

## NEWS

### WORLDWIDE WEBBER

Forty years on from first signing, Andrew Lloyd Webber renews his Universal deal



## FEATURES

### GORILLAZ BEACH PARTY

The Gorillaz gang outline the 18-month plan for third album Plastic Beach



## MASTERCLASS

### LIFE THROUGH A LENS

Music photographer Kevin Cummins on a life behind the camera

Tesco to adopt new 'exclusive-release' stance on music

# Simply Red letter day for Tesco music policy

## Retail

By Ben Cardew

**TESCO WANTS TO BOOST MUSIC SALES** – but risks upsetting some parts of the industry – with a new music policy that will see a raft of exclusive album releases available only on its supermarket shelves.

To get the ball rolling on this new initiative the supermarket giant, which has around 20m customers a week, yesterday (Sunday) started selling an exclusive Simply Red album called Songs Of Love.

The release, Tesco's first album exclusive, will benefit from the biggest distribution the company has given to a CD. It will go on sale through its 800 stores which usually stock music, as well as an additional 200 Metro outlets.

Tesco is also giving Songs Of Love the biggest marketing push it has put behind a single artist album release, including a £150,000 TV campaign, mailouts to 6m Clubcard holders and access to Tesco marketing collateral such as car-park banners – not normally available to music.

"The scope is enormous," says Tesco head of entertainment Rob Salter, who last week became the new chairman of the Official Charts Company.

"If you are looking at the music footprint in most Tesco stores, it has a few metres of space in the non-food section. You have to go there and find it. With Simply Red, you will see it. It will be on every checkout, there will be TV, press."

Salter explains that it has been a long time since a retailer like Tesco did "something meaningful" on a big music release. As a result, estimating likely sales for Songs Of Love is



Doing 'something meaningful': Tesco head of entertainment Rob Salter

difficult. However, he notes that a Tesco DVD exclusive last Christmas, Merry Madagascar, has sold 1.2m copies, or more than twice the half a million units Tesco expected to sell.

"Everybody was really excited about it [Merry Madagascar]," he says. "We probably could have sold more. We are now starting in the same place with Simply Red, not really knowing what it might do."

The success or otherwise of Songs Of Love will help to dictate Tesco's music policy in the future. Nevertheless, the retailer has plans in place for "three of four" audio exclusives a year.

Surprisingly, perhaps, Salter says these releases could come from a wide range of artists, explaining that a 30.5% share of the grocery market "everyone" effectively shops at Tesco.

"It would be very easy to say there are artists more relevant to Tesco," he adds. "But with the right marketing there is no reason why Tesco couldn't do well with most artists and we are keen to experiment with that."

Salter says the message to labels is there is an "open door" when it comes to dealing with Tesco. He adds, "I am keen to talk to them about every idea they might have, to do projects like this."

The ultimate goal for Tesco is to grow its music sales as part of a push on entertainment and non-food sales. Tesco currently has an albums market share of around 12%, climbing to 20% on big artist releases,

but Salter explains that this result is against a background of Tesco not putting its weight behind music.

"With Tesco or any other big supermarket the competition for space is enormous," he says. "If you don't use it, you will lose it. If performance starts to drift away then you lose out to other categories. Getting people excited about music in Tesco is a massive target for me."

Salter believes a 20% market share on all titles is a realistic goal, although he concedes that the supermarket needs to beef up its online offer because Tesco does not intend to take a wider range of releases within its stores. Salter says the extension of its range "has to come through online".

The Tesco executive, who previously worked for Wal-Mart in the US and FUK, acknowledges that exclusive releases can be a sensitive issue in the music industry: when Chris De Burgh did an exclusive album with Woolworths in 2004, for example, HMV pulled his albums off its shelves.

One retailer will not be encouraging the Tesco move. Philip Jump, of Cheltenham indie store Badlands, which last week was voted the UK's best indie record shop in a poll conducted by Indie-RecordShop.Org, says that such exclusive deals make it "harder and harder" for dedicated music retailers.

However, with Simply Red recording for their own label, SimplyRed.com, the Tesco deal is less likely to put noses out of joint and Salter argues that in a declining music market, exclusivity should be less of an issue anyway. "I talked to record companies a lot about that. If you are giving something to Tesco then there is a risk they will annoy their other customers," he says. "If you are seeing a steady decline in [music] retail, the space for music, in the end you could argue it doesn't matter."

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## Acolytes bow down to major's new-music altar

**DELPHIC** (pictured) opened the Universal New Music event last Tuesday night at London's Café De Paris.

The night was intended to show off the major's priority new acts for 2010, with Delphic being followed on stage by Alex Gardner, Ellie Goulding, Imelda May, Kassidy and Mumford & Sons.

The night was put together by Universal managing director, commercial division, Brian Rose, who also acted as compère.

He says, "We had an incredible turnout on Tuesday evening, particularly from existing business partners across music retail, digital, mobile and fashion retail. They witnessed potentially our strongest line-up ever at one of these events – the feedback on the quality of the performances has been unprecedented."

"The event allows us to plan in advance our joint strategy for breaking these new UK-signed artists with our business partners; we've already had some great initiatives come into our teams since Tuesday evening."

Last year's event included performances from 2009

breakthrough acts La Roux, Noisettes and Melody Gardot.

Entertainment Retailers Association chairman Paul Quirk, who attended last week's showcase, is backing this year's acts to do the same.

"I thought Delphic were great but I am biased as I had seen them live recently on tour, also Mumford & Sons did it for me," says Quirk, who runs Quirksonline.

"As ever Universal put on another great showcase and, if previous events are anything to go by, at least two or three of the new acts featured will make it big time. I would put my money on at least four of the six doing really well this year."

Delphic's debut album Acolyte has already charted at number eight in the UK, selling around 36,000 units to date here. The band are spending this month on a UK tour, before heading to Australia, Japan, the US and continental Europe.

Meanwhile, the debut album from Brits Critics Choice award winner Ellie Goulding, entitled Lights, is released today (Monday). She heads out on a UK tour in support of the release throughout March and April.





# News

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

## The Playlist



### THE NEW PORNOGRAPHERS Your Hands

Together

A glorious highlight from this innovative Canadian supergroup's fifth studio album currently sending the blogosphere into a spin. (from album, May tbc)



### KELIS Acapella

will.i.am/Poydor

The first taste of new album *Flesh Tone* and Kelis' first for Polydor is an upbeat, David Guetta-produced track with feet planted firmly in a club sensibility. (single, out now)



### ANDREW DAVIE Elysium

unsigned

In a world of synth-driven female electro, male voices like Davie's feel like a breath of fresh air. This is soulful pop that suggests real career potential. (demo)



### SOPHIE ELLIS-BEXTOR Bittersweet

Fascination

Sounding like something straight out of the Stock, Aitken & Waterman songbook, this is classic, synth-charged pop that bodes well for the album. (single, April 26)



### YEASAYER O.N.E.

Mute

At six minutes this is not the most radio-friendly of singles. But it is musically ambitious and underpinned by fragility and melancholy. (single, March 29)



### VAMPIRE WEEKEND Giving Up The Gun

XL

A brilliant video boasting guest appearances by Jake Gyllenhaal, Lil' Jon, RZA and Joe Jonas, this gives the Vamps' single a head start. (single, out now)



### PEARL & THE PUPPETS Because I Do

Island

Already with exposure via a Vodafone ad, 22-year-old Scot Katie Sutherland is using the platform to launch a debut EP of joyful folk-pop. (from EP, May 3)



### THE SUZUKIS Built In

Deltasonic

Deltasonic's new band enjoy a huge following in the north and their "massive sounding" album is out in May. This single already has airplay. (single, March 22)



### THE BEWITCHED HANDS Work

unsigned

This SXSW-bound French six-piece have been winning international A&R interest with big, confident songs which roll along effortlessly. (demo)



### HEATH Before Tigers (Gold Panda Remix)

Lovempump United

Limited to just 500 copies, this two-track remix release comes ahead of UK dates in April. Also included here is a Chris Clark remix of *Die Slow*. (12" single, March 15)



## SIGN HERE

Oxford group *Stornoway* have put pen to paper with 4AD Records. The Beggars label will release their debut album this spring

Jacob Plant has signed to Cr2 Records

Supporters of under-threat 6 Music and Asian Network

# SOS: save-our-stations call in offering as BBC could close

## Radio

By Ben Cardew



### 6 MUSIC AND ASIAN NETWORK

supporters in the music industry swung into immediate action last Friday following reports that the BBC is set to close both digital stations in a bid to cut costs.

Beggars Group chairman Martin Mills immediately called for a campaign to save - and even grow - 6 Music, whose most recent playlist includes independent acts such as Tunng, Local Natives and Fanfarlo.

"6 Music is a station for music lovers. It is a station that is relatively free of restrictions about what it can play," he says. "It is a vital platform [for Beggars acts]. For a band like The xx, 6 has been the hugest supporter, as for Camera Obscura, Fleet Foxes and Gil Scott-Heron, who is on the playlist at the moment."

He was joined by AIM chairman and chief executive Alison Wenham, who sent an email to the majors last Friday morning calling on them to collectively "exert some power to educate the executives who are making these decisions".

"I really do hope that the powers that be have a change of heart on this, should the rumours be true, because I think the industry will suffer greatly from its closure, short term and long term," she wrote. "A real serious threat exists here."

Wenham tells *Music Week* she has already had an "instant response, everyone on side" and has also sent a letter to *The Times* from herself and

BPI CEO Geoff Taylor.

Douglas MacIntyre, founder of Scottish indie record label Creeping Bent, emailed his contacts last Friday afternoon urging them to complain to the BBC about "this insane decision" to close 6 Music.

"Why am I doing this? The simple fact that the spirit of John Peel lives through the torch carried by shows like Marc Riley, Gideon Coe, Stuart Maconie's *Freak Zone* and Craig Charles' *Funk & Soul Show*," he says.

"Marc Riley has live sessions on every show, which highlights the innovative music being created by artists signed to independent labels of every hue."

Absolute Radio COO Clive Dickens says that he is interested in buying 6 Music from the BBC and would be able to run it more efficiently than the public broadcaster.

"We share a similar ethos to 6 Music - a passion for music discovery, comedy and live music. We know there's an audience out there for more engaging radio programmes, like Frank Skinner, Dave Gorman or Lauren Laverne. A more efficiently run 6 Music could retain its current programming and sit perfectly in Absolute Radio's stable of stations."

Meanwhile, in a very modern form of protest, the internet was awash with support for the two stations: #saveBBC6Music rapidly became the most popular trending topic on Twitter, as thousands of Twitter users expressed their dismay at the possible closures.

Inevitably, an online petition was launched - <http://bit.ly/avk55p> - to save the two stations and had amassed more than 2,500 signatures within a couple of hours.

Breaking new artists: the likes of The xx were championed by 6 Music, a great supporter of independent music



By last Friday afternoon the popular Save BBC 6Music Facebook site - set up before the BBC Trust published its review into the performance of 6 Music earlier this month - had more than 61,000 members, up from 36,000 at the start of February.

A BBC spokeswoman says: "Work on the BBC's Strategy Review is ongoing and we are not commenting on today's story." However, significantly, the Corporation's own news services reported the possible closures at some length.

Hart Media promotions manager Toby Opperman explains that 6 Music is "a jewel in the BBC's crown" and a "fantastic station".

Fleming Associates chairman Nick Fleming says it is already hard enough to find places on the radio and TV to break new acts, but 6 Music provides an important step-



## GIG OF THE WEEK

**Who:** Broken Be Is  
**When:** Wednesday, March 3

**Where:** ICA, London  
**Why:** An opportunity to hear the songs from this collaborative effort between Dangermouse and James Mercer of The Shins in a live environment for the first time

# Barlow back for good?

Take That frontman renews Sony/ATV publishing deal

## Publishing

By Paul Williams

**GARY BARLOW HAS RENEWED HIS PUBLISHING DEAL** with Sony/ATV UK, but is putting on hold writing material for other artists to concentrate fully on songs for the next Take That album.

The new long-term, worldwide agreement with Sony/ATV, although

just announced, is effective from January 1 this year and comes after a busy period for Barlow when he has not only been part of Take That's incredible success but has written for a diverse range of other artists, among them John Barrowman, Dame Shirley Bassey, Alesha Dixon, Katherine Jenkins, N-Dubz and Peter Kay.

But he reveals any writing projects outside the band will now be

temporarily suspended with his priority instead to write with his colleagues the third Take That album since they reformed and signed to Polydor. Combined, *Patience* and *The Circus* - the first two albums since their comeback - have sold nearly 4.8m units in the UK, while the next album is due to be released later this year. They are also expected to tour again in 2011.

"This is a very important deal for



# limber up for fight campaign se two...

ping stone for the likes of new guitar bands.

"It's a groundbreaker for those sorts of acts that Steve Lamacq, for instance, is famous for breaking," he says. "Radio 1 doesn't really seem to break new acts anymore, they just want to know what the plot is, but 6 is a credible place to break new artists."

Polydor's promotions general manager Neil Hughes describes the speculation about 6 Music as "thoroughly depressing", but suggests axing the digital music station would not tally with a BBC Trust report published a couple of weeks ago suggesting Radio 2 should be doing more to target the 65-plus age group.

"The thing I find completely contradictory is that if Radio 2 is going older then surely that leaves an even bigger gap for 6 Music to fill; I don't get that at all," he says.

There was also support for the speech and music-based Asian Network. "It is something a bit different," says Opperman. "It would be a shame to see it go."

The recent BBC Trust review of 6 Music concluded that the station, which has an annual budget of £6m and an audience of almost 700,000 according to the latest Rajar figures, needs to become more cost effective by growing its reach without increasing costs.

The BBC is also reportedly set to close several of its websites, including BBC Switch and BBC Blast, to sell off BBC Magazines and to reduce spending on imported American programmes as Director General Mark Thompson looks to cut costs.

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## ...but the Beeb bolsters its festival output for summer

**RADIO 1 HAS ADDED ROCKNESS AND WAKESTOCK** to its festival portfolio, in what it says will be its biggest summer of live music in the UK "in a long time".

In total Radio 1 and sister station 1Xtra will be bringing listeners content from 12 music festivals this year, as well as two award shows, five bespoke live events, the Notting Hill Carnival, the Edinburgh Festival and the Ibiza club season.

The list includes hardy perennials like the Reading and Leeds festivals, as well as relatively new initiatives such as In New Music We Trust Live, which goes out live from Newcastle beginning this Thursday.

The two stations' live calendars, which come under the remit of BBC live music and events editor Jason Carter (pictured below), kicked off last Saturday with the Drum & Bass Awards. This is followed by In New Music We Trust Live, the Bloc Weekender from March 12 to 14, Radio 1Xtra Live... in London in April and a club night on April 24 marking the 500th Essential Mix.

The summer festival season then gets under way in earnest on the weekend of May 22-23, with Radio 1's flagship event Big Weekend taking place in Bangor. Mercury Records signing Pixie Lott was announced last week as the first artist confirmed to perform.

The season continues with Rockness (June 11-13), Download Festival (June 11-13), Sonar (June 17-19), Glastonbury (June 23-27), Wakestock (July 2-4), T In The Park (July 9-12), Nass Festival (July 10-11), the Underage Festival (August 1), the Edinburgh Festival (August) and Ibiza (August 7 to 8).

The August bank holiday sees a wealth of live music at the two stations, with the Reading and Leeds



That Friday feeling: Pixie Lott has again been confirmed for Radio 1's Big Weekend

festivals, Creamfields and the Notting Hill Carnival all taking place over the weekend of August 28-30.

Autumn then sees 1Xtra visiting the Mobos and 1Xtra Live and Radio 1 broadcasting from Switch Live.

In another new initiative, Radio 1 DJs Zane Lowe and Fearnie Cotton will be touring universities around the UK in the autumn. Plans are yet to be finalised but Carter says they are likely to involve Cotton broadcasting live from the university during the day, followed by a Zane Lowe-fronted gig in the evening.

"The live message for both Radio 1 and 1Xtra is about getting out and about, and meeting our audience," Carter says. "In terms of live events it is the biggest in a long while for activity in the UK."



Out and about: BBC live music and events editor Jason Carter

me and I'm really delighted to have closed the deal as I'm sure everybody would like to be in the Gary Barlow business," says Sony/ATV UK managing director Rak Sanghvi who points to a "fantastic relationship" Sony/ATV has developed with Barlow, noting this is the third deal the publisher has undertaken with the Take That man since first signing him in August 2000.

The importance of that relationship is echoed by Barlow who notes, "There are some parts of this business which are still about relation-



ships and, because songwriting is such a huge part of what I do, this relationship with Rak and Sony/ATV is really important to me."

When Barlow first signed with Sony/ATV it was in the wake of the disappointing performance of his second solo album *Twelve Months, 11 Days*. But each renewal of the deal has marked another new peak in his critical and commercial revival both with Take That and writing for other artists. "The first period of my deal was a challenging period for me," says Barlow. "The relation-

ship you have with your publisher is key with the writer collaborations and opportunities they bring. With this last period, it's become easier. The band are self-contained in their songwriting but my publisher relationship is still important in terms of other opportunities."

Barlow adds that while there is no time right now for writing projects outside the band, there will be time again when he will write for other artists.

Sanghvi is anticipating more non-Take That writing projects from Barlow in the near future.

"He's got to focus on the Take That record with the rest of the guys and they're doing it now, but he's not

Carter explains that the decision to add Rockness and Wakestock to its portfolio was driven by a desire to offer something slightly different to listeners. "If you look at Rockness the only thing that we currently do in Scotland - which is great - is T In The Park. To just cover one event I don't think is enough.

"Rockness has got a lot of things that other festivals don't have. It has great guitar bands and alternative music but also a hint of what Annie Mac does. It is similar in some respects for Wakestock - that whole lifestyle event."

The BBC's coverage of live events has been notable in its innovative use of technology in recent years - last year's Big Weekend had webcams placed around the site in an attempt to open up the workings of the station - and Carter says this is set to continue.

"We always want to innovate year on year," he explains. "There are other ways to cover events, openness is another theme for us, giving our audiences access online. Our intention is to do the same with some of the festivals this year."

This innovative thinking and openness can also help to deliver value for money, Carter explains. This is of particular importance in the difficult economic climate, with the National Audit Office recently criticising the BBC's spending in covering events such as Glastonbury and Radio 1's Big Weekend.

"If you look at the sort of coverage that Radio 1 does for the Reading and Leeds festivals - we recorded artists on every stage, getting about 60 live performances which we put out the week after the event and in the next six months," he says. "We are still playing live sets from three years ago. It is about the most cost-effective and creative ways we can cover these events."

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# News

## Editorial Paul Williams



### The BBC should listen to the industry when considering 6 Music's future

basher Murdoch – seemed extremely precise. And the way the BBC itself covered the speculation tells its own story, giving it prominent and detailed coverage, which suggests labels and others in the industry have every reason to believe their worse fears could come true.

Given the station's chequered history in the eight years since it first came on air, it seems only fair and reasonable that the BBC should be undertaking a root-and-branch examination of 6 Music. This is especially so at this sensitive time when the Beeb is coming under such close political scrutiny in the run-up to a General Election. For starters, there has to be questions over the value for money of 6 Music's £6m annual budget when its audience is only around 600,000 – that works out at £10 a head. And it is right questions have been raised about the station's effectiveness in light of a recent study that found so few of the population were aware of its existence, let alone listened to it. But none of this should mean the solution is simply to axe it, particularly when recently it has shown signs of really improving.

For too long 6 was too elitist and not accessible enough, but over the last couple of years or so it has begun to make its mark, blossoming into an important radio station. This is reflected by rising Rajar figures, opening up a significant gap with fellow BBC digital-only station 1Xtra when for a long period they were neck and neck. 1Xtra's future, though, seems safe, while it is 6's neck that is supposedly on the line.

One key decision in 6 making progress was to make the leading executives of its sister station Radio 2's team also responsible for the digital service. This has raised the standards at 6 and brought a new coherency in terms of how the two stations operate alongside one another.

However, while speculation about 6's future is currently centre of attention, what is most worrying for the music industry is that this is not an isolated issue in terms of its relationship with the BBC because the pressure being put on the Corporation both by itself and outsiders could have wider implications on this business. Just a couple of weeks ago a BBC Trust report was published that concluded Radio 2 needed to include more non-music content at peak-time, while the station should be doing more to target the over 65s. If these were put into action they could have an even bigger impact on the industry than losing 6.

For now, though, we must hope that the BBC executives charged with deciding what happens to 6 really do give serious thought about what damage they could be doing if they were to axe it. The message to them from the music industry could not be any clearer: this station must be saved, not just for the good of the industry and the BBC, but for the good of music in this country as a whole. Getting rid of it would be a big, big mistake.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Should tracks go to radio and retail simultaneously?

YES 79% NO 21%

### THIS WEEK WE ASK:

Do music retailers have anything to fear from Tesco offering album exclusives?

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

New deal inked on eve of new musical's global launch

# Universal renews worldwide Webber partnership

## Deals

By Gordon Masson

**THE ABILITY TO CLOSELY ALIGN** publishing with label activities was one of the key drivers behind Andrew Lloyd Webber's decision to renew his deals with Universal Music Group last week.

Really Useful Group vice chairman Jean-François Cécillon negotiated the deal with UMG International chairman/CEO Lucian Grainge, Universal Music Publishing Group chairman/CEO David Renzer and Universal Music UK chairman/CEO David Joseph. He reveals that exploiting Lloyd Webber's catalogue in new ways was central to the new contract.

