further boosted by Miley Cyrus's version of the same song, 2009's 84th most-popular single. It is uniquely the only song in the year's Top 100 to appear in more than one version.

The X Factor is also behind Imagem-signed R Kelly's appearance at 20 on the chart thanks to the 2009 finalists' chart-topping cover of his song for Michael Jackson, You Are Not Alone.

As a recording artist Jackson himself appears only once in the year's Top 100 singles, although the song in question, Man In The Mirror, is not one he wrote himself so he misses out on a place in our songwriters countdown. Also just falling short of the chart are Glen Ballard and Siedah Garrett, the writers of that song, which finished as 2009's 61st top track and significantly outsold a number of Jackson's own penned hits, including Billie Jean and Smooth Criminal, in the wake of his death last June.

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ABOVE
Honourable mentions: La Roux, Adam Wiles aka Calvin Harris, Fraser T Smith and Rage Against The Machine also wrote huge-selling tracks last year

ABOVE RIGHT
Holy trinity: Black Eyed Peas, RedOne and Lady GaGa top the 2009 songwriters chart



Aliaume Thiam aka Akon

Kings Of Leon



CONGRATULATIONS ON YOUR BRITS TRIUMPH

*Florence
+ the
machine*

**Lily
Allen**

WITH SPECIAL THANKS TO THE ARTISTS, THEIR MANAGEMENT TEAMS AT LUV MANAGEMENT
AND TWENTY-FIRST ARTISTS MANGEMENT, ISLAND RECORDS, PARLOPHONE RECORDS.

Features

WIN WHEN YOU'RE SINGING

With eight chart-topping albums and multi-million units shifted in his name, it is hard to think of a more worthy recipient of the Outstanding Contribution Brit award than Robbie Williams. Fresh from his picking up of the coveted gong at last week's ceremony, we look back at the ex-Take That man's remarkable career which shows little sign of abating

Tribute

By Johnny Black

WHAT A DIFFERENCE A YEAR MAKES. Just 12 months ago, Robbie Williams was being written off by the nation's critics. Fast forward a year and he has been honoured with an Outstanding Contribution to British Music Award at the Brits.

Last April, the massed music critics of the country seemed supremely sure of their facts. After all, they pointed out, Williams' last album, *Rudebox* had flunked miserably, while his old bandmates Take That were now dominating the albums chart with *The Circus*.

A closer look at the statistics, however, suggests that Williams was suffering from Jacko syndrome; a curious affliction whose symptoms can make a conspicuously successful artist look like an abject failure if he does not maintain his own previously huge levels of success.

Robbie has sold more concert tickets in a single day (1.6m, for his 2006 world tour), won more Brit awards (15) and sold more albums in the UK than any other British solo performer. Jacko Syndrome, however, means that *Rudebox* was rated a flop despite having debuted at number one in the UK albums chart, having become Europe's fastest platinum-selling album of 2006 and having reached number one in 14 countries. It was a flop for being only the 18th best-selling album worldwide.

That is the kind of failure most artists would give their eye teeth for.

Since then, of course, he has released another album, the Trevor Horn-produced *Reality Killed The Video Star* which, EMI UK Ireland president Andria Vidler points out, "is well on the way to being triple-

platinum within a couple of months of release and has already sold more than 1.3m albums overseas."

So maybe that Outstanding Contribution award is not a Brit too far after all. BPI chairman Tony Wadsworth says, "I've heard people ask why someone so young is getting an outstanding contribution award. Yes, he's only 36, but Robbie has been a superstar for 15 years, which is remarkable by any standards".

Williams' decade-and-a-half on top has been all the more remarkable because his achievements have always been subjected to intense scrutiny, much of it unflattering and some of it, even he would admit, self-inflicted.

The boy from Stoke-on-Trent first tasted fame with Take That, helping them sell more than 20m records between 1991 and 1996. His well-publicised and acrimonious departure from the fold in July 1995 was followed by a period of relative inactivity because, although he was quickly courted by EMI, a clause in his former contract prohibited him from recording as a solo performer until Take That were officially dissolved.

One vital step was to find a management team that would take him seriously, which he did in November 1996. "He came to our offices," remembers his co-manager David Enthoven of IE Music. "We had a good long chat and recognised straight away that there was something very special about him. He really did have the aura and charisma of a star."

Enthoven's partner Tim Clark, adds, "At our second meeting, he played us some rough demos which were great, but what really caught our attention was when he recited his poetry. We knew then that he had the makings of an amazing songwriter."

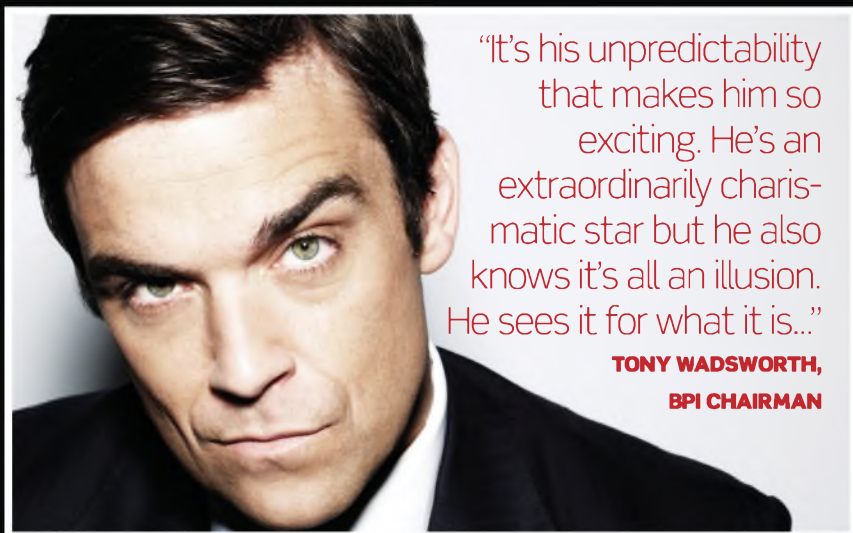
It was at this point that EMI A&R Chris Briggs first encountered Williams and realised almost

immediately that he was dealing with much more than a pretty face. "He was living in a basement flat in Maida Vale," remembers Briggs, "I went round there and he immediately started playing me music he loved. He jumped from Nat 'King' Cole to Neil Young to Dr. Dre, a fantastically varied range of styles, so right away I realised that he didn't think in genres. He just thinks about what he loves."

"He showed me an exercise book crammed full of lyrics. I opened it up and starting reading a couple and they were like ready-made songs."

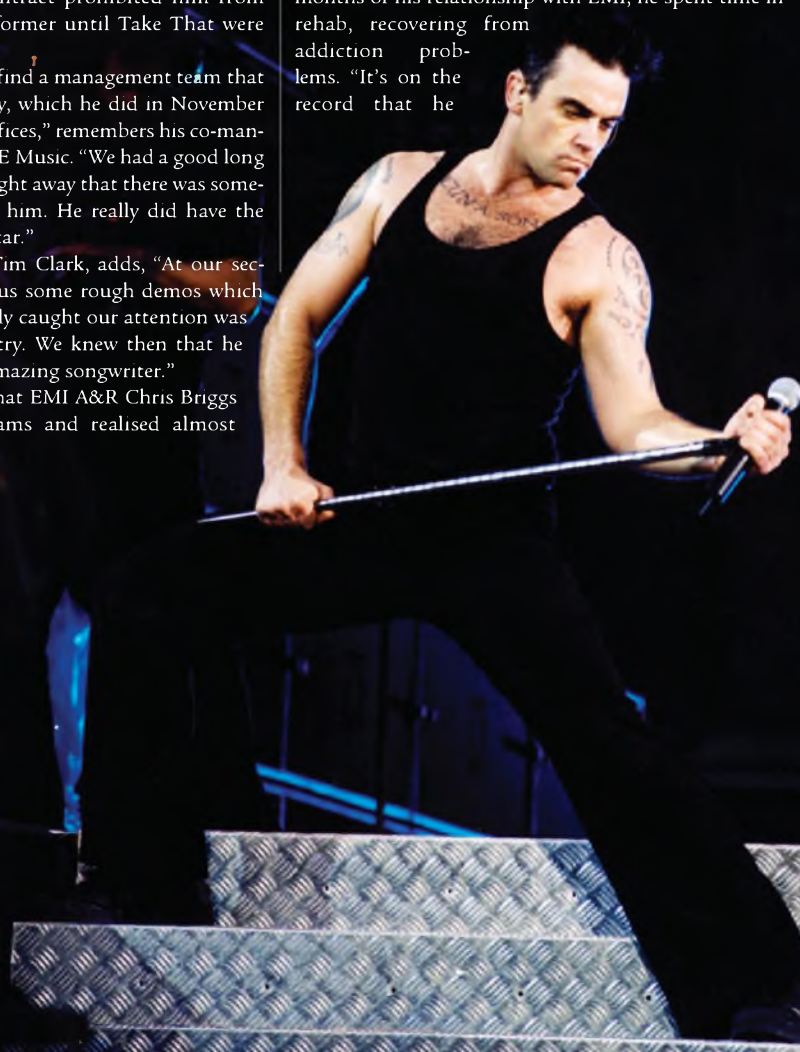
It transpired that much of Williams' dissatisfaction in Take That had stemmed from the impossibility of having his musical ideas taken seriously in a band whose fortunes rested so solidly on Gary Barlow's songwriting gifts.

When Take That split in February 1996, Williams was free to start his own recording career but there were other problems that would surface from time to time throughout his solo career. In the first few months of his relationship with EMI, he spent time in rehab, recovering from addiction problems. "It's on the record that he



"It's his unpredictability that makes him so exciting. He's an extraordinarily charismatic star but he also knows it's all an illusion. He sees it for what it is..."

**TONY WADSWORTH,
BPI CHAIRMAN**



Congratulations Robbie



 **LIVE** NATION®

Features

SOURCE: Official Charts Company

He's the one the albums 1997-2009



LIFE THRU A LENS (1997)

Chart peak: 1
UK sales to date: 2,085,136



I'VE BEEN EXPECTING YOU (1998)

Chart peak: 1
UK sales to date: 2,568,075



SING WHEN YOU'RE WINNING (2000)

Chart peak: 1
UK sales to date: 2,192,562



SWING WHEN YOU'RE WINNING (2001)

Chart peak: 1
UK sales to date: 2,266,752



ESCAPOLOGY (2002)

Chart peak: 1
UK sales to date: 2,054,982



LIVE AT KNEBWORTH (2003)

Chart peak: 2
UK sales to date: 621,759



GREATEST HITS (2004)

Chart peak: 1
UK sales to date: 2,239,764



INTENSIVE CARE (2005)

Chart peak: 1
UK sales to date: 1,614,036



RUDEBOX (2006)

Chart peak: 1
UK sales to date: 511,736



REALITY KILLED THE VIDEO STAR (2009)

Chart peak: 2
UK sales to date: 805,582

RIGHT
In his early-Noughties pomp, Williams enjoyed a run of five 2m-plus-selling studio albums

went into rehab," acknowledges Briggs, "and that he had to be given permission to come out to make the video for Lazy Days."

There was debate within EMI about whether he had been a wise signing, but Briggs had already seen encouraging signs of his potential as a songwriter. "He had disappeared that Christmas," reveals Briggs. "He was not happy. He'd fallen out with his girlfriend and just needed to get away. He called me from Dublin one night, quite drunk, and over the phone he sang me what he was then calling Angels Instead. The line that became the chorus hook was in there, but it was the middle eight."

Their spectacularly felicitous collaboration went on to spawn five number one albums, with Guy Chambers co-writing some of Williams' signature smashes, including Rock DJ, Feel, Millennium, Let Me Entertain You, Angels, Supreme, No Regrets and Eternity.

"From a retail perspective, he's been one of our most significant artists in terms of sales during the past 15 years," observes HMV head of music Rudy Osorio. "Many of us occasionally forget just how many fantastic albums Robbie

has delivered since he embarked on his solo career - generating tens of millions in revenue for our industry - here in the UK and internationally."

But back in 1996 it was not quite so clear cut. His first single was a cover of George Michael's Freedom, chosen because it represented what he was going through.



"Robbie didn't care for it," admits Briggs, "because it wasn't one of his own songs."

Although Freedom provided that essential first solo hit, the next two singles were clunkers. Despite Briggs' certainty that Angels was the biggest hit on the album, it had been held back. Tony Wadsworth, who had just taken over as chairman and CEO of EMI, explains why. "Robbie still wasn't in the healthiest of states, as far as things like having the stamina to take on America."

Angels, finally released in December 1997, turned everything around, provided him his first Brit, going on to be voted the best song of the past 25 years by the British public and creating the foundation on which his multi-platinum career has been built.

But even the success of Angels was tinged with emotional distress for Williams. "It pees me off," he declared later, "because everyone thinks Guy penned Let Me Entertain You and Angels, but they're my songs."

Chambers is the first to concede that, for all his own invaluable input to the process, Williams is a remarkably driven songwriter. "He's very intense about his songwriting," he says. "We would write constantly, on tour buses, in TV stations, wherever the inspiration came to him. Me And My Monkey on Escapology, for example, was written literally five minutes before we went on stage in Taiwan. He'll go through a whole pack of cigarettes before we finish a song."

There is no denying that Williams works on instinct and that often, these instincts can set him on a collision course with those around him. For example, just after signing his massive new deal with EMI in 2002, he blithely stated that he had no intention of cracking the US; he announced onstage in France that he and Guy were gay lovers; and who can forget him inviting Liam Gallagher to join him in a boxing ring?

"It's his unpredictability that makes him so exciting," laughs



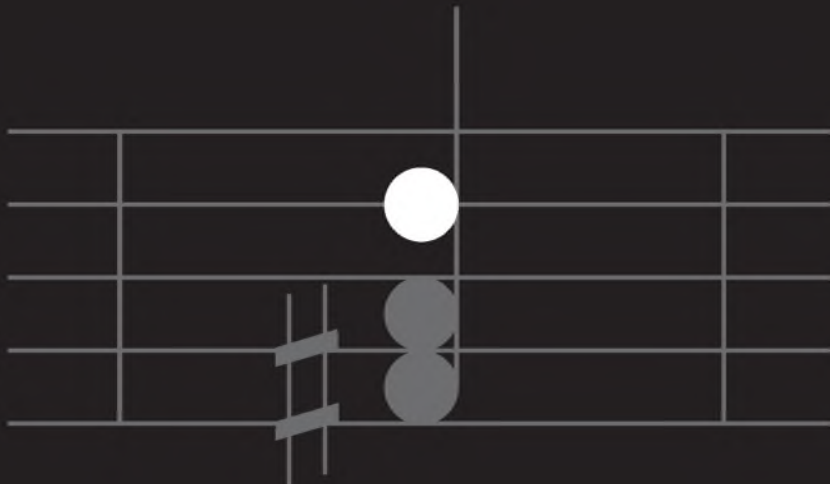
Wadsworth. "He's an extraordinarily charismatic star but he also knows it's all an illusion. He sees it for what it is. Besides, he's still young and I believe he can still make it in America. Of course, he'd have to want to."

"There's no denying that Rob is sensitive to criticism, and he is very ambitious," reckons Briggs. "I think Rudebox underperforming definitely knocked him back a bit, so he's genuinely very chuffed that Reality Killed The Video Star has been so well-received. And I think that goes back to the first thing I realised about him, which is that it's all intuitive. It's about his personal taste. If he's not into a song he can't do it with any conviction. As with most artists, he's really pleasing himself first and foremost, and that's when he's at his best."

"Rudebox underperforming definitely knocked him back a bit, so he's genuinely chuffed that Reality Killed The Video Star has been so well-received..."

CHRIS BRIGGS, EMI





Striking a chord

Congratulations to Robbie Williams on his Outstanding Contribution to Music Award at the BRITs 2010.
Creative Talent Team, Deloitte LLP, 2 New Street Square, London EC4A 3BZ, Tel. + 44 (0) 20 7007 6023
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Outstanding, Rob!



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Features

SAFE AND SOUND

A host of recent initiatives have shone a spotlight on the festival sector's need for adequate event security and insurance, which will go a long way in ensuring a strong future for the industry

Live

By Gordon Masson

THE FESTIVAL INDUSTRY'S CONSIDERABLE efforts to clamp down on the organised gangs that have reaped havoc at Britain's music festivals in recent years look set to pay dividends for the industry and public alike.

Police and security companies have established closer relationships in their efforts to slash the crime rate at festivals while promoters are hoping that the investment they are ploughing into safeguarding punters will help protect the health of the thriving sector.

The Association of Independent Festivals (AIF) last year launched its Security Task Force initiative to great success and while that is helping the nation's smaller events, Festival Republic managing director Melvin Benn has been doing his bit to help bigger gatherings.

Last summer Benn organised the inaugural Crime at Major Music Festivals conference, attracting police, promoters and security firms from all over Britain to discuss schemes aimed at banishing the criminals. That was followed up in January with a second event where numbers swelled two-fold as interested parties plan ahead for summer 2010.

"The Crime Conference was organised very well – at the start of the day all the security companies gathered together in one room to brainstorm and share thoughts, while the various police forces did the same with each other, as did the promoters," recalls G4S Events managing director Mark Hamilton. "Then all the delegates were brought together and were able to share ideas with everyone else – it was a very productive format."

The event's organiser is similarly enthused. "The conference could not have gone better," says Benn. "We more than doubled the number of delegates and the feedback from promoters, security companies and the police was very positive, while the connectivity between those three parties has been incredibly strengthened."

In recent years, festivals have been a magnet for criminal gangs running ticketing scams, producing counterfeit passes and merchandise, as well as more serious offences involving drugs and theft. But with the crime conference now equipping festival organisers to thwart such activities, Benn believes that slashing crime will help the sector strengthen its place in popular culture.

"The core message was that everyone felt they can now talk to their peers a lot more and I believe we've opened up better communications so that different police forces, security companies and promoters now have open channels to inform each other who is doing what," says Benn. "For instance, promoters are already circulating the names of characters who are known to engage in criminal activity at their events."

With multiple security companies sometimes contracted at one event, encouraging competing firms to engage in dialogue is crucial in preventing undesirable elements from harming that event's reputation. Isle of Wight Festival's health and safety expert Alan Law says, "Our security is split in two because no company is big enough to cover the entire event: Show & Event do the arena areas, while All Purpose patrol the camp sites."

But Law reveals that Isle of Wight's close relationship with Hampshire Police has evolved to the extent that everyone involved in festival safety and security is properly instructed ahead of time.

"The number of security personnel we use has fallen slightly in recent years because the police presence on the



LEFT
Securing the future: the quality of security at festivals is improving due to better training

site has increased and that's been very effective," says Law. "Central to that, everyone is invited to the police briefing prior to the festival so they can explain what they're doing and how we can all work as a team on the event."

Benn's crime conference was of particular interest to The Iridium Consultancy, which specialises in gathering and processing intelligence in respect of the gangs who plague the festival scene. "Melvin's crime conferences are a quantum leap forward," states Iridium's operations director Reg Walker. "They have done a lot to raise awareness that we aren't just dealing with opportunistic theft, but sophisticated organised crime groups."

"The main thing these conferences have achieved is bringing together the police and security companies to communicate and share intelligence in a structured way," he adds.

"Better communication will lead to better training of security staff, meaning the quality of security rises, and we're already seeing improved vetting of security staff."

That is a point picked up by G4S Events' Hamilton. "Thanks to the conference we have now established a watch list of everyone who works at our festivals so that if one event has issues with an employee engaged in crime then that can be shared with everyone else to make sure that person doesn't work at any other festival again."

He adds, "There are no commercial secrets in public safety, so there's no reason why any security company should be against sharing information with competitors."

"We can assist the police in tackling crime, so by working together more closely as an industry this is a great first step in improving safety at events."

Recalling last year's early successes Walker says, "During the festival season in 2009 we saw problems such as tent theft, fraud and drug dealing all tackled through particular operations. I anticipate there will be big drops [in crime] across the board at festivals this summer."

Thanks to schemes that twin police officers with stewards on patrol, Hampshire Police have had great success with drugs busts at Bestival and Isle of Wight Festival. Hampshire Constabulary sergeant Dave Steele says "The significance of a drugs fatality on the Isle of Wight would be massive so the promoters work very hard with the police on prevention."

Alan Law praises the local force for those operations at the Isle of Wight Festival. Last year officers seized £85,000 worth of drugs and 200 people were detained for possession, of which 22 were suppliers.

"The policing strategy changed a couple of years ago when they went from overt uniformed officers to under-

cover plain clothes policing," reports Law. "That's proved particularly successful on drugs operations and it has been used as a benchmark for police at other festivals who now rely on undercover officers."

The fact that the festival sector is taking its responsibilities more seriously is not going unnoticed, although with many smaller events there is still a lot of work to do, particularly when it comes to insurance.

"Promoters use the cash from tickets to pay for their event, so if anything happens leading to an event being cancelled, then unless there is insurance in place there is nothing to return to the punter because the money has been spent," notes Robertson Taylor Insurance Brokers co-founder Bob Taylor.

"The extreme weather we've experienced in this country over the past few years should make cancellation insurance a priority for promoters, but while the bigger festivals make sure they are covered, many others do not."

Taylor adds, "We can also offer non-appearance insurance in case an individual headliner doesn't show up, but the bottom line is that the best promoters have a close relationship with their brokers as well as the health and safety people and make sure they aren't going to short change their customers."

Indeed, while the moves to tighten up security may be a strategy to improve customer safety, an added bonus could be improved premiums for conscientious promoters.

"If a promoter can demonstrate that they have a well-organised event and contingency plans for the likes of wet weather, then it's more likely their premiums will be reduced," notes Doodson Broking Group director James Dodds. Dodds believes that while the festivals participating in Benn's crime conference are doing their best to improve the experience for their paying customers, others are putting punters' cash at risk by failing to buy even the most basic cancellation policies.

"Only around a third of festivals buy cancellation insurance, even though it's their biggest risk because of the British weather," says Dodds. "Ironically, I think people would be pleasantly surprised about the cost of buying that cover, as it's a lot less than they probably perceive."

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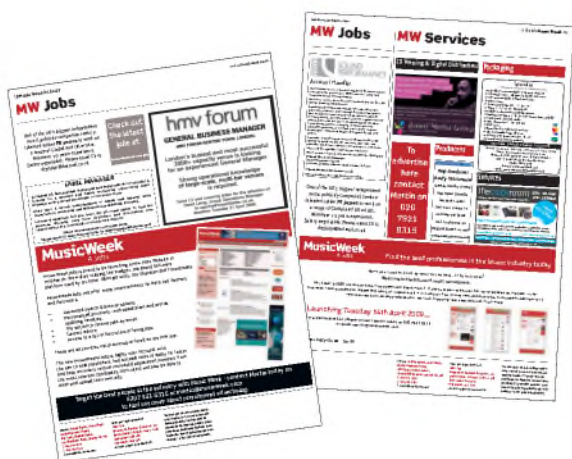
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Key releases

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

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

Out this week

Singles

- **30 Seconds To Mars** Happier (Virgin)
Previous single (chart peak): Kings and Queens (28)
- **Alphabeat** Hole In My Heart (Polydor)
Previous single: The Spe I (20)
- **Jason DeRulo** In My Head (Warner Brothers)
Previous single: Whatcha Say (3)
- **Ellie Goulding** Starry Eyed (Polydor)
Previous single: Single: Under the Sheets (53)



- **JLS** One Shot (Epic)
Previous single: Everybody in Love (1)
- **Alicia Keys** Empire State Of Mind Part II (J)
Previous single: Try Sleeping with a Broken Heart (71)
- **Muse** Resistance (Helium 3/Warner Bros)
Previous single: Undisclosed Desires (49)
- **Pitbull feat. Akon** Shut It Down (J)
Previous single: Hole Room Service (9)
- **Rihanna** Rude Boy (Def Jam)
Previous single: Russian Roulette (2)
- **Jay Sean feat. Sean Paul And Lil Jon** Do You Remember (Cash Money)
Previous single: Down (3)
- **Sugababes** Wear My Kiss (Island)
Previous single: About a Girl (8)

Albums

- **Johnny Cash** American VI (Mercury)
Previous album: American V: A Hundred Highways (22,091/127,187)
- **The Courteeners** Falcon (Polydor)
Previous album: St. Jude (22,203/99,274)
- **Enter Shikari** Tribalism (Ambush Reality)
Previous album: Common Dreads (14,981/44,135)
- **Erik Hassle** Pieces (Island)
Debut album
- **Marina And The Diamonds** Family Jewels (679)
Debut album
- **Holly Miranda** The Magician's Private Library (XL)
Debut album
- **Joanna Newsom** Have One On Me (Drag City)
Previous album: Ys (8,947/45,524)

March 1

Singles

- **A Fine Frenzy** Happier (Virgin)
- **Boyzone** Gave It All Away (Polydor)
- **Mary J Blige** I Am (Geffen)
- **Crookers** Remedy (Southern Fried)
- **Cymbals Eat Guitars** Wind Phoenix (Memphis Industries)
- **Daisy Dares You** feat. Chipmunk Number One Enemy (Jive)
- **Dan Le Sac Vs Scroobius Pip** Get Better (Sunday Best)