"Because we are talking about musicals, digital is not the first point of contact for Andrew's fans to buy his music, but there are some interesting ways we can embrace the digital world through marketing his music through various hardware options," says former EMI Music International chairman Cécillon.

The deal involves long-term, global recording and music publishing agreements, renewing and expanding a long-standing partnership between Universal and composer.

Lloyd Webber's relationship with Universal now spans 40 years.



A 40-year relationship: Universal Music UK chairman/CEO David Joseph, Andrew Lloyd Webber, Universal Music Group International chairman/CEO Lucian Grainge and Really Useful Group vice-chairman Jean-François Cécillon

However, Cécillon hints that the new deal was not necessarily a guaranteed extension. "Andrew has been close to Universal for a long time and they obviously understand him better than anyone else, but as with any deal we were in the market place and were looking for the best possible deal for his catalogue as well as future releases," says Cécillon.

Under the new arrangements with Really Useful Group, UMG will exclusively distribute and market the composer's recorded music catalogue and Universal Music Publishing Group will administer and exploit Really Useful's extensive music publishing interests, including their representation for film, TV, advertising and other mediums.

The renewed partnership comes on the eve of the launch of Lloyd Webber's new musical *Love Never Dies*. Polydor will release the cast

recording album in March to coincide with the show's opening in London's West End. This will be followed by openings in New York in November and Australia next year.

Universal Publishing will represent the music from *Love Never Dies* and the new deal also extends the worldwide (ex-UK/Ireland) publishing agreement for the entire Really Useful Group catalogue.

"[Universal Music] have been wonderful custodians of my music for more than three decades and it is a relationship that I and my colleagues at RUG value most highly," says Lloyd Webber. "I look forward to working with them in future."

Grainge adds, "To have a strategic business partnership with Andrew as well as a personal relationship is one of the things that really makes this business tick."

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## Music Week Awards 4 back on board

MusicWeek Awards 10

4 Music has given its backing again to the Music Week Awards as one of a number of key sponsors already signed up to the annual event.

The music broadcaster will sponsor the drinks reception and main after-show party at this year's ceremony, which takes place on Thursday, April 15 at the Hilton on London's Park Lane.

Long-time event supporter PPL is on board for another year and will be sponsoring the two radio categories covering national radio station of the year and regional radio station of the year as well as adding its name to the producer of the year prize.

The UK's leading independent CD and DVD manufacturer Sound Performance is sponsoring independent record company of the year and Metropolis Studios is backing the A&R award. Two of

the night's key categories, the independent record company and A&R awards are among a clutch of prizes decided by the *Music Week* team, as are record company of the year, manager of the year and the Strat, which celebrates an outstanding contribution to the industry.

Also among the sponsors are sales and distribution company Gem Logistics and Cutting Edge Group, the leading international full service provider of music for the film, TV and advertising industries, which is backing both the sync of the year and music and brand partnership categories.

*Music Week* editor Paul Williams says, "It is fantastic news that these big players are all giving their support to the Music Week Awards, making them part of a big year of change for the long-running event, with a new venue, the introduction of a number of new categories and

changes in how we decide the winners of some of the awards. This includes for the first time inviting visitors to Musicweek.com into the decision-making process."

Three new categories covering app, festival and studio of the year are being decided by online readers and have already attracted a high number of votes, with just a couple of days remaining to cast your vote before polling closes.

Our final judging sessions, involving panels from across the industry, are taking place over the next few days, while later this week we will unveil, via Musicweek.com, who has been shortlisted in all the judged and online categories.

Meanwhile, tables and tickets for the event are now available via [www.musicweekawards.com](http://www.musicweekawards.com). For further information ring Michelle Hacker on 02079218364 or email [michelle.hacker@ubm.com](mailto:michelle.hacker@ubm.com).



## ON THE WEB

www.musicweek.com

- Viewpoint: **Chris Morrison** on brand association
- **New signing** fortune favours the brave
- London loves **Dirtee Love**

## Live exemption figure "too small", says industry union

# 100 not enough, says MU

### Legislation

By Robert Ashton

**THE MUSICIANS' UNION** has become the latest organisation to reply to the Government's consultation on live music venues by slating the Department for Culture, Media and Sport's proposals to limit exemption to events with attendance of just 100 people.

The MU's comments will not make comfortable reading for the DCMS, which opened a consultation two months ago to consider exempting small live music performances from the Licensing Act.

The Government has had more than 100 responses to this consultation, which runs until the end of next month and asked stakeholders a series of questions including whether the exemption should be limited to the numbers it suggests.

In its five-page submission, which comes a couple of weeks after the Live Music Forum delivered its

own withering critique of the present licensing regime (see musicweek.com), the MU says 100 people "is too small" and that the exemption should be extended to cover performances of "not more than 200 persons".

The document, written by MU general secretary John Smith and assistant general secretary Horace Trubridge, explains "very few venues would be able to profit from the exemption if it covered only audiences of fewer than 100".

The pair argue 200 people, the recommended figure made by John Whittingdale's Culture Select Committee last year, is a better number because that would "go much further towards encouraging venues to put on live music".

The LMF, which has called for a maximum attendance limit of 200 or 250, has also said 100 is too low, arguing that it is "generally accepted that issues of public safety and noise disturbance are amply catered for in existing legislation".

The MU has urged the DCMS to clarify a perceived ambiguity in the draft order about the performance of live music and making available "entertainment facilities" such as a piano.

And in conclusion the organisation claims that the Licensing Act has been unsuccessful in increasing the number of live music performances. "Live music has prospered over the last five years, but we believe that this merely reflects the increasing popularity of live music and that it has occurred despite the Act, rather than because of it."

UK Music is expected to present its own submission to the consultation in the next few weeks.

The MU's move comes a week after the Government came under pressure from its political opponents and the industry to scrap the consultation and support Lord Clement-Jones' Live Music Bill, which proposes a limit of 200 people and the return of the two-in-a-bar rule.

robert@musicweek.com

### News in brief

#### • Culture

Minister Margaret Hodge has ended the debate about the historical and architectural merits of **Abbey**



**Road** (pictured) by listing the studios. The north London recording venue has been Grade II-listed on the advice of English Heritage. Over the last couple of weeks there has been speculation that owner EMI was looking to sell 3 Abbey Road, but the major scotched those rumours last week.

• **Simon Cowell** has joined the move to persuade MPs and peers to hurry through the Digital Economy Bill. Cowell is one of a "supergroup" of creatives alongside Sir Terry Pratchett, Working Little co chairman Tim Bevan, Directors UK president Paul Greengrass and Kudos executive chairman Stephen Garrett to ask for more to be done to prevent illegal services providing access to free content.

• **HMV** has promoted music manager Mel Armstrong to the role of head of music, becomes head of DVD, replacing Charles Fotheringham who has left the business.

• **Live Nation** has shelved plans for its

holiday camp-based Playaway Festival and is refunding tickets for the event.

• Scotland's **T in the Park** festival has confirmed Muse, Eminem and Kasabian as headline acts for this year's sold-out July 9-11 gathering.

• PPL director of government relations **Dominic McGonigal** last week delivered an anti-piracy speech to the European Parliament. McGonigal told the Piracy and File Sharing: Challenges and Perspectives for the Digital Renaissance Conference that the Digital Economy Bill will provide support for the creative industries by tackling online piracy.

• Social discovery-based digital music store **mflow** has agreed a number of high-profile media partnerships, including deals with *Q*, *Kerrang!*, *Mojo*, *NME* and *Clash* ahead of its public launch.

• Twenty-three classical artists including Faryl Smith, Blake and Paul Potts have recorded a new version of David Foster's *The Prayer*, with proceeds going to the **Disasters Emergency Committee**, on behalf of the people of Haiti.

• **Terra Firma** has recruited former Selfridges chief executive Peter Williams as director of EMI acquisition vehicle Maltby Capital.

## Warner Classics and Jazz appoints head

**WARNER MUSIC HAS APPOINTED** former NVC Arts boss John Kelleher to the newly-created position of head of Warner Classics and Jazz.

In his new role Kelleher, who has been a consultant to Warner Music for the last nine years, will oversee the division's day-to-day operations, giving it unified leadership and new strategic direction.

Kelleher's responsibilities will include the reinvigoration of WCJ's audio and video catalogue, which includes the NVC Arts imprint he used to head, as well as Erato and Teldec. WCJ artists include Jose Carreras, Plácido Domingo, Daniel Barenboim, Nikolaus Harnoncourt, John Coltrane, Dizzy Gillespie and Ladysmith Black Mambazo.

Kelleher is also tasked with maximising physical revenue, expanding WCJ's digital partnerships and product range and building trusted artist and label destinations, similar to www.warnerclassicsandjazz.com.

Kelleher reports to Warner Music UK CFO Simon Robson, who praises his "passion, experience and commercial acumen".

"With a team that is nimble, innovative and deeply knowledgeable about these genres, an exciting future lies ahead," Robson

adds. "We are strongly placed to offer new ways for fans to discover, own and enjoy content from the label's stunning spectrum of artists."

Kelleher will have five staff under him:

Stefan Bown continues as general manager focusing on classical repertoire; Florence Halfon manages jazz and world; Matt Stoddart leads sales and marketing; Martin Ross heads digital projects and Shelagh Hughes looks after DVD releases.

In his consultancy role at Warner Music, Kelleher was involved in advising on a variety of classical and catalogue projects.

He says, "I am thrilled to be working again with Warner Classics and Jazz. I believe we have the team, the artists and the vision to succeed in these rapidly changing times."

The move follows the appointment of former Universal Classics & Jazz managing director Bill Holland as A&R consultant at Warner UK in February.



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# News

## News in brief

● **PRS for Music** is expected to make a number of its back-office staff redundant following the decision to locate its database, the International Copyright Enterprise (ICE), in Sweden. Sources have suggested up to 50 personnel could be going, but a PRS spokesman would not confirm those numbers, saying that a consultation period is now in process.

● **Lord Clement-Jones** was last week finally given answers to the written questions he posed about the DCMS' recent report on live music. The Lib Dem peer was unhappy with some of the statistics and conclusions made in *Changes in Live Music 2005-2009*, published by the Government at the end of January, and he tabled a series of written questions about methodology and sources. These included asking whether the Government had consulted the Musicians' Union on the number of professional musicians and how much The O2 and Wembley Arena had contributed to the number of tickets sold after 2007.

● Universal Music Group is to re-release **The Rolling Stones'** classic 1972 album *Exile on Main Street* with 10 previously unreleased tracks recorded in the same period. They include new tracks *Plundered My Soul*, *Dancing in the Light*, *Following the River* and *Pass the Wine*, as well as alternate versions of *Soul Survivor* and *Loving Cup*. The May 17 re-release is timed to coincide with the release of *Exile on Main Street* documentary *Stones in Exile*.

● The Goodwood Estate in West Sussex is to host a new summer festival combining music, fashion, design and retail. **Vintage at Goodwood** will run from August 13-15 and will feature the first performance by Sandie Shaw in more than 20 years, as well as the launch of Lily Allen's new fashion label *Lucy in Disguise*.

● **Jamie Cullum** is to host a Tuesday evening jazz show on BBC2, as part of changes to the station's evening schedule. From April 6 Cullum will host a "one-stop jazz shop" featuring guest interviews, live performances and news from the jazz world. Meanwhile, Desmond Carrington is moving to launch the station's weekend schedule from April 2 between 7.00 - 8.00pm.

● Music video website

**www.muzu.tv** has launched a video jukebox it compares to "Spotify for video". The jukebox allows users to create playlists, rearrange playlist video queues in real-time and get videos recommended based on artists the user likes.

● Fairport Convention co-founder and celebrated guitarist **Richard Thompson** is to take on the role of artistic director of the Southbank Centre's *Meltdown Festival*. The festival will run from June 11 - 20.

We Are Scientists to benefit from marketing arm's worldwide muscle

# Integral cracks global formula

## Distribution

By Robert Ashton

**PIAS UK'S** marketing services division Integral is going global after taking on the project to work the new album from US rock act We Are Scientists at an international level.

Integral, which was launched at the beginning of 2006 as a bolt-on marketing services division to help indie-signed acts secure promotions and licensing muscle, has been making bigger waves recently.

In the last few months it has worked for a range of artists including Dizzee Rascal, Tiesto and Placebo; the latter becoming the first pan-European deal for the marketing and distribution arm earlier this year. PIAS says that these deals demonstrate how Integral has become a viable alternative for acts who do not want to move to a major for a big marketing push.

PIAS international director Edwin Schroter explains the group



Making waves: We Are Scientists are the first act to work with Integral's international team

now wants a full international team, which will operate as a separate division based in the PIAS London headquarters and work with marketing staff at the company's offices throughout Europe and around the world. He will also tap into existing relationships with Mushroom in Australia and Hostess in Japan.

The first international project will be the We Are Scientists album

*Barbara* for the band's own Masterswan Recordings, but already there are plans for New Young Pony Club and Tiesto to plug into Integral's international service.

Schroter says there are increasing numbers of A&R and management teams now coming to him with projects that need help outside the UK. However, he adds he wants to keep the service "boutique".

Schroter says, "The calibre of artists we are working with justifies a dedicated international team. We Are Scientists are the perfect act with which to launch this new service and we will be utilising the new album to provide the band with success across many different territories."

*Barbara* will be released on June 14 but Integral will get working almost immediately in the run-up to lead single *Rules Don't Stop* April release, followed by *Jack & Ginger* on June 7.

We Are Scientists' manager Ian Jenkinson at Outlawz Management says, "The focus that we've already received from the PIAS/Integral team in all areas around the band's release will make it a great campaign for both parties."

The first artist to benefit from Integral expertise was Sweden's José González, signed to UK independent Peacfrog. His track *Heartbeats* picked up massive interest after featuring in a TV commercial for the Sony Bravia LCD television range. [robert@musicweek.com](mailto:robert@musicweek.com)

## Viewpoint Tommy D producer and member of Music Producers Guild



“Who played bass on track seven of the new Beyoncé album? Where was the Snow Patrol album recorded? Who designed the sleeve to Jay-Z's *Blueprint 3*? When was the last time you looked at the credits on an album?”

If you're like me and the 300m other owners of MP3 players, it's probably a while since you checked the credits of any album. If you own one of the 10bn songs that have been downloaded from Apple's iTunes store, there is no way of knowing the answer to any of these questions.

In fact, there is no information relating to the recording, musicians, equipment, publishing or thank-you on any downloadable MP3.

When I first started buying records (vinyl in those days), one of my favourite pastimes, while listening excitedly to my latest acquisition, was to review the packaging, marvel at the artwork and scour the credits on the inner sleeve.

The credits drew me in and gave me a more personal slant on the music. From credits, I learnt about the genius of engineers such as Bruce Swedien and Tom Dowd, producers like Nile Rodgers, Hank Shocklee and George Martin as well as countless backroom musicians and songwriters. These people sparked my imagination to set forth on a path to inspire others. It is safe to say that credits help to inspire the making and performing of all future music.

Although these same credits are there for all to see on any modern CD release, when you download a track from iTunes, it includes metadata, which provides only the artist, track name, album name, year of recording

and genre. There are no spaces for engineer, producer, studio, publisher, etc. And let us not forget sleeve design, photo credits, mastering, A&R, or even the label name... the list is endless. Metadata is just simple text.

It seems strange that, in this world of mass communication and assimilation of info, we are now in a position where we know less about the music we're listening to than ever before. There are websites, such as [www.discogs.com](http://www.discogs.com), where you can find all kinds of info, but it is all too disorganised and, more importantly, it is not connected to the listening experience. With iPhones and their ilk, there is a huge opportunity to incorporate a myriad of fascinating information.

There are other important issues with the lack of information on recordings. For many years, album credits have been a useful reference for, amongst others, PRS for Music, BMI and PPL to facilitate the payment of lost royalties. As recording royalties subside and performance royalties increase, a guarantee of who played what on an album becomes a very important

source of income for musicians, as well as the Inland Revenue.

Myself and my fellow members of the Music Producers Guild (MPG) feel this issue should at least be debated out in the open with a view to garnering the opinions of all those involved; artists, labels, producers, publishers and audience alike.

MPG member and winner of this year's MPG and Brit Award for producer of the year Paul Epworth agrees.

"While a lot of this is information is widely available via the wonder of the web, too much of it is missing and far from accurate," Epworth says. "There needs to be a resource that gives the next generation of musicians, producers and artists somewhere to go to find out who to follow."

Credit information needs to be incorporated into the listening experience and made accessible for those that wish to know it, need it and, most importantly, be inspired by it. We should be proud of the work we do and make sure our names are next to that work. If we're not, who will be?"

Our forefathers understood that, why can't we? Credit where credit is due."



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# Eric Cantona

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*Eric Cantona*

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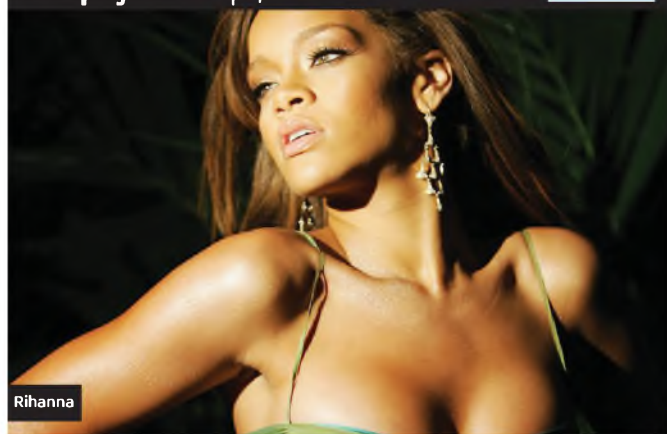
# News media

ON THE WEB

www.musicweek.com

- Robbie and GaGa among BBC guests
- Box TV playlists
- BBC Radio playlist additions

## TV Airplay chart Top 40

This Wk	Last	Artist Title Label	Plays
1	23	RIHANNA Rude Boy / Def Jam	527
2	1	JLS One Shot / Epic	501
3	2	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope	498
4	3	IYAZ Replay / Reprise	435
5	7	CHERYL COLE Parachute / Fascination	417
6	5	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / Cash Money	404
7	4	OWL CITY Fireflies / Island	380
8	6	LADY GAGA Bad Romance / Interscope	359
9	10	SUGABABES Wear My Kiss / Island	342
10	10	JASON DERULO In My Head / Beluga Heights	338
11	8	MARINA AND THE DIAMONDS Hollywood / 679	333
12	13	TINIE TEMPAH Pass Out / Parlophone	311
13	20	NAUGHTY BOY PTS WILEY FEAT. EMELI SANDE Never Be Your Woman / Relentless/Virgin	293
14	22	ELLIE GOULDING Starry Eyed / Polydor	290
15	29	LEONA LEWIS I Got You / Syco	290
16	9	ALEXANDRA BURKE Broken Heels / Syco	283
17	15	CHRIS BROWN Crawl / Jive	282
18	14	JAY-Z FEAT. MR HUDSON Young Forever / Roc Nation	273
19	16	EXAMPLE Won't Go Quietly / Data	260
20	26	YOUNG MONEY Bedrock / Island	252
21	24	GLEE CAST Don't Stop Believin' / Epic	246
22	28	MCLEAN My Name / Asylum	240
23	34	LEMAR The Way Love Goes / Epic	238
24	17	PIXIE LOTT Gravity / Mercury	236
25	NEW	ROBBIE WILLIAMS Morning Sun / Virgin	233
26	19	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Date	232
27	27	3OH!3 FEAT. KATY PERRY Starstruck / Asylum/Photo Finish	223
28	12	JEDWARD FEAT. VANILLA ICE Under Pressure (Ice Ice Baby) / Sony	220
29	32	FLORENCE & THE MACHINE You Got The Love / Island	217
30	NEW	MARIAH CAREY Angels Cry / Mercury	213
31	21	N-DUBZ FT MR HUDSON Playing With Fire / AATW/UMTV	205
32	NEW	CHIDDY BANG The Opposite Of Adults / Regal	205
33	18	PITBULL FEAT. AKON Shut It Down / J	199
34	NEW	JUSTIN BIEBER Baby / Def Jam	198
35	33	THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA & SEAN KINGSTON Feel It / Columbia	196
36	25	BLACK EYED PEAS Meet Me Halfway / Interscope	194
37	NEW	BLACK EYED PEAS Imma Be Rocking That Body / Interscope	187
38	NEW	PARAMORE The Only Exception / Fueled By Ramen	180
39	NEW	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data	170
40	35	CAIVIN HARRIS You Used To Hold Me / Columbia	167

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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## Wholesale changes at music network unveiled

# MTV relaunch focuses on the joys of six

## Television

By Ben Cardew

**MTV UK AND IRELAND IS RE-LAUNCHING** six of its channels with a new look today (Monday) while renaming and rethinking the musical policy of two of them.

The changes affect MTV2, VH1 Classic, entertainment channel MTVR, MTV Hits, MTV Base and MTV Dance.

The first three channels will become MTV Rocks, MTV Classic and MTV Shows respectively, with Rocks and Classic also changing their musical proposition.

MTV Rocks will widen its musical remit to make the channel more accessible, with specialist programming limited to evenings.

"It is a much wider channel and less shoe-gazing," explains MTV Networks UK and Ireland director, music commissioning and content Virginia Monaghan, who says that the channel will not lose its specialist credentials. "We would probably put stuff on too early before. We are working to contextualise that."