- **Detroit Social Club** Kiss The Sun (Polydor)
- **Kesha** feat. 3OH!3 Blah Blah Blah (RCA)
- **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-Dp)
- **Jason Derulo** Jason Derulo (Beluga Heights/Warner Bros)
- **Raheem DeVaughn** The Love & War Masterpiece (Jive)
- **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)
- **The Mission District** Heartbreaker (Virgin)
- **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)
The fourth album from Tunng will be preceded by lead single Hustle, which has already earned support from 6 Music, Radio 4 and Radio 2 among others, and should enjoy a further spike via a Bloc Party remix which will be serviced to radio this week. The album has got off to a strong start in France, where the band's profile has risen since soundtracking the film Ensemble c'est trop, starring Eric Cantona. Meanwhile in the UK, live radio sessions are on the way for Lauren Laverne, John Kennedy, Janice Long and Radcliffe and Maconie. Their UK tour commences at the end of March, before they take their live show across Europe.
- **Turin Brakes** Outbursts (Cooking Vinyl)
- **Two Door Cinema Club** Tourist History (Kitsune)

March 8

Singles

- **Bombay Bicycle Club** Evening/Morning (Island)
- **Boys Like Girls** Love Drunk (Columbia)
- **Broken Bells** High Road (Columbia)
- **Chris Brown** Crawl (Jive)

- **Gabriella Cilmi** On A Mission (Island)
- **Fanfarlo** Harold T Wilkins (Atlantic/Canvasback)
- **First Aid Kit** I Met Up With The King (Wichita)
- **Livvi Franc** Automatik (Jive)
- **Goldfrapp** Rocket (Mute)
- **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)
- **Mica Paris** Born Again (Rhythm Riders)
- **Party Dark** Is That You (Champion)

Albums

- **Kris Allen** Live Like We Are Dying (RCA)
- **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)
- **Ludacris** Battle Of The Sexes (Def Jam)
- **Amy Macdonald** A Curious Thing (Vertigo)
- **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)
- **Michael Buble** Crazy Love (143/Reprise)
- **Leddra Chapman** A Little Easier (ALC Music)
- **Cheryl Cole** Parachute (Fascination)
- **Craig David** Standing In The Shadows (UMTV)
- **Delphic** Halcyon (Chimeric)
- **Fr3e** I Got My Beads On (We Make Entertainment)
- **David Guetta** feat. **Kid Cudi** Memories (Positiva/Virgin)
- **Jonsi** The Go Do Ep (Parlophone)
- **Lady GaGa** feat. **Beyoncé** Telephone (Interscope)
- **Lights** Ice (Warner Brothers)
- **Nightstylers** feat. **Majuri** No More Lies (White Label)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Snoop Dogg** I Wanna Rock (Parlophone)
- **Rod Stewart** Higher And Higher (RCA)
- **Jamie T** Emily's Heart (Virgin)
- **Three 6 Mafia** Vs. **Tiesto** feat. **Flo Rida & Sean Kingston** Feel It (Columbia)

Albums

- **A Fine Frenzy** Bomb In A Birdcage

- (Virgin)
- **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)
- **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)

Albums

- **Autechre** Oversteps (Warp)
- **Justin Bieber** My World (Def Jam)

THE PANEL

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



MIC WRIGHT (Q)

Titus Andronicus: The Monitor (XL/Merck)

The Monitor is one of the most barmy but brilliant records to be released in years, a concept album about life in modern America seen through the prism of the American Civil War, dashes of Springsteen and classic punk rock combed with the odd nod to Billy Bragg.



GARETH MAIN (BEARDED)

Thus:Owls: Cardiac Malformations (Almost-Musique)

With the lung capacity of My Brightest Diamond and the obtuse instrumentation of fellow Scandinavian Hanne Hukkelberg, the Thus:Owls record is a haunting work and does a pretty good job of soundtracking the cold winter evenings.



BRAD BARRETT (PLAYMUSIC)

Straight Lines: Persistence In This Game (Xtra Mile)

Power pop found a natural home in heavy guitars and pounding drums and thusly Straight Lines represent this definition as well as anyone. These Welsh lads generally eschew that irritating, whining tendency and instead we have an album of pure air-kissing exhilaration.



MISCHA PEARLMAN (KERRANG!)

Trail: To The Rest Of The World (Twisted)

Pop doesn't have to be meaningless. Indie doesn't have to be identikit. If they're done well, and combined together, you end up with something like Trail's debut album – full of catchy hooks and haunting melodies, held together by sumptuous production.

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

- **Justin Bieber** My World 2.0 (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 (Sony)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Goldhawks** Where In The World (Mercury)
- **Keri Hilson** I Like (Interscope)
- **Kids In Glass Houses** Matters At All (Roadrunner)
- **Plan B** She Said (679/Atlantic)
- **Florence Rawlings** Take Me In Your Arms And Love Me (Dramatico)

Albums

- **Angus & Julia Stone** Down The Way (Flock Music)
- **Bonobo** Black Sands (Ninja Tune)

- **Mariah Carey** Angels Advocate (Mercury)
- **Clipse** Til The Casket Drops (Sony)
- **Geoffrey Gurrumul Yunupingu** Gurrumul (Dramatico/Skinnyfish)
- **Halestorm** Halestorm (Atlantic)
- **Madonna** Sticky & Sweet (Warner Brothers)
- **Usher** Raymond Vs Raymond (Laface)

April 5

Singles

- **Amerie** Heard 'Em All (Mercury)
- **Honorebel** **Feat. Pitbull & Jump Smokers** Now You See It (Positiva/Virgin)
- **Whitney Houston** Nothin' But Love (Arista)
- **Iprofessor Green** I Need You Tonight (Virgin)
- **One Republic** Secrets (Interscope)
- **Paramore** The Only Exception (Fueled By Ramen)
- **Primary 1** You Never Know (Atlantic)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)
- **Shakira** Gypsy (RCA)
- **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)
- **Cypress Hill** Rise Up (Parlophone)

- **James** The Night Before (Mercury)
- **John Butler Trio** April Uprising (Because)
- **Jonsi** Go (Parlophone)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)



- **Maia Sharp** Echo (Blix Street)

April 12

Singles

- **Iyaz** Solo (143/Reprise)
 - **Japandroids** Art Czars (Polyvinyl)
- Japandroids have been attracting rave reviews from the press, with *NME* calling last year's debut one of the albums of the year, and Pitchfork describing it as "one of the most out-and-out enjoyable rock records of the year". Art Czars is the first in a series of coloured seven-inch vinyl releases and is released ahead of a string of live dates across the UK, commencing at The Great Escape in Brighton on May 13.
- **Lisa Mitchell** Oh! Hark (RCA)
 - **Music Go Music** Light Of Love (Mercury)
 - **Selena Gomez And The Scene** Naturally (Polydor)
 - **Taylor Swift** Today Was A Fairytale (Mercury)

Albums

- **Adam Lambert** For Your Entertainment (19/RCA)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)
- **The Swellers** Ups And Downsizing (Atlantic)

April 19 and beyond

Singles

- **3OH!3** Don't Trust Me (Photo Finish/Atlantic) (19/4)
- **Arno Carstens** Wonderful Wild (Epic) (26/4)
- **Hot Chip** I Feel Better (Parlophone) (19/4)
- **Kid Sister** Daydreaming (Asylum) (19/4)
- **Adam Lambert** For Your Entertainment (19/RCA) (19/4)
- **Ludacris** How Low (Def Jam) (19/4)
- **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)
- **Bullet For Valentine** Fever (Columbia) (26/4)

Bullet For My Valentine's third album was produced by Don Gilmore, mixed by Chris Lord Alge and will be released ahead of an extensive UK tour. The campaign is being led by a free download of non-album track Begging For Mercy which is available from www.bulletformyvalentine.com for a limited time. First single proper The Last Fight will precede the album's release on April 19. The band commence an extensive UK tour on April 30.

- **Caribou** Swim (City Slang) (19/4)
- Caribou – aka Dan Snaith – is one of few artists to genuinely move on with every release and Swim is no exception. While the last album from this sickeningly talented producer, 2007's *Andorra*, saw Snaith's brilliant off-centre pop songs veiled in Sixties-ish psychedelia, Swim

owes a great deal to disco innovator Arthur Russell. The album swims in a world of deep, dirty and decidedly off-kilter house and disco, like Hot Chip collapsing, an impression reinforced by Snaith's vulnerable vocals. Lead track *Odesa*, available to download for free from caribou.fm, has already got the blogs extremely excited and rightly so, combining lolling percussion with disco keyboards and the kind of tune that wouldn't sound amiss on a finger-in-the-ear folk classic."

www.musicweek.com/reviews

- **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)
 - **Katie Melua** tbc (Dramatico) (24/5)
- The campaign for this William Orbit-produced album got underway when Radio 2 premiered lead single *The Flood* – written by Melua and Guy Chambers – last Thursday. The album was recorded at Air Studios in London, and sees the singer/songwriter also collaborating with Rock Rowe's, Mike Batt and Polly Scattergood. Her three previous albums have sold more than 10m copies globally.



- **Music Go Music** Expressions (Mercury) (19/4)
- **Kate Nash** tbc (Fiction) (19/4)
- **Selena Gomez & The Scene** Kiss & Tell (Polydor) (19/4)
- **Switchfoot** Hello Hurricane (Atlantic) (3/5)
- **Diana Vickers** Diana Vickers (RCA) (26/4)

SINGLE OF THE WEEK

Ellie Goulding Starry Eyed (Polydor)



With a Brit on the mantelpiece – having followed in the footsteps of Florence + The

Machine and Adele to claim the Critics Choice award at this year's ceremony – and now this release, the follow-up to *Under The Sheets*, Goulding already boasts that all-important A-list Radio 1 support, with Goulding attracting a healthy backlog of glowing press, the album delivers a pleasant mix of electro synths, delicate vocals and twinkles of guitar, effectively taking the blueprint of *Under The Sheets* and turning the commercial appeal up a notch. Produced by Starsmith, it was the song that initially got the industry excited when demoed last year.

ALBUM OF THE WEEK

Marina & The Diamonds Family Jewels (679/Atlantic)



The 12-month set-up campaign for Marina & The Diamonds has set put her in a good position

for a rise to the top. Off the back of latest single *Hollywood*, currently enjoying healthy A-list rotation on Radio 1, *Family Jewels* is a strong debut. All her singles released so far – *Obsessions*, *Mowgli's Road* and *I Am Not A Robot* – as well as the current radio fave are included on the album with these songs setting a blueprint for what you can expect here. In short they are quirky, polished pop songs with a distinctly English feel and lyrics that offer a bit more than your average pop tune. It is sure to deliver commercially at home so the next challenge will be exporting it.

Key releases

Boyzone's brotherly love increases



FEATURING THE LAST recordings made by the late Stephen Gately, Boyzone's Brother continues to top the pre-release chart at HMV, while improving 9-4 at Amazon and 7-5 at Play. Meanwhile, there are new number ones on the pre-release charts at Play, where Ellie Goulding's much-anticipated debut *Lights* advances 2-1, and Amazon, where John Barrowman's upcoming self-titled set leaps 12-1.

Barrowman's album – a collection of covers of songs from stage musicals – also closes 17-16 at HMV and debuts at number 11 at Play. Although Barrowman has never had a Top 20 album, his last two releases – *Another Side* and *Music Music* – have sold more than 206,000 copies between them – and the singer/actor's continuing high profile should guarantee similar success for the new album.

Barrowman's fellow Scot, Amy Macdonald also makes excellent progress this week, with second album *A Curious Thing* improving 14-3 at Amazon while debuting at number 17 at HMV and number 13 at Play. Macdonald's eponymous 2007 debut has sold more than 750,000 copies.

Tinie Tempah's debut Parlophone single *Pass Out* is throwing a major tantrum

at the top of Shazam's most-tagged chart, where it holds off all comers for the fifth straight week.

Finally, some of the leftovers of 2009 continue to dominate at Last.fm, where Lady GaGa's *Bad Romance* remains at number one, just ahead of *You Got The Love*, the highest ranked of five Florence + the Machine tracks in the Top 20.