The channel will target 16- to 24-year-olds, with an extended audience to 34. Key strands include Biggest Hottest Loudest!, 10 Biggest Tracks, Gonzo Loves and new strand Noise, which will highlight recent playlist additions and upfront spot plays.

MTV Classic will offer "the very best of MTV music programming from the birth of punk in 1977", aimed at 25- to 44-year-olds.

Monaghan explains that the

channel will be "nostalgic but not for the sake of it" playing "the stuff everyone remembers for good reasons not cheese". Unlike VH1 Classic, it will not play music from before 1977, but Monaghan says it has a lot of "strong references" to VH1.



Key new strands on Classic include:

- The Very Best – countdowns and themed music blocks for genre/era/artist/theme;
- Heroes – artist-focused themed music strand, for example Heroes: Blur, Stadium Heroes;
- I Want My – themed and contextualised music blocks, for example I Want My Grunge Anthems;
- Vintage – the best of an artist's back catalogue or the best from an era/mood/theme;
- The time-specific Class Of... strand.

The three remaining channels – Hits, Base and Dance – will change their look without shifting their musical policies.

The aesthetic changes follow the redesign of the main MTV channel

last year. The refresh will bring all seven channels into line stylistically, while using signature colours, graphics and logos to maintain an individual feel.

"We wanted to make sure that each channel had its own proposition and own identity while being part of the portfolio," says Monaghan. "It gives cohesiveness to our portfolio of channels."

"[The re-design last year] was great for MTV 1 but it left the rest of the channels out of sync" adds MTV Networks UK & Ireland creative director Steve Lewis. "We used the MTV 4.0 template [from last year] and adapted it. There are a few differentiators, for example, in the colours. We found the right colours to give each channel a distinctive feel."

As such, MTV Rocks is based around the colour green, MTV Classic around orange, MTV Base around blue, MTV Hits around pink and MTV Dance around "midnight purple".

While the latter three channels will not significantly change their musical offering, they will include new musical strands. For example, Base, which plays urban music, will include a new countdown strand Big..., pop/chart channel Hits will run Future Hits, and Dance will air Big Tunes, a new playlist strand.

"MTV is a master of reinvention, like Madonna," Monaghan concludes. "It is good to keep looking at what we are doing and I think we will see success this year."

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## Media news in brief



● Muse and Kasabian shared the spoils at last week's **NME Awards**, with the former winning best British band and the latter scooping best album for West Ryder Pauper Lunatic Asylum. 4AD's The Big Pink, who duetted with Lily Allen at the event, won best track for their single Dominos, while Paramore won best international band. The Specials (pictured) received the outstanding contribution to music award from

Damon Albarn; Bombay Bicycle Club were crowned best new band and Jamie T won best solo artist. Paul Weller, who was named Godlike genius, closed the night with a set that included hits from The Jam and his solo work.

● **BBC Worldwide Music** has secured exclusive television and radio distribution rights for this year's Glastonbury Festival. BBCW Audio & Music has held the radio rights to broadcast the festival since 1985 and licensed performances to 40 territories worldwide but 2010 will be the first time that the company has also held the event's TV rights. BBC Worldwide Music head of content development, Jon Mansfield says he hopes to take Glastonbury to its

largest audience to date. "Glastonbury 2010, with headliners including U2, Muse and Jack Johnson, promises an exceptional year," he adds.

● **1Xtra** has announced DJ Target as the new host of its 100% Homegrown Sunday night show dedicated to UK black music. He takes over from Ras Kwame this Sunday (March 7). Kwame will continue to present his Sunday morning show, which is simulcast on Radio 1 and 1Xtra, from 5am – 7am.

● **Akon** has left his show on Capital 95.8 after just one appearance. The R&B star hosted what was meant to be his first show for the station on Saturday, February 13. However, Capital owner Global Radio says he has now been forced to withdraw due to other commitments.



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

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

## Airplay analysis Alan Jones

# Keys unlocks the airplay 50



After lighting up the radio airplay chart for four weeks, Owl City's Fireflies is knocked off the top by Alicia Keys' Empire State Of Mind (Part II). Keys' track racked up an exceptional total of 3,115 plays from 115 supporters last week to amass an audience of 61.38m. Its biggest supporters were Leicester Sound (55 plays), RAM FM (54) and 95.8 Capital FM (51), while 14 plays from Radio 1 and seven from Radio 2 provided 29.19% of its audience. Her coronation comes 16 weeks after the original Empire State Of Mind – on which she collaborated with Jay-Z – peaked at number five on the radio airplay chart. Her last solo single Doesn't Mean Nothing had a more modest number 19 peak 11 weeks ago.

Pixie Lott topped the airplay chart with her first three singles, so it is no surprise to find that her fourth single Gravity is the hottest song around. It explodes 57-7 this week, securing an audience of 39.11m from 637 plays shared around 79 supporters. It is massively indebted to Radio 1 (18 plays) and Radio 2 (11 plays) which, between them, provide a massive 69.60% of its audience. In pure play terms, its biggest supporters are Juice

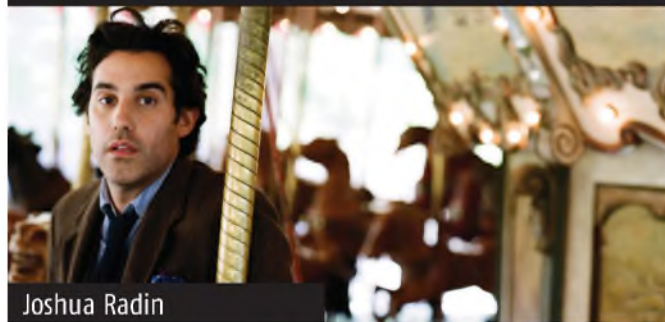
FM (27 plays), The Hits Radio (25) and KISS 105-108 (22). Of 33 stations where the track was aired for the first time last week, its biggest supporter was 95.8 Capital FM, where it was played 20 times.

While the 26.40m extra listeners that Gravity added was the highest of any song on the chart, the honour of most plays added went to Cheryl Cole's Parachute, which rises 81-23. Aired just 446 times in the previous frame, Parachute was played 1,031 times last week and increased its audience to 23.78m. Not surprisingly, the extra airplay also triggered a big increase in sales of the track, which surges 19-11 on the OCC chart. As far as radio is concerned, it was most played by The Hits Radio (44 spins), 96.2 The Revolution (34) and 107.6 Juice FM (27). It received fairly modest support from Radio 1 (10 plays) and Radio 2 (three).

Rihanna's Rude Boy rockets 23-1 on the TV airplay chart, ending JLS's five-week reign with One Shot. Rude Boy more than doubled support week-on-week from 246 plays to 527, with top tallies of 69 plays from both Starz and MTV Hits, and 51 from Viva.

**Alan Jones**

## Campaign focus



Joshua Radin

Warner label 14th Floor is targeting specialist retail with an early launch campaign for the second album from US singer-songwriter Joshua Radin.

Radin's debut album was released through Columbia in the US, while the new set Simple Times was released by Mom & Pop, an independent label set up by Q Prime Management. It has sold more than 250,000 units so far, driven by song placements on shows such as American Idol, 90210, Scrubs and Grey's Anatomy. In total, his music has been placed 75 times in US TV shows and the New York native has also enjoyed support from Ellen

DeGeneres, who invited him to perform at her wedding to Portia De Rossi.

In the UK, lead single I'd Rather Be With You will lead the campaign, with Simple Times to follow on April 12.

14th Floor's campaign will include bespoke content page on HMV's website on March 15 sporting live and behind-the-scenes footage and offering fans the opportunity to pre-order tickets to his upcoming shows. A similar feature will be hosted on the We7 site.

Radin will tour the UK this April, following his string of sold-out European dates last year.

## UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-
1	2	9	5	ALICIA KEYS Empire State Of Mind Part II J	3115	4.39	61.38	-0.66
2	3	7	10	JLS One Shot Epic	2687	1.47	58.41	4.56
3	1	8	8	OWL CITY Fireflies Island	2496	-2.23	55.46	-28.5
4	4	5	6	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	1665	14.12	39.46	-3.66
5	NEW 1	35		PIXIE LOTT Gravity Mercury	637	0	39.11	0
6	6	19	20	LADY GAGA Bad Romance Interscope	2309	-10.36	37.21	-0.56
7	27	5	7	SUGABABES Wear My Kiss Island	1193	37.13	33.96	62.18
8	14	5	14	LEONA LEWIS I Got You Sycc	1508	12.79	33.78	28.73
9	18	2		ROBBIE WILLIAMS Morning Sun Virgin	1096	107.58	32.9	42.12
10	35	3	3	RIHANNA Rude Boy Def Jam	1079	58.68	30.58	63.01
11	5	2		HELPING HAITI Everybody Hurts Sycc	1803	-8.62	29.95	-22.23
12	24	5	4	ELLIE GOULDING Starry Eyed Polyccr	723	2.84	29.6	37.16
13	9	11	24	IYAZ Replay Reprise	1473	4.78	29.44	-2.71
14	15	6	15	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember Cash Money	893	13.76	29.04	11.44
15	21	3	26	KESHA FEAT. 3OH3 Blah Blah Blah RCA	841	4.47	28.82	27.52
16	8	20	46	BLACK EYED PEAS Meet Me Halfway Interscope	2081	-5.24	28.13	-9.65
17	11	17	49	PIXIE LOTT Cry Me Out Mercury	1934	-1.58	27.44	-7.52
18	43	4	1	JASON DERULO In My Head Eeluge Heights	880	36.01	26.71	67.55
19	19	3		MARY J BLIGE I Am Geffen	699	8.56	25.82	11.73
20	NEW 1			TINIE TEMPAH Pass Out Parlophone	209	0	24.76	0
21	RE			LEMAR The Way Love Goes Epic	1477	0	24.3	0
22	20	18	31	KESHA Tik Tok RCA	1270	-5.25	23.92	4.32
23	NEW 1	11		CHERYL COLE Parachute Fascination	1031	0	23.78	0
24	NEW 1			PALOMA FAITH Upside Down Epic	136	0	23.54	0
25	12	9	32	ALEXANDRA BURKE Broken Heels Sycc	1854	-11.55	23.02	-14.5
26	13	14	21	FLORENCE & THE MACHINE You Got The Love Island	1253	-8.87	22.57	-14.85
27	10	9	16	3OH3 FEAT. KATY PERRY Starstrukk Asylum/Photo Finish	1063	1.72	22.35	-25.25
28	28	4	37	LADY GAGA FEAT. BEYONCE Telephone Interscope	511	13.05	21.35	6.15
29	16	16	63	ROBBIE WILLIAMS You Know Me Virgin	1660	-11.18	21.32	-18.09
30	39	3	38	MUSE Resistance Hellom3/Warner Eics	227	-1.73	21.04	17.28
31	17	25	40	CHERYL COLE Fight For This Love Fascination	1443	-11.74	20.97	-18.65
32	23	22	56	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Sycc	1523	-1.17	20.85	-3.61
33	29	5		AMY MACDONALD Don't Tell Me That It's Over Vertigo	354	11.67	19.9	-1.14
34	26	6	13	MARINA AND THE DIAMONDS Hollywood 675	454	8.35	19.56	-6.63
35	25	5		MIKA Blame It On The Girls Casablanca/Island	385	-10.26	19.32	-8.13
36	49	2	94	MICHAEL BUBLE Cry Me A River 43/Reprise	276	85.23	19.27	27.55
37	40	33	41	BLACK EYED PEAS I Gotta Feeling Interscope	1287	0.16	19.04	7.75
38	22	22	17	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc Nation	603	-9.34	18.92	-12.57
39	41	25	57	MICHAEL BUBLE Haven't Met You Yet 43/Reprise	1139	-4.04	18.86	7.83
40	45	5	51	MUMFORD & SONS The Cave Island	208	21.64	18.56	17.32
41	34	2		GRAMOPHONEDZIE Why Don't You Festival/Virgin	75	11.94	18	-4.41
42	NEW 1			GOLDFRAPP Rocket Mute	366	0	17.88	0
43	38	27		WHITNEY HOUSTON Million Dollar Bill Arista	1100	-5.25	17.75	-4.21
44	50	2	100	RAUL MALO Moonlight Kiss Fantasy	155	14.81	17.63	21.84
45	32	13	34	THE SATURDAYS Ego Fascination/Geffen	1076	-1.1	17.42	-11.75
46	47	36	95	KINGS OF LEON Use Somebody Hand Me Down	1150	9.11	16.75	8.16
47	31	18	50	RIHANNA Russian Roulette Def Jam	1304	-3.34	16.78	-16.62
48	36	17	62	JASON DERULO Whatcha Say Eeluge Heights	819	-4.95	16.4	-12.55
49	NEW 1			NAUGHTY BOY PTS WILEY FEAT. EMELI SANDE Never Be Your Woman Relevance/Virgin	332	0	16.32	0
50	NEW 1			GABRIELLA CIMI Woman On A Mission Island	REC	0	16.2	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102 & With FM, 103 & The Beach, 105 & Real Radio, 106 & Edge FM, 107 & Juice FM, 107.6, 108 & Juice FM, 109 & Juice FM, 110 & Juice FM, 111 & Juice FM, 112 & Juice FM, 113 & Juice FM, 114 & Juice FM, 115 & Juice FM, 116 & Juice FM, 117 & Juice FM, 118 & Juice FM, 119 & Juice FM, 120 & Juice FM, 121 & Juice FM, 122 & Juice FM, 123 & Juice FM, 124 & Juice FM, 125 & Juice FM, 126 & Juice FM, 127 & Juice FM, 128 & Juice FM, 129 & Juice FM, 130 & Juice FM, 131 & Juice FM, 132 & Juice FM, 133 & Juice FM, 134 & Juice FM, 135 & Juice FM, 136 & Juice FM, 137 & Juice FM, 138 & Juice FM, 139 & Juice FM, 140 & Juice FM, 141 & Juice FM, 142 & Juice FM, 143 & Juice FM, 144 & Juice FM, 145 & Juice FM, 146 & Juice FM, 147 & Juice FM, 148 & Juice FM, 149 & Juice FM, 150 & Juice FM, 151 & Juice FM, 152 & Juice FM, 153 & Juice FM, 154 & Juice FM, 155 & Juice FM, 156 & Juice FM, 157 & Juice 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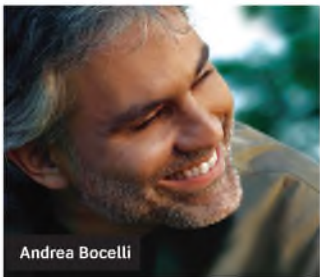


# News live

## ON THE WEB

- Live music Lord gets answers
- HMV's Next Big Thing to return
- Luminaire to host Irish showcase
- Seatwave voices Live Nation merger concerns

www.musicweek.com



Andrea Bocelli



Kings Of Leon

## Genre-specific event trends revealed in live study

# Wittdo survey reveals music's key days to play

### Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
£681,425	ANDREA BOCELLI Liverpool Echo Arena	9,472	Kilimanjaro Live
£639,345	ANDREA BOCELLI SECC, Glasgow	8,675	Kilimanjaro Live
£356,738	MUSE SECC, Glasgow	10,130	DF Concerts
£265,100	KASABIAN Metro Radio Arena, Newcastle	10,604	Live Nation
£246,750	KASABIAN SECC, Glasgow	10,130	DF Concerts
£196,665	FLEETWOOD MAC Wembley Arena, London	11,238	Live Nation
£185,000	KASABIAN Aberdeen AECC	7,500	DF Concerts
£91,000	THE SPECIALS Corn Exchange, Edinburgh	2,800	DF Concerts
£90,243	BIFFY CLYRO O2 Academy Brixton	4,878	Nation
£85,960	WILL YOUNG Clyde Auditorium, Glasgow	2,456	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 6 - 12, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

### Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	LADY GAGA	11
2	2	JLS	28
3	NEW	KINGS OF LEON	1
4	4	ALICIA KEYS	5
5	5	ROD STEWART	15
6	3	X FACTOR FINALISTS	26
7	6	WESTLIFE	18
8	10	FLORENCE + THE MACHINE	18
9	8	RIHANNA	9
10	9	STEREOPHONICS	10
11	NEW	THE CHEMICAL BROTHERS	4
12	11	LEONA LEWIS	12
13	7	BLACK EYED PEAS	9
14	NEW	LILY ALLEN & DIZZEE RASCAL	4
15	17	BON JOVI	8
16	16	MUSE	6
17	20	PETER GABRIEL	2
18	NEW	JAY-Z	3
19	NEW	WHITNEY HOUSTON	6
20	NEW	MIKA	9

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)

### Hitwise Primary ticketing chart

pos	prev	artist
1	1	JLS
2	NEW	KINGS OF LEON
3	2	LADY GAGA
4	5	FLORENCE + THE MACHINE
5	10	X FACTOR TOUR
6	NEW	EVOLUTION FESTIVAL
7	20	RAGE AGAINST THE MACHINE
8	6	BLACK EYED PEAS
9	NEW	ROBBIE WILLIAMS
10	7	MICHAEL BUBLE
11	8	LATTITUDE FESTIVAL
12	3	GEORGE BENSON
13	NEW	ALICIA KEYS
14	4	ROD STEWART
15	18	PETER ANDRE
16	NEW	JAY-Z
17	19	DOWNLOAD FESTIVAL
18	NEW	BILLY OCEAN
19	14	GLASTONBURY FESTIVAL
20	9	PAOLO NUTINI

Experian Hitwise

### Research

By Gordon Masson

**JAZZ IS BEST HEARD** on a Friday night, folk has a better audience on a Sunday and classical music fans turn out in numbers on a Tuesday. That is according to preliminary research from a new report which pinpoints the best days to stage music events and at what prices to pitch them.

The Live Music Study, published by tourism and leisure analyst Wittdo, is the first analysis of customer and ticketing data gathered from across the music industry, including statistics from venues, promoters and ticketing agencies.

Former manager of the Bourne-mouth International Centre Chris Jenkins established Wittdo after finding "a lack of access to business intelligence in our industry".

Jenkins says the study is aimed at driving more people out to gigs by providing better information to promoters and venues. He adds: "Although ticketing companies and promoters might have their own databases, music fans do not buy their tickets from one source. If we can get the industry to work together we can track customer behaviour and use that information to drive more people to go to more events."

WeGotTickets is the first ticketing company to supply data for the survey. It has data from more than 4,000 venues and promoters and has kick-started insights into customer behaviour and demand trends, allowing promoters and venues to identify ways to make more effective use of data.



The study's initial findings show:

- 37% of customers travelled 10 miles or fewer to concerts;
- people were prepared to travel further for concerts on a Saturday but less likely to travel for shows on a Thursday;
- jazz customers did not seem so keen to travel with more than 40% of ticket sales from customers within five miles of the venue;
- the more expensive the ticket, the further customers were prepared to travel;
- 37% of tickets were purchased within one week of a show taking place, rising to 64% with tickets for jazz events.

The most popular night for concerts was Saturday, accounting for 27% of all tickets sold. For jazz and folk, the most popular night was Friday. Sunday was good for folk, Thursday good for jazz and Tuesday for classical concerts.

WeGotTickets business development director Dave Newton is hoping that other music groups will contribute data as the benefits to the live

music business could be substantial. "When you consider how other industries rely heavily on customer data, it's incredible that the live music industry has never undertaken a study of this kind before," he says. "The Live Music Study is a long-overdue step in providing venues and promoters with the kind of information they need to improve their businesses."

"We've pooled lots of independent data that is not commercially sensitive so that we can examine trends across thousands of venues and tens of thousands of shows."

He adds that by analysing the data promoters and venues might discover that Wednesday nights are bad when it comes to comedy, but a great night for jazz. "That can help when it comes to functions such as marketing and promotion, but it can also inform a venue's booking policy as well," Newton explains.

The main findings of the study will be published in April with plans for the Live Music Study to be published twice a year. Subscriptions start from £100 for small operations. [gordon@musicweek.com](mailto:gordon@musicweek.com)

## AIF programme creates global network of twin festivals

**THE ASSOCIATION OF INDEPENDENT FESTIVALS** has launched a twinning programme to help attract interest in UK events with like-minded festivals around the world.

Seven weekenders have already signed up to the marketing and promotion initiative AIF Twin Festivals: A Cultural Exchange, including Bestival, Glade and Summer Sundae, which have all twinned with similar festivals in Germany, the US and Norway ahead of this year's season.

The initiative is the brainchild of AIF co-founder Rob Challice, who had the idea to twin similar

festivals while driving his car. "I saw one of those signs twinning a town with somewhere on the continent and it just struck me it could work for festivals, too, because lots of indie festival organisers take inspiration from other events," he explains.

Challice aired the concept with fellow AIF members and the response was so positive that events in other countries were soon keen to get involved.

He says he and his colleagues will en-

sure that UK festivals twin with events that have a similar ethos.

As part of the scheme participating festivals will promote their twin festival locally, be encouraged to take part in artist exchanges and talent discussions to help co-ordinate bookings of international artists and stimulate conversations with local music authorities for investment.

Festivals will be obliged to include links on their website to their twin's site and mention their twinned event on flyers and in PR

campaigns to local media. Additionally, once their own event has sold out, participants have agreed to help market their international twin through their media channels.

Challice adds: "I work on Summer Sundae, which is a city-based event and it means a hell of a lot to the people of Leicester and the East Midlands. We've twinned with Bergenfest in Norway, which is very important to the people in and around Bergen."