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	ELLIE GOULDING	Lights	Polydor
2	AIRBOURNE	No Guts/Glory	Roadrunner
3	FIGHTSTAR	Be Human	Search & Destroy
4	GORILLAZ	Plastic Beach	Parlophone
5	BOYZONE	Brother	Polydor
6	SLASH	Slash	Future Publishing
7	JOE BONAMASSA	Black Rock	Provogue
8	JIMI HENDRIX	Valleys Of Neptune	Sony
9	FOREIGNER	Cant Slow Down	Ear Music
10	DIANA VICKERS	Diana Vickers	RCA
11	J BARROWMAN	J Barrowman	Sony
12	SUGABABES	Sweet 7	Island
13	A MACDONALD	A Curious Thing	Vertigo
14	GOLDFRAPP	Head First	Mute
15	S SPITERI	The Movie Songbook	Mercury
16	KIDS IN GLASS HOUSES	Dirt	Roadrunner
17	JOE MCELDERY	Joe McElderry	Syco
18	S FOR GIRLS	Everybody Wants...	Epic
19	PLAN B	Defamation...	Banks 679/Atlantic
20	JOANNA NEWSOM	Have One...	Drag City



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	J BARROWMAN	J Barrowman	Sony
2	A L WEBBER	Love Never Dies	Polydor
3	A MACDONALD	A Curious Thing	Vertigo
4	BOYZONE	Brother	Polydor
5	GORILLAZ	Plastic Beach	Parlophone
6	ELLIE GOULDING	Lights	Polydor
7	JOE BONAMASSA	Black Rock	Provogue
8	LAURA MARLING	I Speak...	Virgin
9	AIRBOURNE	No Guts/Glory	Roadrunner
10	GROOVE ARMADA	Black Light	Work It
11	S SPITERI	The Movie Songbook	Mercury
12	JIMI HENDRIX	Valleys Of Neptune	Sony
13	SUGABABES	Sweet 7	Island
14	JOANNA NEWSOM	Have One...	Drag City
15	COLLIERY BANDS	The Music...	Island
16	BOYZONE	Gave It All Away	Polydor
17	LIBERA	Peace	EMI
18	J SAVORETTI	Harder Than...	De Angelis
19	BEE GEES	Mythology	Warner Brothers
20	J ARMATRADING	Charming...	Hypertension



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINIE TEMPAH	Pass Out	Parlophone
2	NAUGHTY BOY/WILEY	Never...	Relentless/Virgin
3	GRAMOPHONEDZIE	Why...	Postiva/Virgin
4	ELLIE GOULDING	Starry Eyed	Polydor
5	CHIDDY BANG	The Opposite Of...	Regal
6	STEVE AOKI	I'm In The House	Data
7	INNA	Hot 3	Beat Red
8	JASON DERULO	In My...	Warner Brothers
9	MCLEAN	My Name	Asylum
10	MARY J BLIGE	I Am	Geffen
11	SUGABABES	Wear My Kiss	Island
12	SKEPTA	Bad Boy	Boy Beta Know
13	ALPHABEAT	Hole In My Heart	fascination
14	S FOR GIRLS	This Ain't A Love...	Epic
15	A MACDONALD	Don't Tell Me...	Vertigo
16	LADY GAGA	Speechless	Interscope
17	GABRIELLA CIMMI	On A Mission	Island
18	CHRIS BROWN	Crawl	Jive
19	SHARLEEN SPITERI	Xanadu	Mercury
20	GORILLAZ	Stylo	Parlophone



Top 20 Last.fm Overall chart

Pos	ARTIST	Title	Label
1	LADY GAGA	Bad Romance	Interscope
2	FLORENCE/MACHINE	You Got...	Island
3	FLORENCE/MACHINE	Dog Days...	Island
4	KESHA	Tik Tok	RCA
5	FLORENCE/MACHINE	Rabbit Heart	Island
6	THE TEMPER TRAP	Sweet...	Infectious
7	LADY GAGA	Poker Face	Interscope
8	MUMFORD/SONS	Little Lion Man	Island
9	THE XX	Crystalised	Young Turks
10	FLORENCE/MACHINE	Kiss With...	Island
11	OWL CITY	Fireflies	Island
12	LADY GAGA	Paparazzi	Interscope
13	JOURNEY	Don't Stop...	Sony BMG
14	THE XX	Islands	XL
15	FLORENCE/MACHINE	Drumming	Island
16	THE XX	VCR	Young Turks
17	VAMPIRE WEEKEND	Cousins	XL
18	KINGS/LEON	Sex On Fire	Hand Me Down
19	MASSIVE ATTACK	Pray For Rain	Virgin
20	MUMFORD & SONS	The Cave	Island



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	BOYZONE	Brother	Polydor
2	KIDS IN GLASS HOUSES	Dirt	Roadrunner
3	MARY J BLIGE	Stronger With...	Geffen
4	SUGABABES	Sweet 7	Island
5	ELLIE GOULDING	Lights	Polydor
6	GROOVE ARMADA	Black Light	Work It
7	AIRBOURNE	No Guts...	Roadrunner
8	GORILLAZ	Plastic Beach	Parlophone
9	PAUL WELLER	Wake Up The...	Island
10	JIMI HENDRIX	Valleys Of Neptune	Sony
11	USHER	Raymond Vs Raymond	LaFace
12	MY BLOODY VALENTINE	Loveless	Sony BMG
13	JOE BONAMASSA	Black Rock	Provogue
14	S SPITERI	The Movie Songbook	Mercury
15	BRMC	Beat The Devils Tattoo	Universal
16	J BARROWMAN	John Barrowman	Sony
17	A MACDONALD	A Curious Thing	Vertigo
18	GOLDFRAPP	Head First	Mute
19	LAURA MARLING	I Speak...	Virgin
20	THE STRANGLERS	Decades Apart	EMI



CATALOGUE REVIEWS

JANIS IAN
Stars/Aftertones (Edsel EDSD 2044)/Between The Lines/The Old Grey Whistle Test Concert (EDSX 3005)



Janis Ian shot to fame in America with the controversial Top 20 hit *Society's Child*, a remarkably brave and groundbreaking tale of interracial romance, in 1967. She reached a new creative peak nearly a decade later, writing and releasing her three best albums – *Stars, Aftertones* and *Between The Lines* – in an 18-month period between 1974 and 1976. Ian's unassuming but melodic style, lyrical economy and observational skills provide an intimate and affecting framework for her songs, whose beauty is often used to convey brutal truths, as in *At Seventeen*, wherein she concludes that "love was made for beauty queens", or *Jesse*, in which she yearns for the

return of a lover. With new annotations from Ian herself, all three albums are now given a welcome reissue by Edsel, with *Stars and Aftertones* making up a 2CD set, while *Between The Lines* is paired with a DVD containing a riveting *Old Grey Whistle Test* performance from 1976.

THE MINDBENDERS
A Groovy Kind Of Love – The Complete LPs & Singles 1966–1968 (RPM RETROD 865)



Splitting with original lead singer Wayne Fontana in 1966 after their opening volley of hits, Mancunian beat group The Mindbenders had a ready-made replacement in their ranks in the form of Eric Stewart, who steered the group to number two with their version of *Groovy Kind Of Love*. The hit dried up soon after but this comprehensive 37-

track 2CD set is surprisingly edifying and varied, ranging from competent covers of The Capitols' *Cool Jerk* and The Chiffons' *One Fine Day* to some excellent early compositions by Stewart.

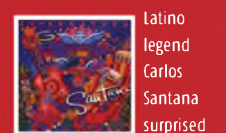
GEORGIE FAME
Mod Classics: 1964–1966 (Beat Goes Public CD8GPD 206)



Bursting onto the scene in 1964, Georgie Fame became a chart regular, securing seven hits within two years, including the number ones *Yeh Yeh* and *Get Away*. This excellent compilation neatly sidesteps the hits – save for *Something*, a superb version of the John Mayall song and the only Top 40 hit the venerated bluesman has ever written – and instead revisits 24 contemporaneous mod club classics that Fame recorded for Columbia. Fame's

unique take on Hank Williams' *Move It On Over*, Oscar Brown's *Work Song* and original compositions such as *El Bandido* and *Dawn Yawn* are but the tip of a musically magnificent iceberg.

SANTANA
Supernatural (Arista/Legacy 88697480802)



Latino legend Carlos Santana surprised many with this return to form in 1999. Although quint-essentially a Santana album – who else could provide the guitar virtuosity and latino rhythms that are all over the tracks – it is also an album containing an ever-changing supporting cast, including Matchbox 20's Rob Thomas, Lauryn Hill, Cee-Lo and Eric Clapton. With UK sales of 975,000 to date, this should see it break the 1m mark.

Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	PAOLO NUTINI	These Streets	Atlantic	(CIN)
2	2	MUSE	Black Holes & Revelations	Helium 3/Warner Bros	(CIN)
3	4	MICHAEL BUBLE	It's Time	143/Reprise	(CIN)
4	3	MICHAEL JACKSON	Bad	Epic	(ARV)
5	5	ARCTIC MONKEYS	Whatever People Say I Am, That's What I'm Not	Domino	(PIAS)
6	9	MICHAEL JACKSON	Thriller	Epic	(ARV)
7	12	MICHAEL BUBLE	Michael Buble	143/Reprise	(CIN)
8	6	THE KILLERS	Hot Fuss	Vertigo	(ARV)
9	14	AMY WINEHOUSE	Back To Black	Island	(ARV)
10	8	THE BEATLES	Abbey Road	EMI	(E)
11	13	KASABIAN	Empire	Columbia	(ARV)
12	7	THE BEATLES	Sgt Pepper's Lonely Hearts Club Band	EMI	(E)
13	11	MUSE	Absolution	East West	(CIN)
14	RE	JEFF WAYNE	The War Of The Worlds	Columbia	(ARV)
15	NEW	FLEETWOOD MAC	Rumours	Rhino	(CIN)
16	NEW	MEAT LOAF	Bat Out Of Hell	Epic	(ARV)
17	16	KASABIAN	Kasabian	RCA	(ARV)
18	RE	MICHAEL JACKSON	Off The Wall	Epic	(ARV)
19	NEW	DIRE STRAITS	Brothers In Arms	Vertigo	(ARV)
20	RE	EVA CASSIDY	Songbird	Blix Street	(ADACIN)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	7	1	TIESTO FEAT. NELLY FURTADO	Who Wants To Be Alone	/ Musical Freedom
2	12	3	CHELLEY	Took The Night	/ 3 Beat Blue
3	25	2	SIDNEY SAMSON	Shut Up And Let It Go	/ Cr2
4	15	4	GABRIELLA CILMI	On A Mission	/ Island
5	9	4	B.T	Suddenly	/ Malestrom
6	14	3	SOULSHAKER & SANDY B	Make The World Go Round	/ Champinn
7	1	4	INNA	Hot	/ 3 Beat Red
8	NEW		ROX	My Baby Left Me	/ Rough Trade
9	4	4	SUGABABES	Wear My Kiss	/ Island
10	3	7	LOVERUSH UK FEAT. CARLA WERNER	Give Me Your Love	/ Szs-Lrd
11	19	5	JULIAN PERRETTA	If I Ever	/ Columbia
12	39	2	ELLIE GOULDING	Starry Eyed	/ Polydor
13	NEW		MEKKI MARTIN FEAT. BIG JOHN	Over The Top	/ U Recordings
14	21	5	JACK SPLASH/MISSY ELLIOTT & JAZMINE SULLIVAN	I Could...	/ Columbia
15	6	5	OWL CITY	Fireflies	/ Island
16	11	6	STEVE AOKI FEAT. ZUPER BLAHQ	I'm In The House	/ Data
17	22	4	MIKA	Blame It On The Girls	/ casablanca/Island
18	5	5	CAVIN HARRIS	You Used To Hold Me	/ Columbia
19	8	4	VEGAS BABY	I Can't Help Myself	/ Misspell
20	10	4	MARINA AND THE DIAMONDS	Hollywood	/ 679
21	2	7	JUS JACK & PHIL GARRANT FEAT. MATINI PARISI	Smoke	/ Moda
22	17	5	MUSE	Resistance	/ Helium 3/warner Bros
23	30	3	SCARLETTE FEVER	What Would You Do	/ Starfish
24	Re	3	HOLMES IVES FEAT. LANE MCRAY	Boom	/ Ovum/Blush-Tonic
25	NEW		CHEMISTS	This City	/ Distiller
26	38	2	KELLY MUELLER	She Cries	/ Audiofreaks
27	16	6	NIGHTSTYLERS FEAT. MAJURI	No More Lies	/ White Label
28	28	2	PROVENZANO DJ	Life Goes On	/ Nets Work International
29	23	7	PAUL HARRIS V EURYTHMICS	I Want You	/ Cr2/Sony
30	31	6	PTP	Jump	/ Wrecked
31	24	7	VISAGE	Fade To Grey	/ UMCI/Polydor
32	18	6	DANDY ANDY FEAT. CARMEN CASTRO	My Lonely Valentine	/ Poplife/Island
33	13	6	EDITORS	You Don't Know Love	/ Kitchenware
34	NEW		SUN	Fancy Free	/ Rm
35	29	7	GRAMOPHONEDZIE	Why Don't You	/ Positiva/Virgin
36	40	4	FREEDOM WILLIAMS	Party Time (Get Up, Get Down)	/ Szs-Lrd
37	36	14	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	/ Data
38	NEW		DREAMWEAVERZ	Classic Night	/ Wrecked
39	20	5	NATALIE WILLIAMS	Keep Me Holding On	/ Sound+Tribes
40	NEW		TV ROCK VS. AXWELL	In The Air	/ Data

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	4	SUGABABES	Wear My Kiss	/ Island
2	9	3	INNA	Hot	/ 3 Beat Red
3	12	3	TIESTO FT NELLY FURTADO	Who Wants To Be Alone	/ Musical Freedom
4	8	4	NAUGHTY BOY/WILEY/EMELI SANDE	Never Be Your...	/ Relentless/virgin
5	6	3	CAVIN HARRIS	You Used To Hold Me	/ Columbia
6	16	2	GABRIELLA CILMI	On A Mission	/ Island
7	13	3	CHRIS BROWN	Crawl	/ Jive
8	NEW	1	SOULSHAKER & SANDY B	Make The World Go Round	/ Champinn
9	NEW	1	CHERYL COLE	Parachute	/ Fascination
10	14	4	STEVIE HOANG	No Coming Back	/ Mercury
11	1	6	LADY GAGA FEAT. BEYONCE	Telephone	/ Interscope
12	21	2	CHELLEY	Took The Night	/ 3 Beat Blue
13	18	2	TINIE TEMPAH	Pass Out	/ Parlophone
14	15	3	JAYA	Dj Do It Again	/ AATW/UMTV
15	10	5	JLS	One Shot	/ Epic
16	NEW	1	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	/ Cash Money
17	26	3	DEMI LOVATO	Remember December	/ Hollywood-Polydor
18	NEW	1	SIDNEY SAMSON	Shut Up And Let It Go	/ Cr2
19	20	2	MIKA	Blame It On The Girls	/ casablanca/Island
20	5	3	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	/ Interscope
21	4	5	GRAMOPHONEDZIE	Why Don't You	/ Positiva/Virgin
22	3	5	LEMAR	The Way Love Goes	/ Epic
23	NEW	1	GOLDFRAPP	Rocket	/ Mute
24	25	2	DARREN STYLES VS. MANIAN	Outta My Head	/ AATW
25	24	3	JACK SPLASH/MISSY ELLIOTT & JAZMINE SULLIVAN	I Could...	/ Columbia
26	22	2	DAVINCHE FEAT. CLEO SOL	Hero	/ Dirty Canvas
27	17	5	STEVE AOKI FEAT. ZUPER BLAHQ	I'm In The House	/ Data
28	30	2	GIL FEAT. BLUEY ROBINSON	Gotta Be A Way	/ White Label
29	27	3	JULIAN PERRETTA	If I Ever	/ Columbia
30	28	2	LOVELINE	Right Now	/ AATW

Together alone: Tiesto finds his perfect partner



TIESTO'S NEW CLUB HIT Who Wants To Be Alone finds the Dutch trance legend's beats bolstered by the vocals of Canadian singer/songwriter Nelly Furtado. The combination - helped by A1 mixes from Robbie Rivera, Andy Duguid and David Tort - is just enough for the track to power 7-1 on the Upfront chart, with a slender 1.4% margin over Chelly's Took The Night, which was aiming to replace fellow 3 Beat/All Around The World signing Inna's Hit at the chart apex but has to settle for a 12-2 improvement.

As the finishing touches are being put to their new album Sweet 7 - their first since Jade Ewen replaced Keisha Buchanan - Sugababes rack up their 15th

number one on the Commercial Pop chart with Wear My Kiss. That is a remarkable tally, representing a better than 50% strike rate from the 26 singles they have released since their 2000 debut hit Overload. Their first 14 number ones: Overload, Freak Like Me, Round Round, Stronger, Shape, Hole In The Head, Too Lost In You, Push The Button, Ugly, Easy, About You Now, Denial, Girls and About A Girl.

With follow-up Solo debuting at 29 on the Urban chart, support for Iyaz's Replay debut diminishes. The track dips to number four after four weeks at the top, allowing Tinie Tempah's Pass Out to complete a 27-7-2-1 journey to the summit.

Alan Jones



Wearing it well: the new Sugababes line-up enjoys some Commercial chart success



Get your Rox off: the Rough Trade singer is straight in at number eight on the Upfront chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	4	TINIE TEMPAH	Pass Out	/ Parlophone
2	14	2	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	/ Cash Money
3	6	3	CHRIS BROWN	Crawl	/ Jive
4	1	12	IYAZ	Replay	/ 143/Reprise
5	5	3	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	/ Interscope
6	3	7	LADY GAGA FEAT. BEYONCE	Telephone	/ Interscope
7	4	6	JASON DERULO	In My Head	/ Warner Brothers
8	11	4	NAUGHTY BOY/WILEY/EMELI SANDE	Never Be Your...	/ Relentless/virgin
9	19	3	SKEPTA	Bad Boy	/ Boy Betta Know
10	9	7	PITBULL FEAT. AKON	Shut It Down	/ J
11	7	6	JLS	One Shot	/ Epic
12	10	3	RIHANNA	Rude Boy	/ Def Jam
13	16	4	CRAIG DAVID	One More Lie (Standing In The Shadows)	/ AATW/UMTV
14	24	2	LUDACRIS	How Low	/ Def Jam
15	NEW	1	YOUNG MONEY FEAT. LLOYD	Bedrock	/ Cash Money
16	12	7	LEMAR	The Way Love Goes	/ Epic
17	13	10	BEYONCE FEAT. LADY GAGA	Video Phone	/ Columbia
18	22	7	FE-NIX	Swagga	/ Genetic
19	8	7	HONOREBEL/PITBULL & JUMP SMOKERS	Now You See It	/ Positiva/Virgin
20	15	8	KC JOCKEY	Rub Your Body	/ Sweet Sadies/Wobejon
21	17	10	CHIPMUNK FEAT. TALAY RILEY	Look For Me	/ Jive
22	25	14	KARDINAL OFFISHALL	Clear	/ Kon Live
23	NEW	1	ANGHA FEAT. DELE	For You	/ 14m/Angaha
24	29	1	AYO FEAT. DJ IRONIK & JOELLE MOSES	Far Away	/ Illstarz/Seismic Sounds
25	26	6	THREE 6 MAFIA VS. TIESTO/FLO RIDA/SEAN KINGSTON	Feel It	/ Columbia
26	23	6	ALEXANDRA BURKE	Broken Heels	/ Syco
27	NEW	1	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	/ Vibes Corner
28	NEW	1	SHEBA FEAT. BOUNTY KILLER	Love This Lifetime	/ Sonic Dynasty/Nova
29	NEW	1	IYAZ	Solo	/ Reprise
30	20	9	GUCCI MANE FEAT. USHER	Spotlight	/ Asylum

Cool Cuts Top 20

Pos	ARTIST	Title
1	DANNY BYRD/LIQUID	Sweet Harmony
2	INNA	Hot
3	GOLDFRAPP	Rocket
4	ELLIE GOULDING	Starry Eyed
5	SIDNEY SAMSON FT LADY BEE	Shut Up And Let It Go
6	HONOREBEL	Now You See It
7	HELL FT BRIAN FERRY	U Can Dance
8	CHICANE	Come Back & Stay
9	M'BLACK	Heartbreak
10	WAY OUT WEST	The Gift
11	SOUTH STREET PLAYER	Who Keeps Changing Your Mind
12	CHEW LIPS	Karen
13	NEW YOUNG PONY CLUB	Chaos
14	MARK KNIGHT & DIRTY SOUTH	Stoper
15	THE FUNCTUARY	House On The Hill
16	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself
17	VITALIC	Second Lives
18	PROK & FITCH FT NANCHANG NANCY	Walk With Me
19	HYPER VS GRAYAREA	Low Level
20	MAX SEDGLEY	Something Special



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



Live Brits track scales the chart

EXTENDED ENSEMBLES RULE THE ROOST THIS WEEK, with the 21-vocalist Helping Haiti grouping continuing atop the singles chart, while the similarly mob-handed Glee Cast storm to the top of the albums chart. On both charts, winners and performers from the televised Brit awards are handsomely rewarded by improved sales.

The first **Glee Cast** album *Glee - The Music: Season One - Volume 1* explodes 68-1 on the artist albums chart on sales of 62,451 copies. Its coronation coincides with the 11th and 12th Top 75 singles from the Glee Cast thus far in 2010 - *Keep Holdin' On* debuts at number 47 (6,679 sales) and *No Air* at number 52 (5,814 sales). Both tracks are among 17 tracks on the CD, of which eight have made the Top 75.

In a week of comparatively few debuts in the Top 50, **Owl City** capitalises on his number one single *Fireflies* with introductory album *Ocean Eyes* arriving at number seven (20,315 sales), while veteran acts **Peter Gabriel** and **The Pet Shop Boys** return to active service. Eight years after his last regular album, *Up*, debuted and peaked at number

11 on first week sales of 19,192 copies, **Gabriel's** covers album *Scratch My Back* debuts at number 12 (14,059 sales). It is Gabriel's 15th solo chart entry, and comes days after his 60th birthday. Recorded two months ago and released as a CD/DVD set, *Pandemonium: Live At The O2 Arena* is the second **Pet Shop Boys** live release, and debuts at number 29 (7,223 sales) to lift the duo's tally of chart albums to 18 since 1986. It easily outperforms their 2006 live set *Concrete*, which was recorded with an orchestra and guest vocalists for a BBC radio show, and peaked at number 61, with first-week sales of 3,772.

Triple winner **Lady GaGa** was the star performer among the Brits victors with her debut album *The Fame* advancing 5-2, with sales increasing 53.7% to 53,483. **Florence + The Machine's** *Lungs* - album of the year - halts a three-week losing run, rallying 9-3, with sales up 53.3% at 39,303. Meanwhile, outstanding contribution to music winner **Robbie Williams** advances 21-8 with current album *Reality Killed The Radio Star* (sales up 21.9% to 16,155) and 101-38 with *Greatest Hits*

Sales statistics

Last week	Singles	Artist albums
Sales	2,902,501	1,692,740
prev week	3,318,733	1,980,429
% change	-12.5%	-14.5%

Last week	Compilations	Total albums
Sales	339,179	2,031,919
prev week	503,541	2,483,970
% change	-32.6%	-18.2%

Year to date	Singles	Artist albums
Sales	21,621,273	11,801,360
vs prev year	19,352,528	12,185,859
% change	+11.7%	-3.2%

Year to date	Compilations	Total albums
Sales	2,529,472	14,330,832
vs prev year	2,843,585	15,029,444
% change	-11.0%	-4.6%

Compiled from sales data by Music Week

(144.5%, 6,044 sales), while **Jay-Z's** *The Blueprint III* climbs 22-10 (19.8%, 15,253 sales), **JLS'** album of the same name moves 23-17 (2.6%, 12,564 sales), **Lily Allen's** *It's Not Me, It's You* advances 28-19 (12.7%, 11,861 sales), **Kasabian's** *West Ryder Pauper Lunatic Asylum* powers 63-20 (172.1%, 11,677 sales) and **Dizzee Rascal's** *Tongue 'N'* Cheek recovers 73-33 (75.5%, 6,621 sales). The only loser was **Cheryl Cole** whose *3 Words* edges 38-32 but sees its sales slip 5.5% to 6,675.

Meanwhile, *The Brit Awards 2010 sampler* climbs 3-1 (27,087 sales). It is the fifth Brits album to top the chart in the past seven years - and the two that did not (in 2005 and 2008) both reached number two.

The Brits failed to motivate sales as much as *Valentine's Day*, however, with the result that overall album sales week-on-week fell by 18.2% to 2,031,919 - that is still 3.85% above same-week 2009 sales of 1,956,549.

The Brits make a lesser but still worthwhile impact on the singles chart, where **Helping Haiti's** cover of *Everybody Hurts* remains at number one, although with sales off 77.3% week-on-week at 102,769. The **Florence + The Machine/Dizzee Rascal** (pictured) collaboration *You Got The Dirtee Love* - a mash-up of *You've Got The Love* and *Dirtee Cash* as performed at the Brits - is the week's highest new entry, dashing to a number two debut on sales of 62,642 in just four days. With *Helping Haiti* aiding the DfC and *The Sun's* *Helping Haiti* fund, and *You Got The Dirtee Love* benefiting *The Brits Trust*, the top two singles in the chart are charity singles. It is not the first time the top two singles have both aided charity. It happened first in December 1984, when *Band Aid's* *Do They Know It's Christmas* and *Wham!'s* *Last Christmas* were both generating cash for Ethiopia, and most recently a couple of months ago, when *Peter Kay's* *Animated All*

ARTIST ALBUMS



SINGLES



Stars were number one with *The Official BBC Children In Need Medley*, and *The X Factor Finalists' You Are Not Alone* (in aid of *Great Ormond Street Hospital*) was number two.

Florence + The Machine's cover of *You've Got The Love* is also helped by the new version's appearance, rebounding 29-12, with sales improving 90.9% to 21,452.

Other singles enjoying increased sales as a side effect of *The Brits* include *Empire State Of Mind* by **Jay-Z feat Alicia Keys**, which rallies 25-16 with sales up 62.2% at 19,601, **Cheryl Cole's** *Fight For This Love*

(43-36, 25.1%, 8,400), **Kasabian's** *Fire* (112-42, 221.3%, 7,305) and **Robbie Williams' You Know Me** (68-49, 41%, 6,240). *Alicia Keys' solo version of Empire State Of Mind* also enjoys increased sales but slips 4-5 with 48,153 takers. Like *Owl City's Fireflies* (2-3, 50,402 sales) and *If We Ever Meet Again* by *Timbaland feat. Katy Perry* (3-4, 48,314 sales), it was pushed down a notch by *You Got The Dirtee Love's* arrival.