Bergenfest director Frank Nes agrees and hopes to strengthen ties by sharing acts and promoting his new sister festival to Norwegian

music lovers. "We share the same core values, such as a strong emphasis on artistic quality and open-mindedness towards genres," he adds. "I hope we can strengthen the ties in the years to come, including being able to open Norwegian festivalgoers' eyes to Summer Sundae."

Other early adopters to the scheme include Bestival with Melt (Germany); Big Session with Tønder (Denmark); Field Day with Øya (Norway); Glade with Symbiosis Gathering (US); Standon Calling with Calvi On The Rocks (Corsica); and Eden Sessions with Airwaves (Iceland).





# News publishing

## Seven-figure deal ties Oldfield to Stage Three

### Catalogue

By Chas de Whalley

**STAGE THREE MUSIC HAS EXPANDED ITS ROSTER** of wholly- or partially-owned blue-chip catalogues by artists such as ZZ Top and Gerry Rafferty by acquiring a 50% stake in the songs of Mike Oldfield's entire recorded output.

Under the terms of the agreement, which is effective from January 1 2010, Stage Three also assumes complete administrative control of Oldfield-penned titles on some two dozen albums. These range from the epochal Tubular Bells, which launched the Virgin label with a groundbreaking international hit in 1973, to the more recent Light + Shade collection released in 2005. Also included are scores to Hollywood blockbusters such as The Exorcist and The Killing Fields, as well as hit singles including

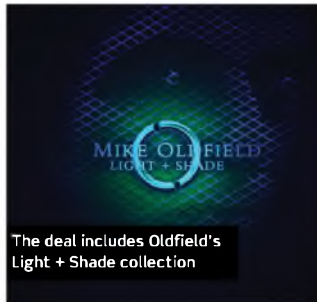


Open-minded: Mike Oldfield is constantly reworking his catalogue

In Dulce Jubilo, Moonlight Shadow and Family Man, which was a UK Top 20 hit for Daryl Hall and John Oates in 1983.

The seven-figure plus deal, which was debt-financed by the Bank of Ireland's London-based media team, reunites the composer with Stage Three Music founder and CEO Steve Lewis.

Lewis not only acted as Oldfield's publisher at Virgin Music (now EMI) between 1983 and 1992, but also visited The Manor Studios on many



The deal includes Oldfield's Light + Shade collection

occasions as a junior A&R man for Richard Branson's fledgling label while Tubular Bells, which spent 279 weeks on the UK charts and sold an initial 16m copies worldwide, was being recorded.

"Mike holds a special place in the affections of millions of music lovers, including myself, so I am delighted to represent this incredible body of work which puts him alongside the truly great and important figures in rock history," says Lewis

"Mike holds a special place in the affections of millions of music lovers... This puts him alongside the truly great figures in rock..."

**STEVE LEWIS, STAGE THREE**

He reports that discussions with Oldfield, who resides in the Bahamas, began tentatively in 2008 in light of an imminent final expiry of all his existing publishing agreements with EMI, dating over 30 years.

"Mike and I go back a long way. We are the same age; in fact we were born within a few days of each other, so we see eye-to-eye on most things," says Lewis. "He's also a smart guy who has been round the block a few times and has renegotiated and renewed his publishing deals so

often that he has an unusually intimate understanding of the way his catalogue performs.

"Consequently, the challenge for both of us was to make sure that what we were able to agree during telephone conversations was what should be accurately reflected in the wording of the contract."

Although the new Stage Three deal does not currently include any future recordings, Lewis is confident that Oldfield's plans to reinvigorate his back catalogue will lead to exciting developments, especially in the sync sector.

"Mike is now very open-minded and recognises how pop culture has changed," he says. "So he's not at all precious about how his music could be used and has some great ideas about how some tracks might be subtly and artistically reworked and represented to create valuable new licensing opportunities."

[c.dewhalley@btopenworld.com](mailto:c.dewhalley@btopenworld.com)

## Be prepared for Noah's scouting songs

**FIVE SONGS BY UNIVERSAL MUSIC PUBLISHING'S** acclaimed folk band Noah And The Whale feature in the soundtrack of the much-anticipated film The Scouting Book For Boys.

The British-made movie, which was shot on location in East Anglia and goes on general release on March 19, has been scripted by Skins and Shameless writer Jack Thorne, directed by Bafta award-winner Tom Harper and is the latest from Slumdog Millionaire co-producer Celador Films.

Five Years Time, the lead track from Noah And The Whale's debut Vertigo album Peaceful, The World Lays Me Down and a number seven UK hit in 2008, plays over the opening titles of this touching teen drama which was premiered at the 53rd BFI London Film Festival at the end of last year. Four others from the same album are heard during the course of the film.

"This is a great opportunity for Noah And The Whale and also for the band's singer and songwriter Charlie Fink who has always been very keen to pursue film scoring," says Becca Gattrell, senior creative services manager, film, TV and media at Universal Music Publishing UK. "It's also a testament to what teamwork can do."

Gattrell reports that Universal Publishing films and games creative manager Ross Pelling was introduced to director Tom Harper in June 2008 while the film was still at script stage and was given the chance to play him what was



All going swimmingly: the relationship between film director Tom Harper and Noah And The Whale was cultivated by Universal Music Publishing



Noah's art: Fink gets behind the camera

then the new Noah And The Whale album.

"Tom was very impressed and so after taking him to see the band

a couple of months later we worked hard to maintain the relationship with him throughout the shoot so that the band and their music became part of the vision he and music supervisor Ian Neil had of what the final film should be like," says Gattrell.

Although there was some discussion about Fink writing original music for the film, Harper opted for the songs which he considered such a perfect fit that "I would have been heart-broken if the band didn't like the rough cut, but thankfully they loved it".

According to Gattrell, "It's hard enough to get music by well-established artists into a film, let alone every title on the soundtrack provided by a new act like Noah And The Whale. Plus the director says he wants to work with them again. It's such a result for everybody."

## Nutini nails Cadbury sync

**WARNER MUSIC AND WARNER / CHAPPELL'S DECISION** to

merge their synchronisation operations under one roof has paid immediate dividends in the shape of a new TV campaign mounted by Cadbury's Dairy Milk and starring Atlantic-signed album chart-topper Paolo Nutini.

Supporting Fairtrade Fortnight, the new ad not only follows on from the chocolate brand's eye-catching Ghana-based Zingolo commercial (pictured) aired early last year but offers viewers the chance either to download a free Big Swap Songs album on the Cadbury-owned Glass And A Half label or pick up one of the limited-issue CDs which have been distributed to selected newsagents and confectioners across the country.

"We thought it would help promote the Fairtrade message further by using Cadbury's traditional retail channels to deliver a piece of physical music product to that audience for whom an online offer was inapplicable," says Alex Lavery, founder and creative director of Pitch and Sync, the specialist music agency which helped Cadbury and its advertising agency Fallon to devise the Glass and A Half concept and use the music space to authenticate Dairy Milk's ethical-sourcing credentials.

Six of the eight tracks on the album are Warner/Chappell

copyrights such as Sound Of

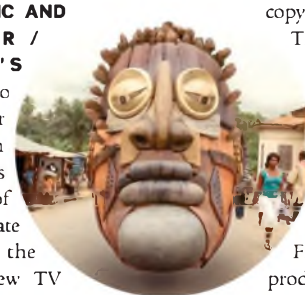
The Underground (Girls Aloud), You Spin Me Round (Dead Or Alive) and One Day Like This (Elbow) - the others being mixes of the EMI-controlled Zingolo which was co-written by Florence + The Machine

producer Paul Epworth and West African rap star Tinny. All were specially recorded for Glass And A Half at Mastermix Studios in Accra by top local session players under the name of The Big Ghana Band while Nutini also contributed a new vocal to their Afrobeat-styled version of his single Pencil Full of Lead.

"This campaign is an indication of where the sync market is going," says Jim Reid, Warner Music Group Europe synchronisation senior vice president, who supervised the deal. "It's not simply about licensing a piece of music for an ad any more."

"Pitch and Sync came to us because of our new structure, which allows us to sort out publishing and record rights and deliver a major artist for a high-profile screen campaign all from one point," he adds.

According to Pitch and Sync's Lavery, the Big Swap Songs campaign is the first consumer communication to come from Cadbury since it was acquired by US food giant Kraft last month. Its success at boosting product awareness and sales as well as driving downloads will determine whether the innovative Glass And A Half experiment will survive the takeover





# News digital

ON THE WEB

www.musicweek.com

- A review of **Code Organ**, which can turn any website into music
- **Shuffle** app review
- **TurnTubelist** - DJ mixing on YouTube
- **Muse's** official iPhone app road tested

## Digital news in brief

- Apple's **iTunes** has now sold more than 10bn music downloads since it launched in 2003. The 10 billionth track downloaded was Johnny Cash's *Guess Things Happen That Way*.
- **Napster's** catalogue has increased to 10m songs. There are now 790,000 artists and 980,000 albums on the service.
- Streaming service **We7's** iPhone app has been approved and it will open its Premium Plus Music ad-free and mobile service, costing £9.99 a month today (Monday). Android and BlackBerry apps are to follow soon.
- NPD Group says there were 34.6m **music downloaders** in the US in 2009, a drop from 35.2m in 2008. The average annual spend per user increased from \$33 (£21.51) to \$50 (£32.60) in the same period.
- **Vevo** CEO Rio Carraeff has revealed that the premium music video site is delivering 30m streams a day.
- Music is the most popular category on **YouTube**, accounting for 20.7% of all video views according to research company Sysomos.
- Ad-funded music service **Guvera**, which debuted in Australia at the end of 2009 in beta, will launch in the US on March 30. It will initially set a cap in the US of 100,000 users.
- **Spotify** has added full-length music video to its offering in the shape of a Jimi Hendrix performance of blues track *Bleeding Heart*. It is part of the promotion for a new Hendrix album on Sony Music.
- After being declared bankrupt in the Dutch courts, fan-funded music service **SellaBand** has re-emerged under new German ownership.
- Digital unit sales last year in **Japan** dropped 2% to 468m units, while revenue were flat at ¥91bn (£668m) according to the Recording Industry Association of Japan.
- US satellite broadcaster **Sirius XM** has reported net income of \$14m (£9.2m) for Q4 2009. This was based on revenues of \$684m (£448m) which were up 6% from the same period 2008.

## New services

- **Muzu.TV Jukebox**, the Dublin-based online music video company, has expanded its offering to include a new music video feature that focuses on discovery and recommendation. It also allows the creation and editing of playlists.
- **TurnTubelist** takes the principles of DJ mixing and transfers them to YouTube. Users can mix and cross-fade between two different videos and then share their creations.

## Apps round-up

- **Muse** (iPhone - £1.79) is the band's official app and contains several hours of video content, a free embedded track, geolocation tools and lots of social features including photo sharing.

Mobile music app developer says network carriers should leave apps well alone

# Phone operators warned off apps move

## Apps

By Eamonn Forde

**THE CEO OF APP DEVELOPMENT COMPANY** Mobile Roadie claims that mobile operators' attempts to level the playing field for mobile app development are doomed to fail.

The recent Mobile World Congress event in Barcelona saw the launch of the Wholesale Application Community (WAC), which is intended to create equal opportunities for developers building and selling apps "irrespective of device or technology".

Developers currently have to retool apps for different mobile platforms and WAC intends to address this by establishing an open platform that delivers apps to all mobile phone users.

However, Mobile Roadie CEO Michael Schneider says the move amounts to a significant misreading of the market.

He explains, "I'm not impressed by [the establishment of WAC]. I think that the operators feel left out and are trying to play catch up. There is no need to have a Verizon, DoCoMo or Vodafone store for apps. It's not good for the consumer. They



just want a single place to find what they are looking for."

He concedes that operators do play a critical role in allowing apps to connect to the internet, but Schneider feels this is where their involvement with the field should end.

"Carriers can do interesting things like pre-load apps onto phones," he says, "but ultimately this is a market that will be dominated by the iPhone, followed by Google Android and then Ovi Store and BlackBerry App World. I don't think this is going to be carrier-driven."

His comments come as Mobile Roadie signs up acts including Madonna and Dolly Parton and expands its app-build offering to the

Google Android mobile platform.

Last year, Mobile Roadie launched an app creation and management tool for musicians, authors, sports personalities and brands to allow them to create their own apps with a minimum of fuss. Its new offering allows the management of content and updates for iPhone and Android apps simultaneously.

"We launched a year ago as a quick and easy way for any artist to create their own iPhone app," explains Schneider. "We built a content management system that allows them to upload and change content any time they want themselves."

Signing up to the service involves a \$499 (£320) set-up fee and an ongoing management fee, starting at \$29 (£18.63) a month. It also covers apps for sites such as YouTube and Facebook.

"With our move on to Android, our customers just have to put their content in once and it goes to both Android and iPhone," he explains. "Yes, the iPhone is important and it currently dominates but musicians don't want to alienate fans who can't afford an iPhone. It's important to be on every mobile platform if possible. Our goal is to democratise this

and make it affordable to be on every platform."

Mobile Roadie offers clients what it refers to as a "highly-customisable template" for apps. Around 80% of its clients manage all their content without any involvement from Mobile Roadie. The monthly fee, however, covers hosting of content as well as any updates being made available in seven different languages.

Existing clients are able to transfer the content in their iPhone apps automatically to the new Android app offering. They will, however, be charged a separate fee for this as it involves porting content across to a new mobile platform.

While most Mobile Roadie clients manage their own apps, the company does offer advice on what they should and should not do with their apps and the types of content they add to them.

"Even though we make money when we sell apps, we really want our customers to be focused on the content in the app," Schneider concludes. "You get out of an app what you put in and exclusive content is key. Having an app just to say you have an app is not something that we encourage."

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# WiMP aims to rock Spotify's boat in Scandinavian challenge

**MUSIC WEEK HAS BEEN GIVEN ACCESS** to new digital music service WiMP, a collaboration between Norwegian telco Telenor, technology company Aspiro and music retail chain Platekompaniet

Digital music in Scandinavia in the past 18 months has been dominated by two names, both Swedish, from the two extremes of the legal spectrum: Spotify and The Pirate Bay.

The new WiMP streaming and download service is hoping to place Norway more centrally and show the benefits of partnerships between telcos, traditional retailers and digital content companies.

Aspiro Music, a division of Norwegian mobile content company Aspiro, developed WiMP last summer. It opened in private beta then and has just launched publicly.

Norwegian retail chain Platekompaniet is a partner, while telco Telenor is involved in promoting the service to Norwegian consumers. The technology behind WiMP arose from a branded white-label solution created by Aspiro that it plans to offer in other Scandinavian markets soon.

Aspiro Music CEO Per Einar Dybvik says, "Telenor is not a partner in that it does not have any investment in or ownership of the service. It provides the technical



infrastructure and the payment solutions which are integrated to your mobile or broadband bill."

The service is open to anyone in Norway, rather than limited to Telenor customers.

It costs 99 kroner (£10.85) a month for unlimited ad-free streaming from a catalogue of 6.5m songs from all four major labels and hundreds of independents. It also has, as with Spotify and now We7, a mobile element where subscribers can cache music on their handsets. An app for Android is already available and one for the iPhone has been submitted for approval to Apple's App Store.

The service has, at launch, secured acts that are not available on other streaming services, including Spotify in Norway. "We are getting content from the majors that is not available on Spotify," says Einar Dybvik. "For example, on the ad-funded version of Spotify here, users cannot play Pink Floyd tracks. We have just received confirmation from EMI UK that we can carry all the Pink Floyd albums."

WiMP also carries acts including Bob Dylan, the complete Smiths catalogue and Oasis - all of which are currently

proactive enough in blocking its ISP customers from The Pirate Bay," explains Einar Dybvik. "The labels brought Telenor to court but they lost the case. What this case did, however, was to help the labels get the attention of the Norwegian government about the issue of online piracy."

The WiMP service itself is a very clean and elegant offering. It is client-based but, when downloaded, all content appears in a small window with search options across the top, the player along the bottom and categories and recommendations on either side.

It has a strong focus on local repertoire and contains a feature tab for Norwegian artists.

It has a series of shortcuts to new releases, playlists and recommendations. Users can also create and share their own playlists.

The interface and design are both very slick, while the audio quality is high. The overall experience places it on an even footing with Spotify, the service it will be most compared with, primarily because of its geographical location.



# News diary

## Back to the UK with a Bang

### UNEARTHED

**CHIDDY BANG'S EXCURSIONS** into the UK market continue tonight (Monday), when the Philadelphians play with Tinie Tempah at 229 in London after last week supporting Hockey.

The duo were signed to EMI's Parlophone label at the tail end of 2009 by A&R manager Ollie Slaney. They are off to a healthy start in the UK, with the lead single Opposite Of Adults winning immediate Radio 1.

Online the campaign has also been picking up momentum with the song soaring to number one on the Hype Machine chart and three on the Shazam rundown, while it has enjoyed nearly 300,000 plays on the group's own MySpace site since it was uploaded.

Chiddy Bang is the musical guise for 19-year-old MC Chiddy and DJ/producer Xaphoon Jones, who formed during their first year of college and whose musical career gathered momentum online via The Swelly Express mixtape.

In the UK, Parlophone began working the project in January. Marketing manager Damaris



Taylor says early efforts have been focused on joining the dots between the organic, word-of-mouth momentum the group have enjoyed to date and the frontline activity at radio and TV.

"This has all moved very quickly since January and it feels like it is in

a very good place now, so we're mapping out the rest of the year," he says. "Our intention is to have the album out by summer."

Parlophone has been using the group's recent tour dates supporting Hockey to build their mailing list and at the same time is target-

ing club and student areas via Renegade Promotions.

The as-yet-untitled album will be preceded by the release of second single Truth on May 17. The track will be serviced to radio in early March.

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

### Cast list

**Press:**  
Janet Choudry  
Parlophone  
**Marketing**  
Damaris Taylor  
Parlophone  
**A&R**  
Ollie Slaney,  
Parlophone  
**Radio**  
Tina Skinner  
Parlophone  
**TV**  
Kate Hiscox  
Parlophone  
**Online**  
Stuart  
Kirkham/David  
Lennon,  
Parlophone  
**Management**  
Anthony Martini

### ON THE WEB THIS WEEK

#### MMF CALLS FOR CUT IN LEAD TIMES TO COMBAT PIRACY

**David Looi-Parish:** "Sitting on both sides of the fence here, from a music manager and label perspective, I do feel that the MMF have got it wrong this time. Radio and TV advanced plugging fills huge need in the industry to generate the buzz required to achieve a high level of sales and having a very short (or no) lead time between release to media and the street embargo date would, in my opinion, reduce consumption."

#### NO ABBEY ROAD SALE, EMI SAYS

**Lisa:** "Abbey has helped produced a unique English sound that has been recognised around the world and had an effect on popular culture so I think it has some resonance in being preserved to show inspiration to future artists."

#### HODGE LISTS ABBEY ROAD

**Mitzi Cater:** "I want to thank you for your consideration of this landmark as being of great value to many. I am very thankful that I wrote my letter to the National Trust and now it is being considered to be one of the most historical buildings for musical history."

### Dooley's Diary



MacGowan hits the dirty old town... but forgets to put his teeth in

**CARDIGANS, CONVERSE AND STICKY-HAIR PRODUCTS** were to the fore at the NME Awards last week. Paul Weller may have got the middle-aged men in the crowd all in a froth with his hits-laden set, but for our money the best appearance of the night went to **Shane MacGowan**, who somehow managed to introduce his new charity single for Haiti without actually using any discernible words. The night also saw the usual **display of duets** - Lily Allen joined The Big Pink for a medley of Dominos/You're So Vain, while Marina and the Diamonds and Biffy Clyro duetted on a not-entirely overhauled version of the band's Many Of Horror. Meanwhile, presenter Jarvis Cocker showed what a **national treasure** he is by playing several rounds of **indie Catchphrase** over the course of the night... Despite **Damon Albarn** having co-created possibly the most technologically-advanced band in the music business with Gorillaz, according to manager Chris Morrison, Albarn remains something of a **technophobe** who still chooses to record on to cassette tape and, as far as he knows, doesn't even own an iPod... Epic boss **Nick Raphael** may be well-known in the industry for his boxing exploits but there's definitely a cuddlier side to the man, as this picture (right) amply

illustrates. Here we see him with a really very cheeky smile on his face handing over a plaque to Brits presenter and all-round Northern funnyman **Peter Kay** for 400,000 sales of his Animated All-star Band's number one Children In Need Medley, alongside Sony's Ged Doherty (who also, for reasons of balance, we should say has a **very nice smile**)... PR guru **Murray Chalmers** had possibly one of the more surreal diary clashes last week. Starting his Wednesday evening at a reception in No10, hosted by fellow Scot Gordon Brown, later in the evening he was chaperoning that David Cameron-accused **corrupter of youth** Lily Allen to the NME awards. When asked by a judge at the Government bash how he got into the music industry, Murray recalled that when he first arrived in London, he lived in a squat and a fellow commune dweller knew someone in music PR. Eyebrows were raised. Cue the Lily excuse and an early **exit**



from Downing Street... Call it clever marketing, but **Carly Simon**, after 38 years, is set to disclose the identity of the man You're So Vain was written about. In an interview with *Uncut* magazine, she reveals that the answer is on her new version of the song on latest album Never Been Gone. "There's a little whisper - and it's the **answer to the puzzle**" she says. It's a David apparently, so make of that what you will... Former PiL member **Jah Wobble** was on fine form last week, regaling the Chelsea Arts Club with punk-rock tales. But when it came to early Sex Pistols history he seemed to be on slightly shaky ground wondering aloud if it was actually another John - John Beverley aka Sid Vicious - and not John Lydon that Malcolm McLaren had originally wanted to front the band. Fortunately, Paul Cook was in the audience to put him straight. "Nah, it was Lydon," he deadpanned... **Meat Loaf** embracing house music? Not quite, but House star **Hugh Laurie** does show up on the Loaf man's new album Hang Cool Teddy Bear, playing piano on a duet with Kara Dioguardi called If I Can't Have You. Meat Loaf revealed at a playback of the album at Soho's Hospital Club last Friday that he got to know Laurie when he guested on an episode of House. "Hugh's talking about playing it with us if we go on American Idol," he told the gathering... Dance label CR2 is



very excited indeed about new signing, 18-year-old producer wunderkind **Jacob Plant**, who has already done remixes on Chuckie & LMFAO's Let The Bass Kick in Miami Girl and the new Sidney Samson track Shut Up & Let It Go. "He's quite possibly the **most exciting signing** we've ever made as we think in the next year he's really going to blow up!" says a spokeswoman. And who are we to argue? Pictured above are Jacob and label owner Mark Brown... Just how would you describe **Simon Cowell** these days? Dooley poses the question as it seems the great man himself may be having trouble. In a letter giving support to the **Digital Economy Bill**, Sir Terry Pratchett describes himself as an author, Tim Bevan as the co-chairman of Working Title Films, Paul Greengrass as president of Directors UK and Stephen Garrett as exec chairman of Kudos. The X Factor mentor, American Idol frontman, Britain's Got Talent judge and sometime Syco managing director simply signs his name without revealing which particular hat he prefers these days.



# Features

# RAINING CHAMP

Hit songwriter and producer Kuk Harrell has had a hand in some of pop's biggest hits over the last few years, winning a bunch of Grammys along the way. Music Week caught up with the Sony/ATV UK-signed talent to discuss his plans for this side of the Atlantic

**RIGHT**  
Kuk Harrell picked up three Grammys earlier this year for his work on Beyoncé's *Single Ladies* (Put A Ring On It)

## Songwriters

By Paul Williams

**AS ONE OF THE CREATORS** behind *Umbrella* he can hardly complain about the miserable weather. Kuk Harrell is in London when we meet him and the rain is lashing down incessantly, conjuring up perhaps echoes of Rihanna's global smash.

But for the Atlanta-based songwriter, arranger, engineer and vocal producer this downpour is of little consequence because the outlook has looked increasingly bright since that song of his soundtracked the UK's wet summer of two-and-a-half years ago.

At the end of January, for example, Harrell and his cousins Christopher "Tricky" Stewart and Terius "The Dream" Nash – who also co-penned *Umbrella* with him – picked up three Grammy Awards in Los Angeles for their Beyoncé smash *Single Ladies* (Put A Ring On It). Harrell is also a part of the highest-grossing movie of all time after co-penning the Leona Lewis-sung closing song *I See You* to James Cameron's *Avatar*.

And as if all that were not enough to help him forget about the incessant rain, during the past few months alone Harrell has been working with the likes of Mariah Carey, Mary J Blige, Usher, Katy Perry and Justin Bieber.

But despite his heavy workload and the inclement weather Harrell is now focusing on the UK, which he promises to make a priority this year, one he began to fulfil the other week when he flew into London for a 10-day stay to begin work on a variety of projects involving British songwriters and artists.

"I think this is a great opportunity. That's why I've made time to come over and spend as long as I can," says Harrell, whose latest trip here has included a reunion with Alesha Dixon, for whom he co-wrote *Let's Get Excited* on her last album, a liaison with Xenomania's Brian Higgins and Miranda Cooper and working with new artist Charlie XCX.

Given Harrell has only once before visited the UK – and that was just for four days last year – the sudden focus on this side of the Atlantic might seem odd, but it makes more sense when you learn that for publishing the American is unusually signed directly for the world to Sony/ATV's UK company rather than the US operation. That naturally creates the perfect opportunity for him to widen his focus beyond the States to here, giving UK talent a chance to work with

the year and best R&B song for the same hit. Harrell is becoming something of a regular face at the Grammys. Two years ago he won for Mary J Blige and in 2007 for *Umbrella*, a hit which not only defined Rihanna's career but put him and RedZone on the map in a spectacular way. As calling cards go it is harder to imagine having a more powerful hit, but for Harrell and his cousins it was the culmination of a game plan that started in 2004 when he relocated to Atlanta to become part of RedZone.

"That was the one. Every other song up to that point we looked at as the training ground," says Harrell, who suggests the creation of the song not only gave birth to a huge hit but for RedZone the start of a hugely-successful songwriting and production team.

"When *Umbrella* happened we realised it took all the guesswork out of it," he suggests. "Like all songwriters, unless you have that one where everybody goes, 'That's it', you're guessing. 'Should it be like this? Should the intro be this long? Should the verse be this long and where do we go?' But once we got *Umbrella* we realised that's the formula, that's the hit formula. Whatever we do we just need to let that keep happening. We figured out what that formula was for us and it's no guesswork for us any more."

The roll-call of artists he has worked with keeps on growing, most recently including Canadian R&B star Justin Bieber whose single *One Time* was a UK Top 20 in January. "I've become his vocal producer; he's amazing," says Harrell, who seems to take particular pride in nurturing this 15-year-old who "watches everybody he works with" and "picks up everything". "There's no doubt he has the ability to be – and I know it's a big statement – another Michael Jackson."

Harrell is also working with Katy Perry on the follow-up to *One Of The Boys* with four tunes already done and more to come on his return from the UK to Atlanta. "She sounds incredible," he says. "I love her process because she takes her time. She's not rushing, not moved by the fact her label has a deadline."

Harrell says that he and his cousins have a similar outlook. "We're successful because of how we are," he says. "We just do it because we love doing it. We write out of the love of writing. We don't write this song because this person is looking for this kind of record and I think it frees us up a lot."

Harrell is clearly in a good place right now, the perfect setting then to capture the mood of what he feels will be an increasing desire by the public for "feel-good" music as an antidote for these troubled economic times.

"People want to feel good," he says. "Everything is so dark. People really want to hear stuff now that lifts you up. They want to hear a feelgood song and when I say feelgood I mean something like Black Eyed Peas. There's a reason why songs like that are so successful. Lady GaGa, it's fun. It really hit me a couple of weeks ago, I was watching some videos from the Eighties, Madonna and all that stuff, some of the songs she was doing weren't heavy topics but they were fun, like *Papa Don't Preach*. It was up and that's what we're going to see and for me that's great because that's what I like doing."

It is still raining outside, but the man who co-wrote *Umbrella* looks ready to help to lift those clouds.

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"Once we got *Umbrella* we realised that's the hit formula. We just need to let that keep happening... it's no guesswork for us any more"

a multi Grammy-winner and for him to set up new collaborative experiences.

Harrell certainly appears open to new experiences. Before that breakthrough hit *Umbrella* with Tricky and Dream at their RedZone Entertainment company he spent time as a worship leader and choir director in his home city of Chicago, wrote and produced commercials for the likes of McDonald's, Coca-Cola and Kraft and made some useful money singing on tracks for Diane Warren and David Foster. In different ways, all those experiences have been vital in turning him into the success he has become.

"I feel doing the ads really helps out in the sense of having to be quick and sharp," he notes. "With commercials we would get the call one day that we would have to write it and have it produced the next morning, have the musicians in the next morning and have it on air two days later. The ministry project helps out a lot because of what I do with the vocal production."

That ministry experience, in which he became a touring vocalist and choir director, has led him to become one of the most eminent vocal producers in the industry today, his work being evident on recordings by countless artists, including Beyoncé, Celion Dion, Rihanna, Usher and Sting.

"Producing the vocals, I work with an artist such as Beyoncé all day, so I have to have a lot of patience. I'm going on a journey with this superstar who sometimes doesn't even want to be there but have to be motivated to sing the record. They have to be comfortable because they don't know who I am if they haven't worked with me before. They have to trust me," he says.

Appropriately, given his reputation in this field, one of the Grammy Awards he won last month for *Single Ladies* was for best female R&B vocal performance, a prize he picked up alongside ones for song of

**BELOW**  
Rihanna's 2007 smash hit *Umbrella* provided Harrell with his global breakthrough





## Features

## THE BEACH BOYS



This month Gorillaz emerge from exile in the South Pacific with their new album *Plastic Beach*. We talk to the project's key personnel about plans for a 18-month multi-platform campaign

## Releases

By Christopher Barrett

**GORILLAZ SWING BACK INTO ACTION** on March 8 with their third studio album *Plastic Beach*, marking the start of an innovative 18-month multimedia campaign.

Featuring an array of contributors from The Lebanese National Orchestra for Oriental Arabic Music to Snoop Dogg, *Plastic Beach* is an album rich in musical influences. And it will be backed by an equally diverse range of activity including the release of books, games and toys, the roll-out of an online subscription service, widespread live dates and brand activity.

Coming five years after the release of the number one album *Demon Days*, *Plastic Beach* took around 18 months to write and record. Unlike the previous Gorillaz albums, which saw Dan The Automator and Danger Mouse manning the desk, *Plastic Beach* was produced entirely by Gorillaz creator Damon Albarn.

Despite *Plastic Beach* contributors including De La Soul, Gruff Rhys, Lou Reed and Mark E Smith performing across 11 of the album's 16 tracks, Parlophone president Miles Leonard says Albarn remains very much at the forefront, helping make it the best Gorillaz album yet.

"A rich and diverse array of people have contributed to the album but Damon is very prominent throughout," says Leonard. "It features great guest artists but they don't overshadow Damon's presence; his vocals and lyrics are better than they have ever been."

"The beauty of this album is that we have a wealth of tracks that we can release as singles," continues Leonard, who foresees the Gruff Rhys and De La Soul collaboration *Superfast Jellyfish* following first single *Stylo*, with *Melancholy Hill* to be released later in the year.

With the majority of the music being recorded at Albarn's 13 studio underneath fellow Gorilla Jamie Hewlett's design studio *Zombie Flesh Eaters*, the west London location has in many ways become Gorillaz HQ in recent years.

But for the cartoon four-piece that comprises Gorillaz' public face, the band's new HQ is officially an island deep in the South Pacific consisting of washed-up remnants of humanity. This location, said to be "on the

most deserted spot on the planet", happens to be the Gorillaz website and is therefore accessible from almost any spot on earth. And in the months ahead it will be the centre of band activity.

The album will be made available as a standard CD release, a deluxe iTunes edition and a "Gorillaz Experience" CD/DVD version that provides access to interactive features including a live concert video stream.

"Gorillaz is an enormous project that goes way beyond just releasing records like an ordinary band. Because the band live in cyberspace there is so much you can do and it is evolving all the time," enthuses Gorillaz manager Chris Morrison, who fittingly describes Albarn and Hewlett, as being at "the top of their tree".

Following the video debut of *Stylo* on YouTube tomorrow (Tuesday), Morrison reveals that a key element of the online activity will be the launch of a subscription-only element of [www.gorillaz.com](http://www.gorillaz.com) that will provide exclusive content to participants for an annual fee of £29.99.

Devised in partnership with merchandise and online specialists All Access Today, the site's subscription element will, according to Morrison, provide paying Gorillaz fans with exclusivity including access to online content, subscription-only live events, ticket priority and a toy – possibly a submarine, according to Morrison – designed by Hewlett.

There are also plans to release a storybook, while games are in development and discussions ongoing with a number of brands. Morrison is also not writing off the possibility of a film.

"There has always been interest from film studios – but it requires a strong storyline and a lot of control from our perspective. It has blown hot and cold but there are always ways that this will develop," says Morrison.

With such a huge part of the Gorillaz campaign taking place online it has obviously meant a considerable financial commitment from EMI, but it is something Leonard believes is easily justified.

"EMI has invested a lot into Gorillaz but we feel it is worthwhile as there is more involved than simply releasing an album," says Leonard. "What we are in the process of developing with the Gorillaz team and Chris Morrison is a much broader picture. We have some fantastic ideas. With the music and Jamie's images the spin-off potential

is huge and the technology since the last album has progressed hugely, so the ideas of how we can take Gorillaz to a live audience are endless."

Gorillaz will make their first live performance of *Plastic Beach* at LA's Coachella festival on April 18, a gig Morrison says will be a precursor to extensive live shows throughout the year, including UK dates, but a summer filled with festival appearances looks unlikely.

"We are doing very few festivals this year. I would prefer to go out and have the band play their own headline shows first," says Morrison.

Considering Gorillaz consist of fictional animated characters whose lives unfold online, there is no small challenge when it comes to convincingly bringing them to life onstage, and while Albarn and his fellow Gorillaz musicians have in the past performed behind a scrim, Morrison reveals that the *Plastic Beach* shows will push them very much to the fore.

"When we started it was the house band performing behind a scrim, we would shoot visuals above the stage and backlight the scrim so you could see the performers as well," explains Morrison. "We are developing that, but the band no longer performs behind a scrim and a large number of the guests on *Plastic Beach* will be on stage."

While the Coachella show will not be streamed on the band's website, Morrison reveals that at least one of their subsequent shows will be, and that a Gorillaz soundsystem will perform at festivals throughout the summer.

A decade after Hewlett and Albarn first considered the idea of an animated band, it would seem their creative bond shows no sign of slackening.

"When I was approached by Jamie and Damon to do this Simon Fuller had come in with an idea of a cartoon band of animals playing instruments and there was another guy who was going to have a pop robot with Jim Henson," says Morrison. "None of these ever took off and I believe the reason for that is that the people that were putting them together where businessmen, with an idea, out to hire creative guns. The difference is that Damon and Jamie live Gorillaz, it is a love of theirs. They are inspired by each other and it's produced some of Damon's best music."

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





# Features

# LIFE THROUGH

Ever since the days he captured his own unique vision of Manchester's early punk scene through a camera lens, Kevin Cummins has been at the cutting edge of music photography. And here are the reasons why...

## Masterclass

By Robert Ashton

**KEVIN CUMMINS IS A PHOTOGRAPHER** and Manchester City supporter. Born within spitting distance of Maine Road in 1953, he went to his first City game eight years later and has never stopped going.

Since then, Cummins has also become one of the UK's most celebrated portrait photographers documenting the early punk scene in Manchester for *NME*, shooting the first iconic shots of Joy Division and later photographing many of the most important artists, actors, musicians and bands in the world, including David Bowie, Sex Pistols, New Order and Morrissey.

Cummins has contributed to myriad national and international newspapers and magazines - *The Times*, *The Observer*, *Esquire*, *Vogue*, *Q* and *Mojo* among them - and his work is regularly exhibited. Many of his photographs are held in the permanent collections of some of the world's most prestigious art galleries, including the National Portrait Gallery, the Victoria & Albert Museum and the Museum of Fashion in Bath.

Cummins has also produced several books, including last year's *Manchester: Looking For The Light Through The Pouring Rain* (Faber and Faber, pictured above), *We're Not Really Here* (Dazed) and *The Smiths And Beyond* (Vision On).

He is currently working on a forthcoming book - *Joy Division* (Rizzoli) - which is due to be published in October. Here he offers a masterclass on music photography.

### Be confident, but don't get ideas above your station

A lot of people don't want to start at the bottom. They do a couple of live reviews and think they should be shooting front covers.

I know it is corny, but you have to pay your dues. Don't be demoralised if people don't like your work immediately.

It doesn't mean it is not good, it is just one person's opinion and if you believe in yourself you will get where you want to be.

### Keep your copyright

The most important thing I'd say for any photographer starting out is make sure you keep your own copyright. A lot of magazines try and take that off you, but it's important because it is your intellectual property.

It is the same with musicians, they are not remotely interested in the legal side of it when they start out, they just want to get a record out.

If I'd shot those Joy Division photos in the snow [on Princess Parkway in Hulme, Manchester in January 1979] and the *NME* wanted to keep the copyright and just pay me a commissioning fee I would have earned £6.50. That session has been worth more than £100,000 to me since.

### Be interested in your subject

There is no point going to shoot music if you are not interested in it. It's like writers; why would you interview musicians if you are not interested in them?

It's the same with photography, understand what you are shooting. I wouldn't go out and shoot room sets because I like working with people, particularly musicians. I don't want to be one, but I think it is important to understand what makes a great rock and roll shot.

I don't think you have to be a great fan of the band. If you are shooting editorially then you should be able to work with any musician.

### Know the magazine you are working for

Always be aware of the medium you are shooting for. I find a lot of photographers who show me portfolios are shooting for a portfolio, they are not shooting for a magazine.

If you are being commissioned for a magazine you shoot for that magazine. It's alright doing a few shots on the back of it that you think will look pretty in a frame or in a portfolio. But ultimately you are doing a job for the magazine so give them a shot that will print on the kind of paper they use.

For example, there is a different style between the *NME* and *Q*. When I was shooting for the *NME* it was printed on newsprint and so there was no point doing a *Vogue*-type shot for them. You had to shoot on the understanding that it would print down. It would print very dark.

So give them something that works on that paper. I think a lot of good photographers tried to work for the *NME*, but couldn't because they didn't understand they had to shoot for that medium.

### Listen to what the commissioning editor wants...

Give the magazine what they want. If you know your magazine only wants the lead singer for the cover, do that. But don't tell the band. Shoot everybody. It will be good archive stuff anyway.

Magazines will usually only want the girl lead singer of a band. The lads will not understand why they are not in the photograph. So you go through the charade of doing the whole band individually and doing loads of band shots. You have to be a bit cute sometimes.

With newish bands, they always want a band shot. There are a lot of insecurities in bands, so if you pull the lead singer forward and throw the others out of focus in the background then they are worried they will soon be out.





# UGH A LENS

When I was shooting a band once for a record company the lead singer pulled me aside about 10 minutes into the shoot and said, "Can you make sure you get the bass player on the edge of the shot because we are firing him at the end of the tour." They wanted to carry on using the pictures and they were just going to trim him off.

## ...but don't be afraid to try something different

When I started out in 1976 there wasn't a great deal of rock photography about. The *NME* started to take it seriously in the early Seventies and the session which made me think what a great job photographers had was Pennie Smith's pictures of Brian Ferry. They were unlike any pictures of a rock star I'd seen before.

One of the problems we had at the *NME* is we didn't have a picture editor. Writers would often commission photographs and writers are literal thinkers. The Glastonbury issue would, therefore, always have someone standing by the side of the road with their thumb out and a sign with Glastonbury written on it.

We've all been guilty of doing shots like that. When you are commissioned to do a shot like that, try to do something else as well because you are supposed to be the creative one.

There is a photograph where I stood next to Joy Division, again on Princess Parkway, and taken from the bridge down on to the road so there is just this bleak northern landscape and no band. Several people have said to me that is their favourite Joy Division picture because it is photographing the space. At the time I had shot very little rock and roll and I didn't like that confrontational photography you used to get with the band close up and gurning into the camera.

There are an awful lot of people at gigs who are after the same shot. Live photography in this country is so regimented - you are told you can only shoot during the first three songs - so you don't see any great live shots anymore because the show doesn't get going until half an hour into it and you want the band looking sweaty.

The other important thing is to shoot from the stage where you can get the excitement of what it is like to be in a band and, more crucially, get more of the audience in shot. So rather than just shooting from the pit, looking up at the band, you are shooting with the band in front of you and that captures the excitement of the show.

## Keep a professional distance

Music photographer rules are a bit like rules for life really; they are just general courtesy rules.

It works as long as you respect (who you are photographing) and they respect you. You have to understand you are being invited into their world. It is like being invited into someone's home.

When you are photographing a musician don't

tell him you have written a song he might like. He won't. But give your subjects free prints. If they like you they will ask you to come back. If they think you are a pain in the ass selling pictures behind their backs for T-shirts or merchandising they won't. Keep everyone sweet.

If you develop some kind of relationship with the people you are working with then it can work really well, but you must keep a professional head on. They are not inviting you on tour with them because you tell the funniest stories or you bring the best drugs to the party. They are inviting you because you are a professional photographer. They don't want to be your mates.

It might be like when you go off on holiday together and lots of in-jokes develop, but be realistic: the band is not going to call you up when you get home and invite you out for dinner.

The reason I managed to work with Morrissey, Johnny Marr and Bernard Sumner for 30 years or so is because we are not in each others' pockets. I can go and see Bernard and be matey with him, have a laugh and go for a drink. I don't want to be his best mate and he doesn't want to be my best mate. But we have professional respect.

It's the same with journalists you are working with. It's like a football team; you don't all have to be best friends, but if you are batting on the same side then no matter how awkward the artist or management might be at least you've got a bit of support there.

## Guard against stage fright

It is sometimes intimidating working with well-known faces. But you can't let yourself be intimidated by it. You might be shaking inside, but you have to be really professional on the outside because if they spot a weakness they will start taking the piss. It's difficult when you are starting off. The first time I photographed David Bowie (in a studio) the photographs were terrible. We did a piece with Tin Machine rehearsing in Ireland and I was too in awe of Bowie, who was my teenage idol.

I'd photographed him live several times, but had never met him and when it came to being in the same room and ordering him around I couldn't really do it. Consequently, the photos were terrible. I was really intimidated by it.