In other singles chart action, **Leona Lewis** lands her ninth Top 40 hit, as latest single *I Got You* surges 62-40, with sales up 63.6% at 7,762; and *We Are The World 25: For Haiti* debuts at number 50 (5,957 sales) for **Artists For Haiti**, the 100-member US charity aggregation.

Meanwhile, after falling short of the Top 10 with his last five singles, **Lemar** returns to the top tier, debuting at number eight (25,327 sales) with *The Way Love Goes*, a new song destined for his upcoming hits compilation. *Lemar* has been one of the most successful graduates of reality TV in the UK, securing 13 hit singles and four hit albums, with sales of 782,381 and 1,741,098, respectively, since his 2003 debut.

Despite masses of airplay, **Paulo Nutini's** latest single *10/10* seems to have given up the battle to make the Top 40 after climbing for five weeks in a row. The track has moved 122-100-64-58-55-51-67. Its slip is accompanied by a much bigger slide on the radio airplay chart. The track has been among the country's 10 most heard songs on the airwaves for the past six weeks but collapses 6-64 this week. All four of *Nutini's* singles from second album *Sunny Side Up* have struggled, with none of them reaching the Top 15, although the album itself is a major success, with the 25,810 copies it sells while falling 3-5 this week lifting its career sales to 1,088,598.

The singles market slips by 12.5% to 2,902,501 sales - its lowest level of 2010 - but is still 10.64% above same week 2009 sales of 2,623,276.

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 GLEE CAST <i>Glee: The Music Vol 1</i>	£8.88	£8.99	£8.95	£6.97
2 LADY GAGA <i>The Fame</i>	£10.98	£8.99	£5.99	£5.99
3 FLORENCE + THE MACHINE <i>Lungs</i>	£6.98	£6.99	£6.99	£6.98
4 ALICIA KEYS <i>The Element Of Freedom</i>	£6.98	£7.69	£6.99	£7.78
5 PAOLO NUTINI <i>Sunny Side Up</i>	£7.98	£7.99	£7.99	£6.98

Source: Music Week

International charts coverage Alan Jones

Sade comeback makes a number one impression

ALBUMS BY FOUR BRITISH ACTS top the chart in 12 of the 27 overseas territories in which there are credible charts published this week. *Sade* (pictured) lead the way, with their blockbuster *Soldier Of Love* album debuting at number one in Canada, Hungary, Italy, Poland, Portugal, Spain, Switzerland and the US. It also debuts at number two in Austria, France and Germany, and improves 4-2 in the Czech Republic.

Completing its excellent first week, it debuts at number three in Wallonia, number five in New Zealand, number seven in Russia, number 10 in Finland, number 11 in Flanders and number 12 in Ireland.

At this point, I should mention that some sources may also credit *Soldier Of Love* with topping the French charts. Official SNEP figures do show that *Soldier Of Love's* physical sales of 18,986 were indeed slightly higher

Charts sales

Key
■ Highest new entry ■ Highest climber

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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	ARTISTS FOR HAITI We Are The World 25 For Haiti / We Are The World Foundation (UDA)
4	3	ZINC FEAT. MS DYNAMITE Wile Out / Zinc/Essential (ADA/CIN)
5	NEW	REMADY No Superstar / Maelstrom/New State (E)
6	4	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
7	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
8	6	DANNY BYRD FEAT. LIQUID Sweet Harmony / Hospital (SRD)
9	5	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (LRZ)
10	13	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
11	RE	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
12	NEW	ASH Command / Atomic Heart (ADA/CIN)
13	18	THE BIG PINK Velvet / uAD (PIAS)
14	7	LOSTPROPHETS Where We Belong / Visible Noise (ADA/CIN)
15	8	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (Awal)
16	RE	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dirtee Stank (PIAS)
17	RE	STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data (ARV)
18	17	THE BIG PINK Dominos / uAD (PIAS)
19	RE	OASIS Wonderwall / Big Brother (PIAS)
20	10	EXAMPLE Watch The Sun Come Up / Data (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	6	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
2	2	VAMPIRE WEEKEND Contra / XL (PIAS)
3	NEW	FIELD MUSIC Field Music (Measure) / Memphis Industries (PIAS)
4	1	GIL SCOTT-HERON I'm New Here / XL (PIAS)
5	3	THE TEMPER TRAP Conditions / Infectious (PIAS)
6	7	THE XX XX / Young Turks (PIAS)
7	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
8	11	JAY SEAN All Or Nothing / 2Point9/Jaydeco (Absolute/ARV)
9	4	LOSTPROPHETS The Betrayed / Visible Noise (ADA/CIN)
10	NEW	LIGHTSPEED CHAMPION Life Is Sweet! Nice To Meet You / Domino (PIAS)
11	5	MIDLAKE The Courage Of Others / Bella Union (ROM/ARV)
12	10	ARCTIC MONKEYS Humbug / Domino (PIAS)
13	16	FRIENDLY FIRES Friendly Fires / XL (PIAS)
14	12	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
15	13	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
16	RE	OASIS What's The Story Morning Glory / Big Brother (PIAS)
17	19	FLEET FOXES Fleet Foxes / Bella Union (ROM/ARV)
18	8	OCEAN COLOUR SCENE Saturday / Cooking Vinyl (ADA/CIN)
19	RE	THE BIG PINK A Brief History Of Love / uAD (PIAS)
20	17	BASSHUNTER Bass Generation / Hardbeat (ARV)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FIELD MUSIC Field Music (Measure) / Memphis Industries (PIAS)
2	NEW	LIGHTSPEED CHAMPION Life Is Sweet! Nice To Meet You / Domino (PIAS)
3	1	DAVY KNOWLES AND BACK DOOR SLAM Coming Up For Air / Rikx Street (ADA/CIN)
4	3	BEACH HOUSE Teen Dream / Bella Union (ROM/ARV)
5	2	BETH NIELSEN CHAPMAN Back To Love / BNL (PRO/PLR)
6	NEW	ERIC BIBB Booker's Guitar / Telarc Jazz (PRO/PER)
7	NEW	STORY OF THE YEAR The Constant / Eptaph (ADA/CIN)
8	4	CHARLOTTE GAINSBOURG I'm / Because (ADA/CIN)
9	NEW	SHEARWATER The Golden Archipelago / Matador (PIAS)
10	5	NELL BRYDEN What Does It Take / Cooking Vinyl (ADA/CIN)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	3	VARIOUS Brit Awards 2010 / Rhino (CIN)
2	NEW	VARIOUS Push It - Classic Party & Dance Tracks / Universal TV (ARV)
3	NEW	VARIOUS Now That's What I Call The 90's / EMI TV/UMTV (EMI)
4	1	VARIOUS R&B Lovesongs 2010 / Sony Music/UMTV (ARV)
5	6	VARIOUS Love 2 Club / AATW/UMTV (ARV)
6	14	VARIOUS Now That's What I Call Music! 74 / EMI Virg.in/UMTV (E)
7	7	VARIOUS Funky House Classics / Ministry (ARV)
8	9	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
9	NEW	VARIOUS GodsKitchen - Pure Trance Classics / New State (EMI)
10	12	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry (ARV)
11	4	VARIOUS The Power Of Love / Sony Music (ARV)
12	5	VARIOUS Jackie - Love Songs / EMI TV/UMTV (ARV)
13	15	VARIOUS Running Trax / Ministry (ARV)
14	11	VARIOUS Nessun Dorma - Opera's Greatest Stars / Decca (ARV)
15	2	VARIOUS Love Songs / Sony Music (ARV)
16	8	VARIOUS Old Fashioned Love Songs / EMI TV (E)
17	17	VARIOUS R&B Collection / Universal TV (ARV)
18	16	VARIOUS 100 Garage Classics / Rhino (CIN)
19	RE	VARIOUS Ultimate Nrg Megamix / AATW/UMTV (ARV)
20	RE	VARIOUS 101 Running Songs / EMI Virgin/RCA (ARV)

Jazz/Blues albums Top 10

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

Dance albums Top 10

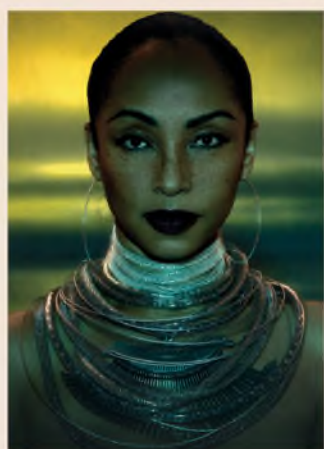
This	Last	Artist Title / Label
1	1	MASSIVE ATTACK Heligoland / Virgin (EMI)
2	NEW	VARIOUS Push It - Classic Party & Dance Tracks / Universal TV (ARV)
3	NEW	VARIOUS GodsKitchen - Pure Trance Classics / New State (EMI)
4	2	HOT CHIP One Life Stand / Parlophone (EMI)
5	5	VARIOUS Running Trax / Ministry (ARV)
6	RE	EMPIRE OF THE SUN Walking On A Dream / Virgin (EMI)
7	3	VARIOUS Funky House Classics / Ministry (ARV)
8	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry (ARV)	
9	6	CALVIN HARRIS Ready For The Weekend / Columbia (ARV)
10	10	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)

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www.musicweek.com

Jones



than fellow Brits and runners-up Massive Attack's Heligoland, but France's digital sales chart shows Heligoland shading it from Solcier Of Love by 4,433 sales to 4,080, making the overall figures 23,066 for Sade and 23,228 for Massive Attack.

France is the only country in which Heligoland is number one but it debuts at number two in Switzerland, number four in the Czech Republic, Germany and Flanders, number five in Austria, The Netherlands and Portugal, number six in Wallonia, number seven in New Zealand, number eight in Australia, number nine in Ireland, 11 in Finland, 12 in Canada, Italy and Poland, 13 in

Spain and 46 in the US, where it is nevertheless the highest charting album yet by the group. In Japan, Heligoland dips 32-79.

After 11 weeks at number one in Australia, Susar Boyle's I Dreamed A Dream is finally toppled. It falls to second place, behind fellow Brits Mumford & Sons' Sign No More. It is the London folk rockers' first number one anywhere, and owes much to the success of their singles Little Lion man and The Cave.

Boyle also loses leadership of the chart in South Africa (for the second time) and Flanders, leaving New Zealand as the only country where I

Dreamed A Dream remains at number one. On the plus side, the album climbs 10-9 in Argentina, 13-11 in the Czech Republic, 15-12 in Hungary, 21-18 in Denmark, 40-32 in Italy and 46-32 in Spain, while holding at number two in The Netherlands and number nine in the US, where its sales have now passed the 3.5m mark.

Finally, The Midnight Boast feat. SteeEar debut at number 16 in the Australian singles chart with their parody of Ke\$ha's global smash Tik Tok. The track, way too rude for regular radio airplay, is inceptently released by the London trio, and is very amusing.