I think once I had photographed Bowie and realised that might be a problem I tried to do something about it and be more professional about it.

## Prepare shots and don't get 'click-happy'

Bands get incredibly bored when they are having their photos taken so you have to make it really easy for them. There is no point putting a band in a studio and saying, "Right, just wait there while I work out how to light this". Prepare the shot the morning or even the day before.

I did a session with New Order that has been used an awful lot. I took it in turns to put three of the band members in silhouette (see picture, right) with the fourth lit in the foreground.

Having worked with New Order and Joy Division I knew what their attention span was. So the day before we spent about eight hours working out how that shot



## ABOVE AND LEFT

Hue and saturation: Kevin Cummins' famous Stone Roses photoshoot from 1989

## FAR LEFT

I see no ships: Cummins' photo of Morrissey overlooking Rochdale canal in September 1989 was used as the cover for his book *Manchester: Looking For The Light Through The Pouring Rain*

would work. I used friends to stand in for the band, lit it, relit it and shot several times, processed the film, looked at it and worked out which colours would work best. When New Order turned up for the session the next day it took about 10 minutes and they now think photography is a piece of piss.

Similarly, if you haven't got a camera with you the crucial shot doesn't exist. I don't think you need to be taking pictures all the time. You don't need to photograph every single moment.

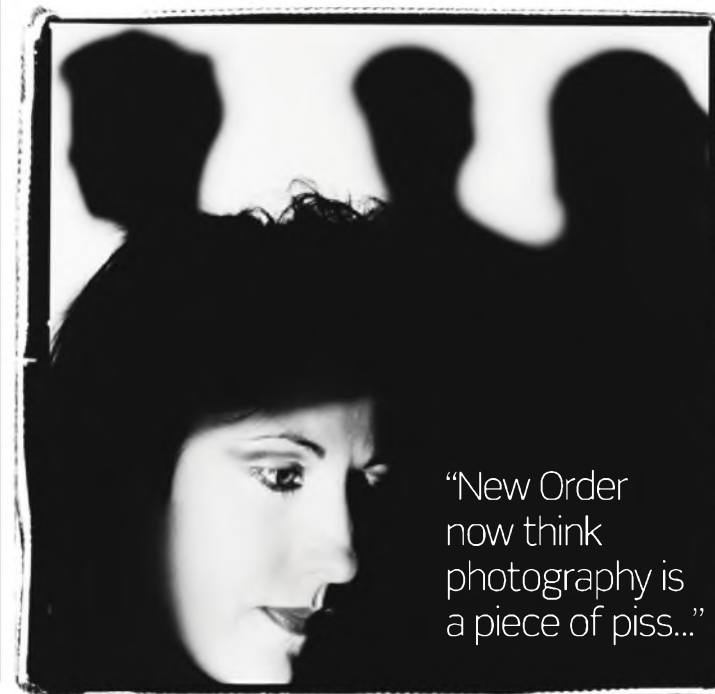
## Work with your subject's style

When you photograph groups you are defining the way people perceive a band so with each session you need to add to what you did. You need to take them a step further.

But there is no point doing stuff that will jar with their music or whole style and ethos. Work with it, but stretch it a little bit.

## BELOW

Photographic technique: New Order did not know their 10-minute shoot had been painstakingly prepared throughout much of the previous day by Cummins



"New Order now think photography is a piece of piss..."

PHOTO: Kevin Cummins





# Features

# LOOK TO THE SKIES

The second wave of the digital music revolution is gathering pace with storage-sapping MP3 files now making way for 'the cloud', the omnipresent location for the world's record collections

## Digital

By Eamonn Forde

**AS DIGITAL MUSIC CONSUMPTION MOVES AWAY** from a model built around ownership to one based around unrestricted access, 'the cloud' is rewriting the rules. Apple's purchase of Lala last year suggests it could do for music in the cloud what iTunes did for downloads.

With music stored and moved around in "the cloud", which can be accessed at any time from almost anywhere so the cloud presents both a huge opportunity and significant challenge to the music industry as it struggles to devise delivery models that simultaneously satisfy consumers and its fiscal requirements.

### THE CLOUD AND STREAMING ACCESS

Streaming services including YouTube, Vevo, Last.fm, We7, Spotify and Pandora all work on the principle of the cloud. While they have all reached different levels of scale with their offerings, they have succeeded in bringing the notion of cloud-based access to a mass audience.

How they monetise that audience, however, remains an area of contention – be it through ad revenue, premium subscriptions or a careful balancing of both. Warner Music's chairman and CEO Edgar Bronfman Jr has been outspoken about the commercial viability of many "as free" access models. His company pulled content from YouTube last year and only returned it after it secured new deal terms where it controlled its own ad sales inventory.

Unveiling his company's 2009 figures in early February, Bronfman again questioned the access model by saying, "We don't know what consumer behaviour is going to be in the cloud" and that "Free streaming services are clearly not net positive for the industry."

Not all labels feel the same. Universal Music Group International's VP of digital Rob Wells recently stated that within a

year Spotify had become Universal's biggest digital partner in terms of volume and its fourth biggest in terms of revenue.

### THE CLOUD AND B2B

Cloud-based services are not, however, just about consumer-facing streaming services. They also serve important business functions and solve storage problems.

SoundCloud was one of the first services to bring the cloud to music for B2B (business-to-business) purposes. It allows content owners to move high-quality audio to others, such as the media, and offers detailed breakdown of when and how often tracks were played. Users can also add in timed comments.

"When people talk about music and the cloud, they often just focus on the consumer experience," says SoundCloud founder and CEO Alexander Ljung. "I just see the cloud as the internet. The technical definition of

cloud computing is about having scalable systems and abstracting complex technology in a way that makes it accessible and simple."

SoundCloud has expanded to allow label A&Rs to accept demo submissions via a SoundCloud dropbox. Acts can also send tracks to Abbey Road Studios for mastering. And it has recently partnered with the Hype Machine to have labels serve tracks to bloggers through the SoundCloud player and receive rich data on play trends.

"We make it easier for people to share their music in a controlled way," concludes Ljung.

Omnifone is now powering cloud-based music services in more than 20 markets for clients such as HP and Sony Ericsson. Rob Lewis, Omifone's CEO, regards the cloud as one of the biggest opportunities for music companies in years.

"We conducted research that found 80% of consumers have not downloaded or played a digital music track in their lives," he says. "There is a vast market out there of people who love music but have yet to embrace digital. The cloud, for us, is key. With everything becoming connected, it makes much more sense to deliver everything to the consumer directly rather than try and persuade them to go to a record store and buy a physical object."

Working out how to monetise this will be critical for the digital music business' future survival and growth.

"Getting everyone to pay a small fee each month to access all the music in the world adds up to something much greater than what the music industry has today," says Lewis. "The trick is in delivering services that have a quality user experience that addresses a mass market rather than that small proportion of consumers who use digital today."

### THE CLOUD AND STORAGE

Going beyond the ad-funded/subscription services operating through it and its B2B role, new services are now emerging, offering the cloud as a storage solution.

Psonar is one of a new wave of companies that is using the cloud as both a storage space for users and a recommendation and discovery platform. Users can upload their existing music collections for free to Psonar and can then access it on any connected device. They can pay a premium of £4 a month to have access through more than three devices.

The service supports itself through these premium packages as well as targeted ads and affiliate retailer deals. A user can explore another user's collection, having access to 30-second clips and then the option to buy the music on CD or as MP3 from Amazon, with other retailers to be added soon.

"Ubiquity is what it's about," explains Psonar's CEO Martin Rigby. "The Cloud enables people to enjoy their music wherever they are and whatever device they are on. Our ambition is to let anyone access their music collection on that basis."

It does not, however, spell the end of ownership in the eyes of Psonar's VP of business development, Matthew Bailey. "We believe that most people want to

collect and own music and be confident that they'll always have access to that music," he says. "We're firmly behind that ownership-based proposition."

Ryan Fyfe, founder of cloud storage service Eyeball, suggests that both Google and Hulu provide benchmarks for how the music industry can make sense of the cloud. They offer content access for free but it is "monetised smartly in a way that the user doesn't even realise".

His service lets users import their Last.fm account details and upload their iTunes account in order to liberate how and where they access music. "It's an attempt to transfer people from the old way of listening to music on iTunes to putting it into the cloud where they have access to everything else."

And when it comes to Apple, its purchase of Lala last year has fuelled speculation that it bought in cloud expertise with a view to launching a mass-market cloud-based offering in a matter of months.

Apple's success in the past decade has lain in its enviable ability to push existing ideas deep into the mainstream. It did this with both the iPod and iTunes and so expectations are high for what it could achieve in the cloud, especially with the recent launch of the iPad and its impact on the smartphone market with the iPhone.

Not everyone, however, is convinced. "As with other Apple products, when it comes out it's not going to be that revolutionary," says SoundCloud's Ljung. "It will be good and well executed, but in terms of music models, it's not going to be revolutionary."

It is, however, still wide open and many cloud-based services have a symbolic headstart on Apple so it might not dominate just as much as it does in à la carte downloading.

"The music industry hasn't caught up as quickly as it could have with the cloud," says Eyeball's Fyfe. "I think Apple's buyout of Lala is testament to that. You read about new cloud-based services launching but nothing has emerged as the key player yet."

When Apple finally unveils its plans for Lala, this may well be the tipping point moment that cloud-based music services have been waiting for. The technology is in place, the mainstream awaits and everything is to play for.

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"The music industry hasn't caught up as quickly as it could have with the cloud. Nothing has emerged as the key player yet..."

RYAN FYFE, EYEBALL

**PICTURED**  
Cloud hopping: Apple has recently purchased Lala – but at present Spotify is a more familiar presence in the cloud-based arena





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## Out this week

### Singles

- **Boyzone** Gave It All Away (Polydor)  
Previous single (chart peak): Better (22)
- **Daisy Dares You feat. Chipmunk** Number One Enemy (Jive)  
Previous single: Daisy Dares You (did not chart)
- **Mary J Blige** I Am (Geffen)  
Previous single: Just Fine (16)
- **Gramophonedzie** Why Don't You (Positiva/Virgin)  
Debut single
- **Honorebel feat. Pitbull & Jump Smokers** Now You See It (Positiva/Virgin)  
Debut single
- **Kesha feat. 3OH3** Blah Blah Blah (RCA)  
Previous single: Tik Tok (4)
- **LMFAO** Lalala (Interscope)  
Previous single: I'm in Miami Girl (9)
- **Amy Macdonald** Don't Tell Me That It's Over (Vertigo)  
Previous single: Run (75)
- **Mumford & Sons** The Cave (Island)  
Previous single: Winter Winds (44)
- **Tinie Tempah** Pass Out (Parlophone)  
Debut single
- **Naughty Boy presents Wiley feat. Emeli Sande** Never Be Your Woman (Relentless/Virgin)  
Previous single: Phat Beach ("I'll Be Ready") (36)

### Albums

- **Alphabeat** The Spell (Fascination)  
Previous album (first-week sales/total sales): This Is Alphabeat (17,055/166,510)
- **Archie Bronson Outfit** Coconut (Domino)  
Previous album: Derdang Derdang (1,058/9,111)
- **Jason Derulo** Jason Derulo (Beluga Heights/Warner Bros)  
Debut album
- **Foreigner** Cant Slow Down (Ear Music)  
Previous album: Mr. Moonlight (1,654/9,550)
- **Ellie Goulding** Lights (Polydor)  
Debut album
- **Natalie Imbruglia** Come To Life (Island)  
Previous album: Counting Down the Days (41,306/206,735)



- **Joanna Newsom** Have One On Me (Drag City)  
Previous album: Ys (8,947/45,564)
- **Sharleen Spiteri** The Movie Songbook (Mercury)  
Previous album: Melody (29,069/209,773)
- **Various** The Music Lives On Now The Mines Have Gone (Island)  
Previous album: n/a

## March 8

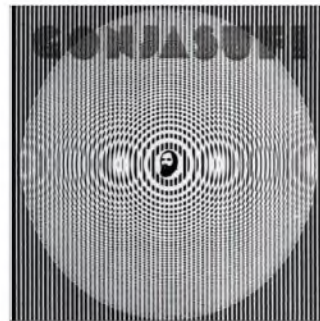
### Singles

- **A Fine Frenzy** Happier (Virgin)
- **Bombay Bicycle Club** Evening/Morning (Island)

- **Broken Bells** High Road (Columbia)
- **Gabriella Cilmi** Woman On A Mission (Island)
- **First Aid Kit** I Met Up With The King (Wichita)
- **Livvi Franc** Automatik (Jive)
- **Goldfrapp** Rocket (Mute)
- **Gorillaz feat. Mos Def & Bobby Womack** Stylo (Parlophone)
- **Norah Jones** Stuck (Blue Note)
- **Beverley Knight** Soul Survivor EP (Hurricane)
- **Pixie Lott** Gravity (Mercury)
- **McLean** My Name (Asylum)
- **Party Dark** Is That You (Champion)
- **Rodo** Mummy And I (Hearcut)
- **Robbie Williams** Morning Sun (Virgin)

### Albums

- **Boyzone** Brother (Polydor)
- **Broken Bells** Broken Bells (Columbia)
- **Crookers** Tons Of Friends (Southern Fried)
- **Drums** Summertime (Island)



- **Gonjasufi** A Sufi And A Killer (Warp)

“Warp have unveiled a rare talent in Californian songwriter Sumach aka Gonjasufi. On first listen, this 19-song debut album comes across as a sprawling, disjointed mess but, track-by-track, A Sufi And A Killer embeds itself in the listener's ear. Echoes of Sixties exotica, glitchy electronic, freakbeat, trip hop and spaced-out funk come in and out of focus throughout, but a solid production job from The Gaslamp Killer, with help from Flying Lotus and Mainframe, help rein in the overindulgence to create a rewarding set.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Gorillaz** Plastic Beach (Parlophone)
- **Jimi Hendrix** Valleys Of Neptune (Sony)

- **Liars** Sisterworld (Mute)

A limited initial run of Liars' new album will be released as a two-CD package boasting reinterpretations and remixes of album tracks from the likes of Thom Yorke, Devendra Banhart, Carter Tutti, Atlas Sound and Alan Vega. The band are among the line-up of acts heading to Texas for SXSW this year and are scheduled to hit the UK and Europe in May for a string of dates that includes the Matt Groening-curated All Tomorrow's Parties on May 7 and a headline date at the O2 Shepherd's Bush Empire on May 27.

- **Andrew Lloyd Webber** Love Never Dies (Polydor)
- **Amy Macdonald** A Curious Thing (Vertigo)
- **The Mission District** Heartbreaker (Virgin)
- **New Young Pony Club** The Optimist (The Numbers)
- **Pavement** Quarantine The Past: The Best Of Pavement (Domino)
- **The Punchbowl Band** Journey (Punchbowl)
- **Sugababes** Sweet 7 (Island)
- **Serj Tankian** Elect The Dead Symphony (Serjical Strike/Reprise)
- **We The Kings** Smile Kid (Virgin)

## March 15

### Singles

- **Justin Bieber** Baby (Def Jam)
- **Black Eyed Peas** Rock That Body (Interscope)
- **Chris Brown** Crawl (Jive)
- **Michael Buble** Cry Me A River (143/Reprise)
- **Cheryl Cole** Parachute (Fascination)
- **Craig David** Standing In The Shadows (UMTV)
- **Delphic** Halcyon (Chimeric)
- **The Drifters** Do You Dream Of Me? (Studio T)



- **Four Tet** Sing (Domino)
- **Fr3e** I Got My Beads On (We Make Entertainment)
- **Lady Gaga feat. Beyoncé** Telephone (Interscope)
- **Leddra Chapman** A Little Easier (ALC Music)
- **Lights** Ice (Warner Brothers)
- **Lil' Jon feat. Tinchy Stryder** Give It All You Got (4th & Broadway)
- **Laura Marling** Devil's Spoke (Virgin)
- **John Mayer** Heartbreak Warfare (Columbia)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Mica Paris** Born Again (Rhythm Riders)
- **Snoop Dogg feat. Jay-Z** 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)
- **Kris Allen** Live Like We Are Dying (RCA)



- **Baby Dee** Book Of Songs For Anne Marie (Tin Angel)
- **Boys Like Girls** Love Drunk (Columbia)
- **Dan Le Sac Vs Scroobius Pip** The Logic Of Chance (Sunday Best)
- **Ludacris** Battle Of The Sexes (Def Jam)
- **Lou Rhodes** One Good Thing (Motion Audio)
- **Angus & Julia Stone** Down The Way (Flock Music)
- **The Mission District** Youth Games (Virgin)
- **Tinashe** Mayday (Island)
- **Thomas White** The Maximalist (Cooking Vinyl)

## March 22

### Singles

- **50 Cent** Do You Think About Me (Interscope)
- **Arctic Monkeys** My Propeller (Comirc)
- **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 (sard)
- **Mr Hudson** Anyone But Him (Good Music)
- **John Butler Trio** One Way Road (Because)
- **Jonsi Go** (Parlophone)

- **Karnivool** All I Know (Columbia)
- **Anya Marina** Satellite Heart (Atlantic)
- **Motion City Soundtrack** Her Words Destroyed My Planet (Columbia)
- **Young Money feat. Lloyd** Bedrock (Island)

### Albums

- **Autechre** Oversteps (Warp)
- **Justin Bieber** My World (Def Jam)
- **Gabriella Cilmi** Ten (Island)
- **Craig David** Signed Sealed Delivered (UMTV)
- **Goldfrapp** Head First (Mute)
- **Mary J Blige** Stronger With Each Tear (Geffen)



- **Laura Marling** I Speak Because I Can (Virgin)
- **Pat Metheny** Orchestration (Nonesuch)
- **Motion City Soundtrack** My Dinosaur Life (Columbia)
- **Serena-Maneesh S-M 2: Abyss In B Minor** (4AD)
- **Snoop Dogg** Malice N Wonder and: More Malice (Parlophone)
- **Uffie** Sex, Dreams & Denim Jeans (Because)

## March 29

### Singles

- **30 Seconds To Mars** This Is War (Virgin)
- **Mariah Carey** Angels Cry (Mercury)
- **Clype** I'm Good (Scny)
- **Cypress Hill** Rise Up (Parlophone)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **The Drums** Best Friend (Island)

## THE PANEL

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



**BEN GOMORI** (DATATRANSMISSION.CO.UK)  
**Ben Watt: Bright Star (Buzzin' Fly)**

Buzzin' Fly boss Watt celebrates the label's 50th release, teaming up with master of organic deep house Stimming and honey-voiced chanteuse Julia Biel. The result is a classy slice of electronic deepness with sombre horns and crisp percussion.



**RICH CHAMBERLAIN (RHYTHM)**  
**The Dangerous Summer: Reach For The Sun (Hopeless)**

A surefire cure for the seemingly never-ending winter blues, Reach For The Sun is packed with hook-heavy material that aches to be blasted out at a sun-drenched festival. An impressive debut that points to a bright future for the US pop/rockers.



**JOEL WRIGHT (VICELAND.COM)**  
**Gold Blood: Twilight Language (Human Shield)**

Gold Blood take their cues from synth-punk bands the Units and the Screamers, but there isn't anyone around at the moment you could compare them to. It's that uniqueness, combined with support from Heartbreak's Ali Renault and DJ Andy Blake, which suggests an exciting future.



**MISCHA PEARLMAN (KERRANG!)**  
**Wounds: Dead Dead Fucking Dead (Yoyo Acapulco)**

Imagine if the Saw films were real, that you were trapped in an inescapable fortress of death, torture and horror that there was no way out alive. That's the feeling Wound's debut EP gives you. Its buzz-saw ferocity will destroy you.