Music Week

Incorporating: fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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 Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

ABC ELECTRONIC
 Average weekly circulation:
 July 2008 to June 2009: 5,962

PPA
 Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, (MP Information, Tower House, 11th Hill Street, Market Harborough, Leicestershire LE16 9FF
 Tel: 01858 438893 Fax: 01858 434958

UK £25; Europe £265;
 Rest Of World Airmail £ 340; Rest Of World Airmail 2 £380.
 Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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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)	(Producer) / Publisher (Writer)
1	1	2	GLOBAL STARS HELPING HAITI	Everybody Hurts	Syco 8869766102 (ARV)	(Robson/Shanks) Warner Chappell (Buck/Stepe/Berry/Mills)
2	New		FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL	You Got The Dirt	Interscope 8869766102 (ARV)	(Tbc) TrueLove/Intersong/Notting Hill (Stevens/Bella/my/Harris/Maxwell/Mills)
3	2	7	OWL CITY	Fireflies	Island CATO157687536 (ARV)	(Young) Universal (Young)
4	3	4	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope 2733439 (ARV)	(Timbaland) Millennium Kid/BMG (Mosley/Busbee/Beenz)
5	4	9	ALICIA KEYS	Empire State Of Mind Part II	J CATO157951829 (ARV)	(Shax/Keys) EMI/Global Talent/CIC (Keys/Shax/Carter/Sewell-Ulepic/Hunter/Keys/Robinson)
6	10	5	RIHANNA	Rude Boy	Mercury USUM70912307 (ARV)	(Stigante/Swiler/Riddick) EMI/Chryse/Is/PeerMusic/C (Riddick/Hermansen/Dean/Swiler/Fenty/Erksen)
7	5	7	GLEE CAST	Don't Stop Believin'	Epic CATO156352813 (ARV)	(Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Perry/Schon)
8	New		LEMAR	The Way Love Goes	Epic 8869766102 (ARV)	(Stannard/Hawes) Sony ATV/C (Stannard/Hawes/Malcolmson)
9	9	2	GLEE CAST	Halo/Walking On Sunshine	Epic CATO158451210 (ARV)	(Anders/Astrom/Murphy) Sony ATV/EMI/Kobalt/Wire2Live (Knowles/Tedder/Bogart/Rew)
10	6	10	3OH!3 FEAT. KATY PERRY	Starstrukk	Asylum/Photo Finish CATO153477585 (CIN)	(Squire) EMI (Motte/Foreman/James)
11	12	3	JEDWARD FEAT. VANILLA ICE	Under Pressure (Ice Ice Baby)	Sony 88697658992 (ARV)	(Wright/McCullough) Sony ATV/Queen Music/RZO/EMI (Mercury/Taylor/Deacon/May/Bowie/Wan Winkle/Brown/Johnson)
12	29	25	FLORENCE + THE MACHINE	You Got The Love	Island 2726059 (ARV)	(Hugall) TrueLove/Intersong (Stevens/Bella/my/Harris/Maxwell)
13	8	7	IYAZ	Replay	Reprise CATO152507377 (CIN)	(Rotem) Sony ATV/Universal/Bug (Rotem/Anderson/Jones/Desrouleaux/Thomas/Thomas)
14	7	6	JLS	One Shot	Epic CATO157351775 (ARV)	(Souhock/Karin) Notting Hill/Sony ATV/Sony/BMG (Blackwood/Sweete Than Honey/Atlantic Songs/Bianco (Schack/Karin/Warren/White/Hurley)
15	20	17	LADY GAGA	Bad Romance	Interscope 2726752 (ARV)	(RedOne) Sony ATV (Germantot/Khaye/L)
16	25	23	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation AT0350CD (CIN)	(Shax) Global Talent/EMI/C (Shackburgh/Hunter/Sewell-Ulepic/Hunter/Keys/Robinson)
17	13	6	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Cash McNeey CATO158098487 (ARV)	(J-Remy/Bobby/bs) EMI/Bucks/Sony ATV/C (Henriques/Cotter/Smith/Secn/Skeller/Low/Storm)
18	11	27	JOURNEY	Don't Stop Believin'	Columbia USSM810016 (ARV)	(Elson/Stone) IQ/Sony ATV (Cain/Perry/Schon)
19	26	4	CHERYL COLE	Parachute	Fascination GBUM70311370 (ARV)	(Syience) Cabin 24 Records/Songs of the Galt Line (Michelson/Altman)
20	14	2	GLEE CAST	It's My Life/Confessions Part II	Epic CATO158451170 (ARV)	(Anders/Astrom/Murphy) Sony ATV/Universal/EMI/C (Bon Jovi/Simone/Marlin/Dupri/Cox/Rymond)
21	16	5	EXAMPLE	Won't Go Quietly	Data BATA226CDX (ARV)	(The Fearless) Universal/Pure Groove/Metropolitan/Carnaby (Gleave/Smith/Lendrum)
22	18	3	MARINA AND THE DIAMONDS	Hollywood	673 673170CD (CIN)	(Stannard/Hawes/Stannard) Warner Chappell (Diamonds)
23	17	7	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data DATA223CDX (ARV)	(Samson) Universal/MusicAllStars/Sky High/Bucks (Samson/Sally/Berni/Cole/Cruz/Cullen/Newitt/Welch)
24	19	17	JAY-Z FEAT. MR HUDSON	Young Forever	Roc Nation CATO157483438 (CIN)	(West) EMI/Chesec Music (West/Carter/Gold/Mertens/Lloyd)
25	21	10	ALEXANDRA BURKE	Broken Heels	Syco 88697632832 (ARV)	(RedOne) Sony ATV/EMI/C (Kotecha/Khaye/UHaji)
26	24	12	THE SATURDAYS	Ego	Fascination/Geffen CATO157367613 (ARV)	(Mac) P&P Records/Rockstar/PeerMusic (Mac/Wroldsen)
27	28	5	YOUNG MONEY FEAT. LOYD	Bedrock	Island US(M)50301178 (ARV)	(Kane) Universal/Warner Chappell/EMI (Johnson/Geronzi/Carter/Lucchi/Mills/Milly/Svenson/Mcree)
28	New		THE COURTEENERS	You Overdid It Doll	A&M CATO158132725 (ARV)	(Butler) Universal (Fray)
29	23	16	KESHA	Tik Tok	RCA 88697619042 (ARV)	(Dr Luke) Kobalt (Sebert/Levin/Gottwald)
30	15	3	KESHA FEAT. 3OH!3	Blah Blah Blah	RCA 88697659702 (ARV)	(Blanco) Kobalt/EMI/C (Sebert/Levin/Hilch/Foreman)
31	22	14	N-DUBZ FEAT. MR HUDSON	Playing With Fire	Universal TV CDGLOBE1304 (ARV)	(Rawson) Sony ATV (Contostavlos/Contostavlos/Rawson/McIl Dowie)
32	27	5	CAVIN HARRIS	You Used To Hold Me	Columbia 88697629202 (ARV)	(Harris) EMI (Wiles)
33	35	36	BLACK EYED PEAS	I Gotta Feeling	Interscope CATO151960369 (ARV)	(Guetta) Catalyst/Cherry Lane/EMI/Square Rivoli/Rivier/Shapiro Bernstein/Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riesterer)
34	39	12	LADY GAGA FEAT. BEYONCE	Telephone	Interscope CATO158617573 (ARV)	(Jenkins) Sony ATV/EMI (Germantot/Jenkins/Daniels/Franklin/Knowles)
35	42	2	CHRIS BROWN	Rawl Jive	CATO158460503 (ARV)	(The Messengers) Universal/Sony ATV (Atweh/Brown/Boyd/Messinger)
36	43	18	CHERYL COLE	Fight For This Love	Fascination 2721778 (ARV)	(Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Meritt)
37	31	20	BLACK EYED PEAS	Meet Me Halfway	Interscope 2724544 (ARV)	(Harris/William) Universal/Downtown/Chrysalis/HeadphoneJunkies/EMI/Caly/J/Cherry Lane/C (Gordon/Adams/Pineda/Gomez/Ferguson/Kouamr/Orolek/Chaz/Zimmer)
38	30	16	PIXIE LOTT	Cry Me Out	Mercury CATO15640469 (ARV)	(Huge/Thorn/Hey) Sony ATV/Universal/Delmetian (Thorn/Hey/Huge/Cmpsie/Lott)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)
39	34	6	BIFFY CIVRO	Many Of Horror (When We Collide)	14th Floor 14FLR41CD (CIN)	(GG Garth) Universal/Good Soldier (Neil)
40	62	2	LEONA LEWIS	I Got You	Syco 88697653042 (ARV)	(Arnthor) Willow Songs/Kobalt/EMI (Biggs/Smith/Katecha/Martin)
41	36	12	ALICIA KEYS	Doesn't Mean Anything	J 88697621702 (ARV)	(Keys/Brothers) EMI (Keys/Brothers)
42	Re-entry		KASABIAN	Fire	Columbia PARADISE54 (ARV)	(Pizzorno/Den The Autocretor) EMI (Pizzorno)
43	73	2	PIXIE LOTT	Gravity	Mercury GBUM70901217 (ARV)	(Jeborg/Cutfeather) Bug/Warner Chappell/P&P/Wester/L/Cutfeather/C (Wircsden/Jeborg/Hansen/Secn)
44	53	7	FLORENCE + THE MACHINE	Dog Days Are Over	Island MOSH171 (ARV)	(Ford/Summers) Universal/Goldzeel (Welch/Summers)
45	32	6	PLAN B	Stay Too Long	679 Atlantic 679171CD (CIN)	(Epworth) Universal/Pure Groove (Balance-Drew)
46	37	13	RIHANNA	Russian Roulette	Def Jam CATO155429408 (ARV)	(Ne-Yo/Hermey) EMI/Universal/Imagem (Hermey/Smith)
47	New		GLEE CAST	Keep Holding On	Epic CATO158451150 (ARV)	(Anders/Astrom/Murphy) Universal/Fox/EMI/Kobalt/Kesz Money (Gottwald/Lavigne)
48	40	12	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope 2728036 (ARV)	(Timbaland/J-Roc) BMG Rights/Universal/C (Washington/Mosley/Harmon/Epstein/Bell/Hilson/Mauhsby/Furtado)
49	68	15	ROBBIE WILLIAMS	You Know Me	Virgin VSCD2002 (E)	(Horn) Chryse/Is/Farrell/Alpha Editions (Williams/Mould/Andrews/Harcy)
50	New		ARTISTS FOR HAITI	We Are The World 25 For Haiti	We Are The World Foundation US251999982 (IODA)	(Various) Mijac/Warner-Tamerlane/tbc (Jackson/Ritchie)
51	38	2	ZINC FEAT. MS DYNAMITE	Wile Out	ZincEssential EAST001 (ADA CIN)	(D) Zinc) EMI (Pettit/Daley)
52	New		GLEE CAST	No Air	Epic CATO158451160 (ARV)	(Anders/Astrom/Murphy) EMI/Universal (Fentlery/Griggs/Mason/Russell/Thomas)
53	74	57	LADY GAGA	Poker Face	Interscope 2703459 (ARV)	(RedOne) Sony ATV (Germantot/Khaye/L)
54	47	19	MICHAEL BUBLE	Haven't Met You Yet	43/Reprise CATO153174011 (CIN)	(Rock/Chang) Universal/Warner Chappell (Buble/Chang/Foster)
55	41	14	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive 88697632322 (ARV)	(H-Money) Universal/Global/R Production/EMI April (Fyffe/Riley/Schmuel)
56	33	3	GLEE CAST	Somebody To Love	Epic CATO158202278 (ARV)	(Anders/Astrom/Murphy) EMI (Mercury)
57	New		TAYLOR SWIFT	Today Was A Fairytale	Mercury GBUM71000028 (ARV)	(Chapman) Sony ATV (Swift)
58	54	19	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco 8869769032 (ARV)	(The Phatom Boyz) Universal/Kobalt/Sony ATV/C (Busbee/Summerville/Evans/James/Watson/Dillard)
59	65	6	RIHANNA FEAT. YOUNG JEEZY	Hard	Def Jam USUM70912183 (ARV)	(The-Dream/Stewart) Universal/EMI/Warner Chappell (Jenkins/Nash/Stewart/Fenty)
60	67	54	JASON MRAZ	I'm Yours	Atlantic AT0308CD (CIN)	(Terefe) Fintze (Mraz)
61	52	17	CHERYL COLE FEAT. WILL I AM	3 Words	Fascination 2729724 (ARV)	(Will.I.Am) EMI/Catalyst/Cherry Lane/Scott Hudson/El Cubano (Ace/Smith/Cole/Picjin)
62	Re-entry		LADY GAGA FEAT. COLBY O'DONIS & AKON	Just Dance	Interscope 27196062 (ARV)	(RedOne/Akon) Sony ATV (Germantot/Thorn/Khaye/L)
63	70	2	MUMFORD & SONS	The Cave	Island CATO158624191 (ARV)	(Dreves) Universal (Mumford)
64	45	5	PITBULL FEAT. AKON	Shut It Down	J (CATO155805941 (ARV)	(Sperks/D) Sneak/Pitbull) Sony ATV/Universal/EMI/C (Perez/Sperks/Thorn/Grigichine)
65	48	19	PAOLO NUTINI	Pencil Full Of Lead	Atlantic ATUK091CD1 (CIN)	(Nelson) Warner Chappell/Burlington (Foster/Nutini/Duguid/Benrick)
66	44	7	JUSTIN BIEBER	One Time	Def Jam CATO156365631 (ARV)	(Bieber/Corron/Stewart) Universal/PeerMusic (Stewart/Cole/Buntcni/Khaye/nyel)
67	51	5	PAOLO NUTINI	10/10	Atlantic CATO149484751 (CIN)	(Nutini/Jchns) Warner Chappell (Nutini)
68	61	74	KINGS OF LEON	Sex On Fire	Hand Me Down 88697352002 (ARV)	(Petraglia/King) Bug/IO (Followill/Fcllcwill/Followill/Fcllcwill)
69	50	14	JASON DERULO	Whatcha Say	Warner Brothers AT0149227243 (CIN)	(Rotem) Universal/Sony ATV/Imagem (Deruic/Hep/Rctem/Ankerscn)
70	64	38	BEYONCE	Single Ladies (Put A Ring On It)	Columbia 88697475032 (ARV)	(Stewart/The-Dream) Sony ATV/EMI/PeerMusic (Hermey/Welch/Stewart/Knowles)
71	56	11	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM	Forever	Interscope ATC155014785 (ARV)	(Beli-De) Sony ATV/Universal/Chesec/EMI (West/Carter/McThers/Smyth/Griche/m)
72	New		MIKA	Blame It On The Girls	asabianca/Island CATO158581448 (ARV)	(Mika/Wells) Universal (Penniman)
73	Re-entry		JLS	Beat Again	Epic 88697545842 (ARV)	(Mac) PeerMusic/Sony ATV (Mac/Hector)
74	72	16	JLS	Everybody In Love	Epic 88697562162 (ARV)	(Rotem) Sony ATV/Universal (Hector/Rctem)
75	New		REMADY	No Superstar	Maelstrom/New State CATO158502345 (E)	(Tbc) 100 percent hype (Muehstheier/Wuegler)

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- Key
- ★ Platinum (600,000)
- Gold (400,000)
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- As used by Re:die 1

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	68	4	GLEE CAST Glee – The Music – Season One – Vol 1 (Anders/Astrom/Murphy)	Epic 88697540902 (ARV)	HIGHEST CLIMBER
2	5	58	LADY GAGA The Fame (RedOne)	Interscope 178938 (ARV) 4★	+50% SALES INCREASE
3	9	33	FLORENCE + THE MACHINE Lungs (Epic/Worth/Ford/Mackie/Hugall/White)	Island 1797940 (ARV) 2★	+50% SALES INCREASE
4	1	10	ALICIA KEYS The Element of Freedom (Bhasiker/Keys/Brothers/Gad/Swizz Beatz/Shux)	88697465712 (ARV)	
5	3	38	PAOLO NUTINI Sunny Side Up (Nutini/Jones)	Atlantic 2564688581 (CIN) 3★	
6	2	8	ANDRE RIEU Forever Vienna (Rieu)	Decca 5323879 (A&V)	
7	New		OWL CITY Ocean Eyes (Young)	Island 2728130 (ARV)	HIGHEST NEW ENTRY
8	21	15	ROBBIE WILLIAMS Reality Killed The Video Star (Horn)	Virgin CDV3064 (E) 2★	SALES INCREASE
9	10	37	BLACK EYED PEAS The E.N.D. (Guest/Harris/Burd/Apl.De.Apl.DJ.Replay)	Interscope 2707969 (ARV) 4★	
10	22	23	JAY-Z Blueprint III (Garier/West/No/D/Inez/Hunter/Shux/The Incredibles/Swizz Beatz/Timbaland/rocl/Ne/Lunes)	Roc Nation 7567895773 (CIN) ★	SALES INCREASE
11	4	2	SADE Soldier Of Love (Sade/Pela)	RCA 88697638812 (ARV)	
12	New		PETER GABRIEL Scratch My Back (Ezrin)	Virgin PGCD12 (E)	
13	8	18	MICHAEL BUBLE Crazy Love (Foster/Rock/Gat/Cat/Chang)	Reprise 9362497077 (CIN) 3★	
14	11	23	PIXIE LOTT Turn It Up (FT Smith/Hauge/Thornalley/Kurstin/Gad/Leberg/Zizzo/RedOne/Laubscher/Cutfather)	Mercury 2700146 (A&V) ★	
15	12	3	JOURNEY Greatest Hits (Stone/Elson/Baker/Perry/Workman/Gaines/Shirley)	Columbia 4631492 (A&V)	
16	14	5	ALVIN & THE CHIPMUNKS Alvin & The Chipmunks 2 – The Squeakquel (Dee Town)	Rhino 812279879 (CIN)	
17	23	15	JLS JLS (Mac/Rolem/Hector/FT Smith/Cruz/Jebeug/Cut/Cather/Metro/John/Peeky/Sculshock/Kerlin)	Epic 88697564572 (ARV) 3★	SALES INCREASE
18	17	20	MUMFORD & SONS Sigh No More (Dreys)	Island 2716932 (ARV)	
19	28	54	LILY ALLEN It's Not Me It's You (Kurstin)	Regal 6942752 (E) 3★	SALES INCREASE
20	63	37	KASABIAN West Ryder Pauper Lunatic Asylum (Pizzorno/Dan The Automator)	Columbia 8869751831 (ARV) 2★	+50% SALES INCREASE
21	20	66	BEYONCÉ I Am Sasha Fierce (Gad/Tedder/The Dream/Stargate/Stewart/Varios)	Columbia 88697194922 (A&V) 4★	
22	6	2	MASSIVE ATTACK Heligoland (Massive Attack)	Virgin CDV3070 (E)	
23	19	15	BIFFY CLYRO Only Revolutions (GG Garth/Biffy Clyro)	14th Floor 5186561452 (CIN)	
24	29	74	KINGS OF LEON Only By The Night (Petraglia/King)	Hand Me Down 88697327121 (A&V) 5★	
25	16	60	FLEETWOOD MAC The Very Best Of (Various)	WSM 8122736352 (A&V) 3★	
26	31	13	RIHANNA Rated R (Chase & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Eriksen/Timberlake/Knox/Harrison)	Def Jam 2725990 (ARV) ★	
27	18	2	ROLANDO VILLAZON Tenor (Mallard/Zaiy/Alder/Meister)	Deutsche Grammophon 477854 (ARV)	
28	30	21	CELINE DION My Love: Essential Collection (Various)	Sony BMG 88597411422 (ARV)	
29	New		PET SHOP BOYS Pandemonium (Woolley)	Parlophone 6278252 (E)	
30	25	13	SUSAN BOYLE I Dreamed A Dream (Mac)	Syco 88697554542 (ARV) 7★	
31	7	3	PETER ANDRE Unconditional Love Songs (Stokes/Varios)	Rhino 5186574172 (CIN)	
32	38	17	CHERYL COLE 3 Words (Will.I.Am/Syance/Wilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)	Fascination 2721459 (ARV) ★	
33	73	21	DIZZEE RASCAL Tongue N Cheek (Van Helden/Lacrate/Harris/Cage/Shy FX/Dizzee Rascal/Footsie/Tiesto)	Dirtie StanK 12STAN007 (PIAS)	+50% SALES INCREASE
34	41	16	FOO FIGHTERS Greatest Hits (Jones/Norton/Kasper/Raskulinec/Vig)	RCA 8869736921 (A&V)	
35	32	3	KESHA Animal (Dr Luke/Bianco/Martini/Gamson/Shellback/Neville/Kurstin/Cruz/FT Smith)	RCA 88657640462 (ARV)	
36	34	18	ALEXANDRA BURKE Overcome (Thephantomboyz/Stargate/Ne-Yo/RedOne/Biancanello/Watters/Jonsin/Lover/Element/Wilkins/Step/Booker/Kennedy/Quiz&Larossi)	Syco 88697460232 (A&V) ★	
37	13	3	GEORGE BENSON Classic Love Songs (Benson)	Rhino 8122798119 (CIN)	
38	Re-entry		ROBBIE WILLIAMS Greatest Hits (Chambers/Power/Williams/Duffy/Strange)	Chrysalis 8668192 (E) 6★	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	37	5	JUSTIN BIEBER My World (Bieber/Coroni/Stewart/Harrell/D'Amico/Dirty Swiff/Wayne/Lewis/Muhammadi/Hamilton/Shini/Pretti Boi Fresh/DJ Frank ElMalina)	Def Jam 2725523 (ARV)	
40	42	40	TAYLOR SWIFT Fearless (Chapman)	Mercury 1795298 (ARV) ★	
41	15	3	CORINNE BAILEY RAE The Sea (Bailey/Rae/Brown/Thompson/Poyser/Chrisanthoe)	Virgin CDV3069 (E)	
42	33	2	SEASICK STEVE Songs For Elisabeth (Welle)	Atlantic 5186576312 (CIN)	
43	35	15	SNOW PATROL Up To Now (Jacknife Lee/McClelland/Lightbody/Doogan/Brennan/Watson)	Fiction 2720709 (ARV) 2★	
44	40	104	PAOLO NUTINI These Streets (Nelson)	Atlantic 094634 (CIN) 3★	
45	45	23	MUSE The Resistance (Muse)	Helium 3/Warner Bros 2564686625 (CIN) ★	
46	44	43	WHITNEY HOUSTON The Ultimate Collection (Various)	Arista 8869717012 (ARV) ★	
47	61	4	TIMBALAND Shock Value II (Timbaland/Harmon)	Interscope 2723774 (ARV)	
48	52	25	ROD STEWART Some Guys Have All The Luck (Jordan/Tyrell/Kentis)	Warner Brothers 8122798823 (CIN) ★	
49	56	30	LA ROUX La Roux (Langmaid/Jackson)	Polydor 1795991 (ARV) ★	
50	47	6	VAMPIRE WEEKEND Contra (Batmangil)	XL XLCD429 (PIAS)	
51	67	15	MIKA The Boy Who Knew Too Much (Wells/Mika)	Casablanca/Island 2712588 (ARV)	
52	53	14	N-DUBZ Against All Odds (FT Smith/N-Dubz)	A&T/WUMTV 2725229 (ARV) ★	
53	New		FIELD MUSIC Field Music (Measure) (Brewis/Brewis)	Memphis Industries M1049CD (PIAS)	
54	58	90	LEONA LEWIS Spirit (Mac/Rolem/Stargate/Tedder/Slemborg/Novel/Austin/Biancanello/Watters/TheRunways/Mari/Omley/TheJam/Wilkins/Dre/Le/Alfonso/He/Hedson/Ne-Yo/Alexander)	Syco 88697185262 (ARV) 9★ 2★	
55	70	36	STEREOPHONICS A Decade In The Sun – Best Of V2 (Jones/Lowe)	1780699 (ARV) 2★	
56	65	69	PINK Funhouse (Various)	LaFace 88697406492 (ARV) 3★	
57	48	14	QUEEN Absolute Greatest (Various)	Parlophone 3091952 (E) 2★	
58	51	14	LEONA LEWIS Echo (Tedder/Arnthor/Kad/Cuchi/Mason/Bunetta/IFrampton/Martin/Shellback/Rudolf/Shanks/Lundin/Robson/They/She/Elizabeth/Cutler/Zancanello/Muckala)	Syco 88697570012 (ARV) 2★	
59	75	30	NOISETTES Wild Young Hearts (Abbis)	Vertigo 1792832 (ARV)	
60	24	2	UB40 Labour Of Love 4 (Lubal/Varios)	Virgin CDV3072 (E)	
61	49	17	PALOMA FAITH Do You Want The Truth Or Something Beautiful (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/Kurstin/Marr/Norlega/Wells/Ericsson/Westerlund/Isaak/Dixon)	143/Reprise 936249987 (CIN) ● 2★	
62	36	3	HOT CHIP One Life Stand (Hot Chip)	Parlophone 6075002 (E)	
63	62	66	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Tedder/Shanks/White)	Polydor 1775250 (ARV) 2★ ★	
64	Re-entry		CAVIN HARRIS Ready For The Weekend (Harris)	Columbia 8869757191 (ARV)	
65	55	23	MICHAEL BUBLE Call Me Irresponsible (Foster/Gat/Ce)	143/Reprise 936249987 (CIN) ● 2★	
66	26	2	BARRY MANILOW The Greatest Love Songs Of All Time (Davis)	Sony 88697597772 (ARV)	
67	74	127	TAKE THAT Never Forget – The Ultimate Collection (Various)	RCA 82876748522 (ARV) 3★	
68	New		KD LANG Recollection (Lang/Mink/Penny/Street/Bradley/Kahner/Le Gassick/Was/Was/Anderson/Burnett/Tolson/Bennett/Kahne/Sberry)	Nonesuch 7559797951 (CIN)	
69	46	19	MADONNA Celebration (Madonna/Almadz/i/Petit/one/Timberlake/Timberlake/Danji/Elly/bean/Kamins/Rodgers/Bryce/compard/Orbit/Preer/Austin/Krawtzi/Lewis/Sr/ahy/aree/Daken/old)	Warner Brothers 7599399819 (CIN) ★	
70	Re-entry		OASIS What's The Story Morning Glory (Morris/Gallagher)	Big Brother 4810202 (PIAS) 14★	
71	Re-entry		PARAMORE Brand New Eyes (Cavali/Pezic/more)	Big Brother 4810202 (PIAS) 14★	
72	39	2	GIL SCOTT-HERON I'm New Here (Russell)	XL XLCD471 (PIAS)	
73	Re-entry		ELBOW The Seldom Seen Kid (Potter)	Fiction 1748950 (ARV) 2★	
74	57	20	THE TEMPER TRAP Conditions (Abbis)	Infectious INFECT102CD (PIAS)	
75	69	62	TAKE THAT The Circus (Shanks)	Polydor 1787444 (ARV) 7★ 2★	

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- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ 1m European sales

- BPI Awards
- Albums
- Corinne Bailey Rae: The Sea (silver).
- 30 Seconds To Mars: This Is War (silver).
- Mariah & The Diamonds: The Family Jewels (silver).
- Jamie T: Kings & Queens (gold).

- Singles
- Robbie Williams: You Know Me (silver).



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