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

- **Goldhawks** Where In The World (Mercury)
- **Keri Hilson** I Like (Interscope)
- **Him** Scared To Death (Sire)
- **Stevie Hoang** No Coming Back (Mercury)
- **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)
- **Scouting For Girls** This Ain't A Love Song (Epic)

#### Albums

- **Bonobo** Black Sands (Ninja Tune)
- **Mariah Carey** Angels Advocate (Mercury)



- **Clipse** Til The Casket Drops (Sony)  
Til The Casket Drops was released on December 8 in the US and debuted at number 41 on the albums chart, selling 41,000 copies in its first week. It is the follow-up to 2008's Hell Hath No Fury.
- **Erykah Badu** New Amerykah Part Two (Motown)
- **Geoffrey Gurrumul Yunupingu** Gurrumul (Dramatico/Skinnyfish)
- **Halestorm** Halestorm (Atlantic)
- **Madonna** Sticky & Sweet (Warner Brothers)
- **To Rococo Rot** Speculation (Domino)
- **United Nations Of Sound** tbc (Parlophone)
- **Usher** Raymond Vs Raymond (LaFace)

#### April 5

##### Singles

- **David Guetta feat. Kid Cudi** Memories (Positiva/Virgin)
- **Whitney Houston** Nothin' But Love (Arista)
- **One Republic** Secrets (Interscope)
- **Paramore** The Only Exception (Fueled By Ramen)
- **Alan Pownall** (Chasing Time) (Mercury)
- **Primary 1** You Never Know (Atlantic)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)
- **Shakira** Gypsy (Epic)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island)

##### Albums

- **Avett Brothers** I And Love And You (Columbia)
- **Sarah Blasko** As Day Follows Night (Dramatico)
- **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)
- **Cypress Hill** Rise Up (Parlophone)
- **Doves** The Places Between: The Best Of (Virgin)
- **Jakob Dylan** Women And Country (Columbia)
- **James** The Night Before (Mercury)
- **John Butler Trio** April Uprising (Because)



- **Jonsi** GO (Parlophone)
- **Eli "Paperboy" Reed** Come And Get It (Parlophone)
- **Maia Sharp** Echo (Blix Street)
- **She & Him** Volume Two (Domino)
- **Train** Save Me, San Francisco (Columbia)

#### April 12

##### Singles

- **The Cheek** Just One Night (Polydor)
- **The Courteeners** Take Over The World (A&M)
- **Erykah Badu** Window Seat (Motown)
- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
- **Selena Gomez And The Scene** Naturally (Polydor)
- **Hot Chip** I Feel Better (Parlophone)
- **I Blame Coco** Self Machine (Island)
- **Jay-Z** On To The Next One (Roc-A-Fella)
- **Lil Wayne feat. Eminem** Drop The World (Island)
- **Mika** Kick Ass (Casablanca/Island)
- **Lisa Mitchell** Oh! Hark (RCA)
- **Music Go Music** Light Of Love (Mercury)
- **Iprofessor Green** I Need You Tonight (Virgin)
- **Taylor Swift** Today Was A Fairytale (Mercury)

##### Albums

- **Forever The Sickest Kids** Weekend: Friday (Island)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)



- **MGMT** Congratulations (Columbia)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)
- **Scouting For Girls** Everybody Wants To Be On TV (Epic)
- **The Swellers** Ups And Downsizing (Atlantic)
- **Paul Weller** Wake Up The Nation (Island)

#### April 19

##### Singles

- **3OH!3** Don't Trust Me (Photo Finish) (Atlantic)
- **Bullet For My Valentine** Last Fight (20-20)
- **Taio Cruz** Dirty Picture (4th & Broadway)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Iyaz** Solo (Reprise)
- **Kid Sister** Daydreaming (Asylum)
- **Ludacris** How Low (Def Jam)



- **Paolo Nutini** Candy (Atlantic)
- **Roll Deep** Good Times (Relentless/Virgin)
- **Diana Vickers** Once (RCA)
- **You Me At Six** Liquid Confidence (Virgin)
- **Yacht** The Afterlife (Bella Union)  
Bella Union releases this single from the acclaimed album See Mystery Lights to coincide with Yacht's run of live UK dates supporting LCD Soundsystem. The dates kick off with two nights at the O2 Brixton Academy on April 23-24 and conclude in Bristol on May 2. The Afterlife is backed up with a string of stunning remixes courtesy of The XX, Key Electric, Andrew WK, Mai Ling and Dat Politics and will be physically released as a seven-inch picture disc.

##### Albums

- **Caribou** Swim (City Slang)
- **Taylor Hawkins** Red Light Fever (Columbia)
- **Ikons** Ikons (Service)
- **Kyte** Dead Waves (Kids)
- **Meat Loaf** Hang Cool Teddy Bear (Mercury)
- **Kate Nash** tbc (Fiction)

#### April 26 and beyond

##### Singles

- **Biffy Clyro** Bubbles (4th Floor) (26/4)
- **Boys Like Girls** Love Drunk (Columbia) (26/4)
- **Pearl And The Puppets** Because I Do EP (Island) (26/4)
- **Sophie Ellis-Bextor** Bittersweet (Fascination) (26/4)

##### Albums

- **Diana Birch** Bible Belt (Virgin) (26/4)
- **Boys Like Girls** Boys Like Girls (RCA) (26/4)
- **Bullet For My Valentine** Fever (20-20) (26/4)
- **Donkeyboy** Caught In Life (Warner Brothers) (26/4)
- **Evermore** Evermore (Warner Music) (26/4)
- **Faithless** tbc (Nate's Tunes) (17/5)  
With more than 1000 albums sold to date, Faithless will mark their 15th anniversary with a new studio album, preceded by the seven-minute lead single Not Going Home on May 3. The band will return to the stage with a series of festival appearances throughout the summer, including a main stage slot at T In The Park, the Oxegen Festival and a headline appearance at Global Gathering on July 30.
- **Macy Gray** The Sellout (Concord/Island) (17/5)
- **Iyaz** tbc (14/3/Reprise) (26/4)
- **Kid Sister** Ultraviolet (Asylum) (17/5)



- **Adam Lambert** For Your Entertainment (19/RCA) (26/4)
- **Katie Melua** tbc (Dramatico) (24/5)
- **Diana Vickers** Diana Vickers (RCA) (26/4)

### SINGLE OF THE WEEK

**Tinie Tempah** Pass Out (Parlophone)



Tinie Tempah starts his UK assault with a serious bang thanks to this stop-you-in-your-tracks debut. Produced and co-written by rising talent Labrynth, Pass Out has found a place on Radio 1's A-list and has also enjoyed four record of the week slots on the station to date. The song also continues to prove a huge club hit and, testament to its appeal, has spent three weeks at the top of the Shazam chart so far. With the single out this week, Tempah will commence a national UK tour with Chipmunk, to be followed by support slots with 50 Cent in March and Mr Hudson in May. Not a bad start, then.

### ALBUM OF THE WEEK

**Ellie Goulding** Lights (Polydor)



With her single Starry Eyed A-listed at Radio 1 and a healthy backdrop of achievements underpinning her short but impressive career thus far, Ellie Goulding is in a good place as Polydor delivers her anticipated debut album. Already named as the Brit's Critics Choice winner, Goulding also topped the BBC's Sound Of 2010 poll in January, so Lights carries with it a fair degree of expectation. Fortunately, this is a record that lives up to the hype. Starsmith's production colours the majority of the album, with the young producer creating dreamy, infectious soundscapes around Goulding's unique voice and short, sharp pop songs with a whole lot of heart.



# Key releases

## Black Rock set to make deep impact



**BOYZONE'S BROTHER** continues to be the best performer on the pre-release charts of the leading retailers featured in *Music Week*, spending a third week at number one at HMV and improving 4-2 at Amazon and 5-3 at Play.

Meanwhile, five years after their second album *Demon Days* – which has thus far racked up sales of 1.7m – Gorillaz return with *Plastic Beach* scheduled for release a week hence

(March 8). It improves 4-2 at Play, 5-4 at Amazon and 8-7 at HMV.

At 32 years of age, Joe Bonamassa is one of the foremost blues/rock guitarists of his generation, and after a slow start his career is really taking off. His last album *The Ballad Of John Henry* was his 10th and provided him with his first Top 40 entry in the UK. A year on and new album *Black Rock* is about to drop.

Scheduled for March 22, the album includes a collaboration with the legendary BB King and improves 7-5 at Amazon and Play, while debuting at number 10 at HMV.

For the second week in a row, EMI has the three hottest pre-release singles as determined by identity tagging at Shazam, with *Relentless/Virgin's* Wiley's *Never Be Your Woman* at number three, *Positiva/Virgin's* *Gramophone* edzie's

*Why Don't You* at number two and Tinie Tempah's debut Parlophone single *Pass Out* at number one for the sixth straight week.

EMI also rules the roost at Last.fm, where the Hype chart is topped by *MauStrap/Virgin's* *Deadmau5*, while 11 of the Top 20 places are held by tracks recorded for the *Hope For Haiti Now* telethon/digital album.

Alan Jones

### Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	AIRBOURNE	No Guts, No Glory	Roadrunner
2	GORILLAZ	Plastic Beach	Parlophone
3	BOYZONE	Brother	Polydor
4	SLASH	Slash	Future Publishing
5	JOE BONAMASSA	Black Rock	Provogue
6	AMY MACDONALD	A Curious Thing	Vertigo
7	JIMI HENDRIX	Valleys Of Neptune	Sony
8	PAUL WELLER	Wake Up The Nation	Island
9	LAURA MARLING	I Speak...	Virgin
10	DIANA VICKERS	Diana Vickers	RCA
11	GOLDFRAPP	Head First	Mute
12	SUGABABES	Sweet 7	Island
13	A L WEBBER	Love Never Dies	Polydor
14	VARIOUS	Now! 75	EMI TVJUMTV
15	KIDS IN GLASS HOUSES	Dirt	Roadrunner
16	PLAN B	The Defamation Of...	679/Atlantic
17	SCOUTING FOR GIRLS	Everybody...	Epic
18	JOE MCELDERRY	Joe McElderry	Syco
19	AC/DC	Iron Man 2 OST	Sony
20	GABRIELLA CIMLI	Ten	Island



### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	AMY MACDONALD	A Curious Thing	Vertigo
2	BOYZONE	Brother	Polydor
3	A L WEBBER	Love Never Dies	Polydor
4	GORILLAZ	Plastic Beach	Parlophone
5	JOE BONAMASSA	Black Rock	Provogue
6	LAURA MARLING	I Speak...	Virgin
7	AIRBOURNE	No Guts, No Glory	Roadrunner
8	JIMI HENDRIX	Valleys Of Neptune	Sony
9	GLEE CAST	Season One Vol 2	Epic
10	SUGABABES	Sweet 7	Island
11	PAUL WELLER	Wake Up The Nation	Island
12	LIBERA	Peace	EMI
13	JOAN ARMATRADING	This...	Hypertension
14	GOLDFRAPP	Head First	Mute
15	MADONNA	Sticky & Sweet Tour	Warner Bros
16	BEE GEES	Mythology	Warner Bros
17	AC/DC	Iron Man 2 OST	Sony
18	VARIOUS	Now! 75	EMI TVJUMTV
19	JACK SAVORETTI	Harder Than Easy	De Angelis
20	THE CURE	Disintegration	Fiction



### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TINIE TEMPAH	Pass Out	Parlophone
2	GRAMOPHONEDZIE	Why...	Positiva/Virgin
3	WILEY/E SANDE	Never Be...	Relentless/Virgin
4	INNA	Hot 3	Beat Red
5	BLACK EYED PEAS	Rock That Body	Interscope
6	MCLEAN	My Name	Asylum
7	STEVE AOKI	I'm In The House	Data
8	MARY J BLIGE	I Am Goffin	Mercury
9	GABRIELLA CIMLI	Woman On...	Island
10	AMY MACDONALD	Don't Tell Me...	Vertigo
11	DAISY DARES YOU	Number One Enemy	Jive
12	SKEPTA	Bad Boy	Boy Beta Know
13	BOYZONE	Gave It All Away	Polydor
14	PALOMA FAITH	Upside Down	Epic
15	SHARLEEN SPITERI	Xanadu	Mercury
16	SCOUTING FOR GIRLS	This Ain't...	Epic
17	JUSTIN BIEBER	Baby	Def Jam
18	GENERAL FIASCO	Ever So Shy	Infectious
19	LIL JON	Give It All U Got	Universal
20	AUDIO BULLYS	Only Man	Cooking Vinyl



### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	DEADMAU5	Strobe	MauStrap/Virgin
2	THE KNIFE	Intro	Universal
3	PASSION PIT	Sleepyhead	Frenchkiss
4	STEVIE WONDER	Time.../Bridge...	MTV
5	EMLINE MICHEL	Many Rivers To Cross	MTV
6	JENNIFER HUDSON	Let It Be	MTV
7	MARY J BLIGE	Hard Times...	MTV
8	S CROW/K ROCK/K URBAN	Lean On Me	MTV
9	JOY ORBISON	So Derobe	White Label
10	EUMIUM	Leaves Eclipse...	Temporary Residence
11	SHAKIRA	I'll Stand By You	MTV
12	JOHN LEGEND	Motherless Child	MTV
13	DAVID BOWIE	Battle For Britain...	Sony
14	JAY-Z/BONOVEDGE/RIHANNA	Stranded	MTV
15	STING	Driven To Tears	MTV
16	DAVID BOWIE	Unde Arthur	Decca
17	DAVID BOWIE	Reality	Sony
18	ALICIA KEYS	Send Me An Angel	MTV
19	E & THE CARNIVAL	Derby...	Full Time Hobby
20	JUSTIN TIMBERLAKE	Hallelujah	MTV



### Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	BOYZONE	Brother	Polydor
2	KIDS IN GLASS HOUSES	Dirt	Roadrunner
3	PAUL WELLER	Wake Up The Nation	Island
4	AIRBOURNE	No Guts, No Glory	Roadrunner
5	MARY J BLIGE	Stronger With...	Ceffen
6	SUGABABES	Sweet 7	Island
7	GORILLAZ	Plastic Beach	Parlophone
8	JIMI HENDRIX	Valleys Of Neptune	Sony
9	BRMC	Beat The Devils Tattoo	Universal
10	JOE BONAMASSA	Black Rock	Provogue
11	USHER	Raymond Vs Raymond	Lafacc
12	AMY MACDONALD	A Curious Thing	Vertigo
13	GOLDFRAPP	Head First	Mute
14	MY BLOODY VALENTINE	Loveless	Sony
15	DURAN DURAN	Duran Duran	EMI
16	LAURA MARLING	I Speak Because I Can	Virgin
17	PLAN B	The Defamation Of...	679/Atlantic
18	MACKERRAS	Mozart Symphs 29/31	RSK
19	MADONNA	Sticky & Sweet Tour	Warner Bros
20	VARIOUS	Now! 75	EMI TVJUMTV



## CATALOGUE REVIEWS

**GLADYS KNIGHT & THE PIPS**  
*Touch (SuperBird SBIRD 0009)/Visions (SBIRD 0010)*



Gladys Knight has rarely put a foot wrong, and these two albums are among the best of her long and distinguished career with The Pips. Smart, stylish songs rooted in R&B, including *Reach High* and *I Will Fight*, make *Touch* an almost total triumph – with the only possible quibble being with the melodramatic live reading of *I Will Survive*. *Visions* is also excellent, containing a bumper crop of uplifting tunes from writers such as Jimmy Jam & Terry Lewis, the estimable Sam Dees and the team of Larry Henley and Jeff Silbar. The latter's song *Hero* closes the set in rousing and familiar style – it was eventually to become a major hit for Bette Midler under its more familiar title *Wind Beneath My Wings*.

**VARIOUS**  
*Bless You California: More Early Songs Of Randy Newman (Ace CDCHD 1240)*



This set is a follow-up to Ace's Newman showcase *On Vine Street* and delves into his early compositions. Anyone who knows *What Love Is* is a genuinely soulful ballad, a collaboration (something Newman rarely did) and a small Hot 100 hit for Irma Thomas. Alan Price, who did much to popularise Newman, handles the charming *Tickle Me* with aplomb and Nilsson makes *Cowboy* his own. Liza Minelli, who handles *Debutante's Ball*, and Ella Fitzgerald, with *I Wonder Why*, are on board, too. Copious liner notes provide all that is necessary to know about the 26 songs here, and the package can only further the reputation of Newman as one of the US's greatest songwriters.

**THE SORROWS**  
*You've Got What I Want – The Essential Sorrows 1965-1967 (Grapefruit CRSEG 012)*



Coverty band The Sorrows only bothered chart compilers once, reaching number 21 with their third single *Take A Heart*, but are fondly remembered today. Their *Piccadilly* recordings are deservedly anthologised for the first time here. Eschewing the more melodic pop sounds that dominated the chart at the time, the band – whose lead singer Don Fardon went on to have success in his own right – had their own tough and unique sound, with incendiary guitars and sparse arrangements making for exciting songs in a freakbeat or garage style. However they are labelled, their songs endear, uplift and provide a dynamic and welcome change from the recordings of their peers.

**GORDON GILTRAP**  
*Music For The Small Screen/ The Solo Album (Edsel EDSX 2073)/Troubador/Live At Ventnor Winter Gardens 2008 (EDSX 3007)*



Guitar virtuoso Giltrap's melodic tunes have a gentle charm which lend themselves to television. This explains his sole bona fide hit single *Heartsong* serving as the theme to BBC's *Holiday Programme*, with *The Carnival* being used on *Wish You Were Here*. These and other pieces populate *Music For The Small Screen*, while *The Solo Album* contains some bolder but still pleasant pieces. *Troubador* features Giltrap's own favourites, and his enjoyment is evident in a first-rate collection of tunes. The album is accompanied by a DVD featuring Giltrap in concert on the *Isle of Wight*.

## CATALOGUE GREATEST HITS TOP 20



**Eurythmics**



**Bob Marley & the Wailers**

This	Last	Artist	Title / Label	Distributor
1	1	JOURNEY	Greatest Hits / Columbia	(ARV)
2	2	FLEETWOOD MAC	The Very Best Of / WSM	(ARV)
3	20	ROBBIE WILLIAMS	Greatest Hits / Chrysalis	(E)
4	6	WHITNEY HOUSTON	The Ultimate Collection / Arista	(ARV)
5	13	TAKE THAT	Never Forget – The Ultimate Collection / RCA	(ARV)
6	19	SADE	The Best Of / Epic	(ARV)
7	RE	U2	U2:8 Singles / Mercury	(ARV)
8	18	UB40	The Very Best Of 1980-2000 / Dep International	(E)
9	RE	BON JOVI	Cross Road – The Best Of / Mercury	(ARV)
10	RE	THE WHO	Then And Now / Polydor	(ARV)
11	RE	EURYTHMICS	Ultimate Collection / RCA	(ARV)
12	RE	OASIS	Stop The Clocks / Big Brother	(PIAS)
13	RE	EMINEM	Curtain Call – The Hits / Interscope	(ARV)
14	RE	WESTLIFE	Unbreakable – The Greatest Hits – Vol 1 / S	(ARV)
15	RE	ABBA	Gold – Greatest Hits / Polydor	(ARV)
16	RE	MICHAEL JACKSON	The Essential / Epic	(ARV)
17	RE	BOB MARLEY & THE WAILERS	Legend / Tuff Gong	(ARV)
18	RE	FRANKIE VALLI & THE FOUR SEASONS	Jersey's Best: The Very Best Of / Rhino	(CIN)
19	RE	BOB DYLAN	Dylan / Columbia	(ARV)
20	RE	BILLY JOEL	Piano Man – The Very Best Of / Columbia	(ARV)

Official Charts Company 2010

Alan Jones



# Charts clubs

## Samson shows an old and new perspective



**DUTCH DJ SIDNEY SAMSON** has both the new number one and the oldest hit on the Upfront club chart this week. His *Riverside* (Let's Go) endured a gestation period of 18 weeks between its debut on the Top 100 of the Upfront club chart and its arrival in the Top 40 last year and wound up reaching number one in December. On its 32nd week on the chart, the track falls 37-59. That is its biggest fall by some distance, and can only be down to the fact that Samson's follow-up, *Shut Up And Let It Go*, is stealing its limelight. It sees Samson move from *Data* to *Cr2* in another blazing house track, and has shown none of the reticence its predecessor showed in making the Top 40, moving 25-3-1 since being

serviced last month. It remains to be seen if it can emulate the retail success of *Riverside*, which reached number two on the OCC chart, and has sold 300,000-plus to date. Cheryl Cole is having a few problems at the moment but her club chart career is not one of them. She tops the Commercial Pop chart for the 12th time this week, with third single *Parachute* making a soft landing at the summit, just as previous solo flights *Fight For This Love* and *3 Words* did last year. And, of course, Cole has topped the chart with nine *Girls Aloud* hits. There is no change on the Urban chart, with *Tinie Tempah's Pass Out* enjoying a second week at the summit. **Alan Jones**

**Solo jump:** Cheryl Cole's not coming down yet as *Parachute* ascends to the Commercial Pop summit



**Fancy that:** Sun's *Fancy Free* is the highest climber on the Upfront chart this week, moving 24 places to number 10

### Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	SIDNEY SAMSON	Shut Up And Let It Go	Cr2
2	6	4	SOULSHAKER & SANDY B	Make The World Go Round	Champion
3	8	2	ROX	My Baby Left Me	Rough Trade
4	1	2	TIESTO FEAT. NELLY FURTADO	Who Wants To Be Alone	Musical Freedom
5	2	4	CHELLEY	Took The Night	3 Beat Blue
6	17	5	MIKA	Blame It On The Girls	Casablanca/Island
7	12	3	ELLIE GOULDING	Starry Eyed	Polydor
8	7	5	INNA	Hot	3 Beat Red
9	13	2	MEKKI MARTIN FEAT. BIG JOHN	Over The Top	U Recordings
10	34	2	SUN	Fancy Free	RM
11	14	6	JACK SPLASH/MISSY ELLIOTT/JAZMINE SULLIVAN	I Could Have Loved You	Columbia
12	10	8	LOVERUSH UK FEAT. CARLA WERNER	Give Me Your Love	Szs-Lrd
13	11	6	JULIAN PERRETTA	If I Ever	Columbia
14	5	5	B.T	Suddenly	Malestrom
15	9	5	SUGABABES	Wear My Kiss	Island
16	15	6	OWL CITY	Fireflies	Island
17	26	3	KELLY MUELLER	She Cries	Audiofreaks
18	19	5	VEGAS BABY	I Can't Help Myself	Misspell
19	16	7	STEVE AOKI FEAT. ZUPER BLAHQ	I'm In The House	Data
20	28	3	PROVENZANO DJ	Life Goes On	Nets Work International
21	18	6	CAVIN HARRIS	You Used To Hold Me	Columbia
22	4	5	GABRIELLA CIMI	Woman On A Mission	Island
23	20	5	MARINA AND THE DIAMONDS	Hollywood	679
24	22	6	MUSE	Resistance	Helium 3/Werner Bros
25	21	8	JUS JACK & PHIL GARRANT FEAT. MATINI PARISI	Smoke	Moda
26	NEW		KRISTINE W	The Power Of Music	Fly Again Music
27	NEW		68 BEATS FEAT. KATIE MARNE	Are You Listening	Juicy
28	NEW		PALOMA FAITH	Upside Down	Epic
29	35	8	GRAMOPHONEDZIE	Why Don't You	Positiva/Virgin
30	40	2	TV ROCK VS. AXWELL	In The Air	Data
31	23	4	SCARLETTE FEVER	What Would You Do	Starfish
32	38	2	DREAMWEAVERZ	Classic Night	Wrecked
33	24	4	HOLMES IVES FEAT. LANE MCRAY	Boom	Ovum/Blush-Tonic
34	NEW		GOLDFRAPP	Rocket	Mute
35	NEW		DAVID GUETTA FEAT. KID CUDI	Memories	Positiva/Virgin
36	36	5	FREEDOM WILLIAMS	Party Time (Get Up, Get Down)	Szs-Lrd
37	29	8	PAUL HARRIS V EURYTHMICS	I Want You	Cr2/Sony
38	NEW		MECK	Feels Like A Prayer	Toolroom
39	31	8	VISAGE	Fade To Gray	UMC/Polydor
40	25	2	CHEMISTS	This City	Distiller

### Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	9	2	CHERYL COLE	Parachute	Fascination
2	8	2	SOULSHAKER & SANDY B	Make The World Go Round	Champion
3	12	3	CHELLEY	Took The Night	3 Beat Blue
4	16	2	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Cash Money
5	19	3	MIKA	Blame It On The Girls	Casablanca/Island
6	2	4	INNA	Hot	3 Beat Red
7	18	2	SIDNEY SAMSON	Shut Up And Let It Go	Cr2
8	23	2	GOLDFRAPP	Rocket	Mute
9	1	5	SUGABABES	Wear My Kiss	Island
10	17	4	DEMI LOVATO	Remember December	Hollywood/Polydor
11	13	3	TINIE TEMPAH	Pass Out	Parlophone
12	25	4	JACK SPLASH/MISSY ELLIOTT/JAZMINE SULLIVAN	I Could Have Loved You	Columbia
13	NEW		CASCADA	Pyromania	AATW/UMTV
14	26	3	DAVINCHE FEAT. CLEO SOL	Hero	Dirty Canvas
15	14	4	JAYA DJ	Do It Again	AATW/UMTV
16	24	3	DARREN STYLES VS. MANIAN	Outta My Head	AATW
17	NEW		KELLY MUELLER	She Cries	Audiofreaks
18	29	4	JULIAN PERRETTA	If I Ever	Columbia
19	3	1	TIESTO FEAT. NELLY FURTADO	Who Wants To Be Alone	Musical Freedom
20	NEW		DJ GOLLUM	Passanger	AATW
21	NEW		YOUNG MONEY FEAT. LLOYD	Bedrock	Island
22	4	5	NAUGHTY BOY PRESENTS WILEY/EMELI SANDE	Never Be Your Woman	Relentless/Virgin
23	11	7	LADY GAGA FEAT. BEYONCE	Telephone	Interscope
24	NEW		ROX	My Baby Left Me	Rough Trade
25	30	3	LOVELINE	Right Now	AATW
26	NEW		SCARLETTE FEVER	What Would You Do	Starfish
27	5	4	CAVIN HARRIS	You Used To Hold Me	Columbia
28	20	4	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope
29	NEW		BREEZE VS. UFO & LOST WITNESS	Love To The Stars	AATW
30	7	4	CHRIS BROWN	Crawl	Jive

### Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	5	TINIE TEMPAH	Pass Out	Parlophone
2	2	3	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Cash Money
3	4	13	IYAZ	Replay	Reprise
4	15	2	YOUNG MONEY FEAT. LLOYD	Bedrock	Island
5	8	5	NAUGHTY BOY PRESENTS WILEY/EMELI SANDE	Never Be Your Woman	Relentless/Virgin
6	9	4	CHRIS BROWN	Crawl	Jive
7	5	4	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope
8	6	8	LADY GAGA FEAT. BEYONCE	Telephone	Interscope
9	6	4	SKEPTA	Bad Boy	Boy Better Know
10	14	3	LUDACRIS	How Low	Cef Jem
11	7	7	JASON DERULO	In My Head	Beluga Heights/Werner Eros
12	4	4	RIHANNA	Rude Boy	Cef Jem
13	10	8	PITBULL FEAT. AKON	Shut It Down	I
14	16	8	LEMAR	The Way Love Goes	Epic
15	27	2	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
16	20	9	KC JOCKEY	Rub Your Body	Sweet Scaries/Wabejon
17	19	8	HONOREBEL FEAT. PITBULL/JUMP SMOKERS	Now You See It	Positiva/Virgin
18	25	7	THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA/SEAN KINGSTON	Feel It	Columbia
19	23	2	ANGHA FEAT. DELE	For You	L4M/Angha
20	21	11	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive
21	29	2	IYAZ	Solo	Reprise
22	13	5	CRAIG DAVID	One More Lie (Standing In The Shadows)	AATW/UMTV
23	24	2	AYO FEAT. DJ IRONIK & JOELLE MOSES	Far Away	Illstcrz/Seismic Sounds
24	11	7	JLS	One Shot	Epic
25	22	15	KARDINAL OFFISHALL	Clear	Kon Live
26	26	7	ALEXANDRA BURKE	Broken Heels	Syco
27	28	2	SHEBA FEAT. BOUNTY KILLER	Love This Lifetime	Sonic Dync/sty7Move
28	18	8	FE-NIX	Swagga	Genetic
29	17	11	BEYONCE FEAT. LADY GAGA	Video Phone	Columbia
30	30	10	GUCCI MANE FEAT. USHER	Spotlight	Asylum

### Cool Cuts Top 20

Pos	ARTIST	Title
1	AUDIO BULLYS	Only Man
2	GOLDFRAPP	Rocket
3	LIQUID V DANNY BYRD	Sweet Harmony
4	MECK FEAT. DINO	Feels Like A Prayer
5	HONOREBEL	Now You See It
6	M'BLACK	Heartbreak
7	CHICANE	Come Back & Stay
8	WAY OUT WEST	The Gift
9	FAITHLESS	Not Going Home
10	MASSIVE ATTACK	Heligoland Remixes
11	NICOLA FASANO VS ULTRA NATE	No Wasted Hearts
12	ULTRA NATE	Free
13	DISCODONK	Borino Oro
14	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself
15	BOY GEORGE	Amazing Grace
16	VARIOUS	Dub Police
17	BLACK VAN	Yearning
18	KID SISTER	Daydreaming
19	MOUSSA CLARKE FEAT. FISHER	Love Key 2010
20	FREAKS V ROBERT OWENS	Right Now



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



# Heads up for Jason Derulo

**A NEW NAME TOPS** the singles chart this week, while a more familiar presence reasserts itself on the album chart.

Singles chart honours go to **Jason Derulo**, whose second release *In My Head* sold 68,134 copies to debut at the summit. The 20-year-old newcomer's first single *Whatcha Say* debuted and peaked at number three last November, with first-week sales of 66,737. Both songs are on Derulo's eponymous debut album, which drops today (Monday). His coronation is something of a Haiti handover – although born in Florida, the singer was born to Haitian parents, and his song replaces the Helping Haiti charity single *Everybody Hurts*, which takes a 1-9 tumble (33,084 sales) – the biggest for a number one single since McFly's *Baby's Coming Back/Transylvania* slumped 1-20 on 26 May 2007. *In My Head* is the third number one single in just three months to be produced and co-written by South African-born, Canadian raised Israeli Jonathan 'JR' Rotem, who also helmed the desk on JLS's *Everybody In Love* and Izzy's *Replay*.

Derulo's number one debut was hard earned – in early midweek flashes the Florence/Dizzee Rascal collaboration *You Got The Dirtee Love* was ahead but it eventually faded, remaining at number two on sales of 61,788 copies.

Meanwhile, although **Sugababes'** line-up has changed entirely since its 2000 debut *Overload*, the band notionally racks up its 26th hit – all of them Top 40, and 18 of them Top 10 entries – with *Wear My Kiss*, the third single from upcoming album *Sweet 7*, debuting at number seven on sales of 38,209 copies.

Three weeks after runner-up *Marina & The Diamonds'* *Hollywood* reached number 10, the winner of the BBC's *Sound Of 2010* poll, **Ellie Goulding**, fares even better, debuting at number four with *Starry Eyed* (49,118 sales). Goulding, who also won the Critics Choice award at *The Brits*, released debut single *Under The Sheets* on download only in November. It reached number 53, and has thus far sold 42,960 copies.

**Pixie Lott's** *Turn It Up* album gives up its fourth Top 40 hit, as *Gravity* climbs 43-35 (9,153 sales). The first two singles from the album

### Sales statistics

Last week	Singles	Artist albums
Sales	2,886,214	1,624,775
prev week	2,902,501	1,692,740
% change	-0.6%	-4.0%

Last week	Compilations	Total albums
Sales	301,011	1,925,786
prev week	339,179	2,031,919
% change	-11.3%	-5.2%

Year to date	Singles	Artist albums
Sales	24,507,487	13,426,135
vs prev year	21,975,804	13,776,330
% change	+11.5%	-2.5%

Year to date	Compilations	Total albums
Sales	2,830,483	16,256,618
vs prev year	3,209,663	16,985,993
% change	-11.8%	-4.3%

Compiled from sales data by Music Week

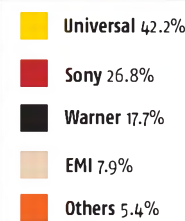
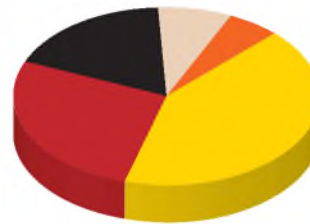
– *Mama Do (Uh Oh, Uh Oh)* and *Boys & Girls* both reached number one – while third single *Cry Me Out* had to settle for a number 12 peak but the songs performed fairly similarly saleswise, all topping the 200,000 mark but falling short of 300,000. *Mama Do* has sold 296,330 copies, followed by *Boys & Girls* (244,239) and *Cry Me Out* (224,592) – though the latter track is still selling well and seems certain to become the first single by Lott to spend 20 weeks in the Top 75: it moves 38-49 (6,205 sales) on week 17, one week less than the run of *Mama Do* and two less than *Boys & Girls*.

Although it is currently number one in the US, *Imma Be* has been passed over in the UK as the fourth single from **Black Eyed Peas'** album *The E.N.D.* In its stead, *Rock That Body* is picking up airplay and debuts at number 43, after increasing sales by 203.3% week-on-week to 7,145. The album's first three singles – *Boom Bcom Pow*, *I Gotta Feeling* and *Meet Me Halfway* – all topped the chart, and have sold more than 2,250,000 copies between them.

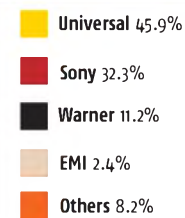
Forty-four weeks after completing a four-week stint atop the album chart, **Lady GaGa's** *The Fame* returns to the top. With GaGa currently on tour and a trio of Brit awards under her belt, the album sold 45,358 copies last week, taking its 59-week career sales tally to 1,647,314. It has spent 40 of those weeks in the Top 10. The last studio album to return to number one further into its chart career was David Gray's *White Ladder*, which improved 2-1 on 25 August 2001, its 68th week on the chart, having made it to the summit for the first time on week 66.

There were two more new **Glee Cast** releases this week in *Sweet Caroline* and *The Thong Song*. The former makes the Top 75 debuting at 59 (4,914 sales) but the latter falls

### ARTIST ALBUMS



### SINGLES



well short, entering at 99 (2,542). Their album *Glee: The Music – Season One, Volume 1* slips to number two (40,740 sales), having jumped 68-1 last week.

With first hit single *Hollywood* rallying 22-13, **Marina & The Diamonds** make a strong showing on the album list, earning a number five debut on sales of 27,618 copies.

Manchester indie rockers **The Courteeners** returned to the singles chart last week for the first time since 2008 with *You Overdid It Doll* debuting at number 28. That song now slides to number 44 (7,085 sales) but the group's second album

*Falcon* fares better, snaring a number six debut (23,667 sales).

Also from Manchester, veteran harmony vocal group **The Hollies** return to the chart with their latest compilation, *Midas Touch: The Very Best Of* debuting at number 23 (10,345 sales). It is the 15th chart entry for the band, whose debut album *Stay With The Hollies* reached number two exactly 46 years ago. They last charted in 2003, when their *Greatest Hits* reached number 21. It has so far sold 101,999 copies.

Johnny Cash, Gracie Fields and Ali Farka Touré are all no longer with us, but all three return to the chart this week **Johnny Cash** would have been 78 last Friday and his new album *American VI: Ain't No Grave* is his 24th chart entry, debuting at number nine (16,362 sales). The songs are taken from the same sessions as Cash's first posthumous album, *American 5 – A Hundred Highways*, which got to number nine in 2006, and sold 127,405 copies.

Ali Farka Touré died in 2006, and returns to the chart via **Ali Farka Touré & Toumani Diabaté**, an eponymous collection of recordings he made with fellow Malian Diabaté in 2005. Debuting at number 49 (3,981 sales), it is Touré's second posthumous chart entry, following Savane (number 34, 2006) and Diabaté's debut.

Following the unexpected success of its Vera Lynn compilation *We'll Meet Again: The Very Best Of*, which reached number one and has sold 358,447 copies, Decca has now issued a compilation of vintage recordings by fellow World War II forces sweetheart **Gracie Fields**. *Our Gracie: The Best Of* debuts at 29 (8,396 sales), easily eclipsing the number 50 peak of Fields' only previous chart entry, *The Golden Years*, which reached number 48 in 1975, four years before her death.

With the Brit effect waning, album sales were off 5.2% week-on-week at 1,925,786 – 0.85% above same week 2009 sales of 1,909,629.

Alan Jones

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LADY GAGA <i>The Fame</i>	£8.99	£8.99	£8.95	£5.99
2 GLEE CAST <i>Glee: The Music Vol 1</i>	£7.99	£8.99	£7.99	£6.97
3 ALICIA KEYS <i>The Element Of Freedom</i>	£6.98	£7.69	£6.99	£7.78
4 FLORENCE + THE MACHINE <i>Lungs</i>	£6.98	£6.99	£6.99	£6.98
5 MARINA/DIAMONDS <i>Family Jewels</i>	£7.98	£7.99	£7.99	£7.95

Source: Music Week

## International charts coverage Alan Jones

### Peter Gabriel's Back at the top of the world's charts

**SADE'S SOLDIER OF LOVE** remains not only the biggest selling album by a British act but the biggest-selling album by any act worldwide for the second week in a row. The album was number one in eight territories a week ago but now tops the list in nine. It enjoys second-week holdovers in Canada, Hungary, Italy, Poland, Portugal and the US but slips 1-2 in both Spain and Switzerland. These minor

declines are more than compensated for by a 2-1 climb in the overall French chart (it was number one physical but number two overall a week ago), a 3-1 climb in Wallonia and a number one debut in Sweden. The album also makes slightly belated debuts in four other countries, arriving at number two in The Netherlands, four in Australia and Denmark and 51 in Mexico.

Meanwhile, the latest British



# Charts sales

Key  
■ Highest new entry ■ Highest climber

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## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>EXAMPLE</b> Won't Go Quietly / Data (ARV)
2	2	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) / Data (ARV)
3	NEW	<b>GIGGS FEAT. B.O.B.</b> Don't Go There / XL (PIAS)
4	4	<b>ZINC FEAT. MS DYNAMITE</b> Wile Out / Zinc/Essential (ADA/CIN)
5	6	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
6	5	<b>REMADY</b> No Superstar / Maelstrom/Kew State (ARV)
7	8	<b>DANNY BYRD FEAT. LIQUID</b> Sweet Harmony / Hospital (SRD)
8	7	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
9	9	<b>CHUCKIE &amp; LMFAO</b> Let The Bass Kick In Miami Girl / CR2
10	11	<b>DIZZEE RASCAL</b> Dirtee Cash / Dirtee Stank (PIAS)
11	3	<b>ARTISTS FOR HAITI</b> We Are The World 25 For Haiti / We Are The World Foundation (CDA)
12	10	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
13	15	<b>MIDNIGHT BEAST</b> Tik Tok (Parody) / The Midnight Beast (AWAL)
14	NEW	<b>JME FEAT. WILEY</b> Sidetracked / Boy Beta Know (SRD)
15	RE	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
16	18	<b>THE BIG PINK</b> Dominos / uAD (PIAS)
17	14	<b>LOSTPROPHETS</b> Where We Belong / Visible Noise (ADA/CIN)
18	20	<b>EXAMPLE</b> Watch The Sun Come Up / Data (ARV)
19	NEW	<b>TOM BAXTER</b> Better / Charisma (EMI)
20	16	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Dirtee Stank (PIAS)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
2	NEW	<b>TOURE &amp; DIABATE</b> Ali Farka Toure & Toumani Diabate / World Circuit (Proper Music)
3	NEW	<b>ALKALINE TRIO</b> This Addiction / Hassle (PIAS)
4	2	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
5	8	<b>JAY SEAN</b> All Or Nothing / Point/layded (AMB/ARV)
6	4	<b>GIL SCOTT-HERON</b> I'm New Here / XL (PIAS)
7	5	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
8	6	<b>THE XX</b> Xx / Young Turks (PIAS)
9	7	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
10	9	<b>LOSTPROPHETS</b> The Betrayed / Visible Noise (ADA/CIN)
11	NEW	<b>TOM MCRAE</b> Alphabet Of Hurricanes / Cooking Vinyl (ADA/CIN)
12	12	<b>ARCTIC MONKEYS</b> Humbug / Domino (PIAS)
13	3	<b>FIELD MUSIC</b> Field Music (Measure) / Memphis Industries (PIAS)
14	15	<b>ARCTIC MONKEYS</b> Whatever People Say I Am, That's What I'm Not / Domino (PIAS)
15	14	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
16	11	<b>MIDLAKE</b> The Courage Of Others / Bella Union (ROMI/ARV)
17	13	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
18	19	<b>THE BIG PINK</b> A Brief History Of Love / uAD (PIAS)
19	17	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ROMI/ARV)
20	20	<b>BASSHUNTER</b> Bass Generation / Hard2beat (ARV)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>GIGGS FEAT. B.O.B.</b> Don't Go There / XL (PIAS)
2	1	<b>REMADY</b> No Superstar / Maelstrom/Kew State (EMI)
3	2	<b>DANNY BYRD FEAT. LIQUID</b> Sweet Harmony / Hospital (SRD)
4	3	<b>MIDNIGHT BEAST</b> Tik Tok (Parody) / The Midnight Beast (AWAL)
5	NEW	<b>JME FEAT. WILEY</b> Sidetracked / Boy Beta Know (SRD)
6	NEW	<b>29TH CHAPTER</b> Invincible / Twonine (Zimbabwe)
7	6	<b>BAND OF SKULLS</b> I Know What I Am / You Are Here (PIAS)
8	4	<b>ISRAEL KAMAICAWIWO'OLE</b> Somewhere Over The Rainbow / Big Boy (Hot)
9	10	<b>TINIE TEMPAH</b> Tears / Di (CADI2)
10	NEW	<b>YOUNG MC</b> Bust A Move / Delicious Vinyl (tbc)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Brit Awards 2010 / Rhino (CIN)
2	2	<b>VARIOUS</b> Push It - Classic Party & Dance Tracks / Universal TV (ARV)
3	NEW	<b>VARIOUS</b> The Solid Silver 60s - Greatest Hits 2 / EMI TV/UMTV (ARV)
4	NEW	<b>VARIOUS</b> Now That's What I Call The 00s / EMI TV/UMTV (ARV)
5	4	<b>VARIOUS</b> R&B Lovesongs 2010 / Sony Music/UMTV (ARV)
6	5	<b>VARIOUS</b> Love 2 Club / A&W/UMTV (ARV)
7	6	<b>VARIOUS</b> Now That's What I Call Music! 74 / EMI Virg n/UMTV (E)
8	9	<b>VARIOUS</b> Godskitchen - Pure Trance Classics / New State (AM)
9	7	<b>VARIOUS</b> Funky House Classics / Ministry (ARV)
10	8	<b>VARIOUS</b> Anthems - Electronic 80s / EMI TV/MOS (E)
11	10	<b>VARIOUS</b> The Very Best Of Euphoric Dance 2010 / Ministry (ARV)
12	13	<b>VARIOUS</b> Running Trax / Ministry (ARV)
13	17	<b>VARIOUS</b> R&B Collection / Universal TV (ARV)
14	18	<b>VARIOUS</b> 100 Garage Classics / Rhino (CIN)
15	11	<b>VARIOUS</b> The Power Of Love / Sony Music (ARV)
16	12	<b>VARIOUS</b> Jackie - Love Songs / EMI TV/UMTV (ARV)
17	14	<b>VARIOUS</b> Ultimate NRG Megamix / A&W/UMTV (ARV)
18	20	<b>VARIOUS</b> 101 Running Songs / EMI Virgin/RCA (ARV)
19	14	<b>VARIOUS</b> Nessun Dorma - Opera's Greatest Stars / Decca (ARV)
20	RE	<b>VARIOUS</b> Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV)

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)
2	2	<b>ROLANDO VILLAZON</b> Tenor / Deutsche Grammophon (ARV)
3	3	<b>KATHERINE JENKINS</b> The Ultimate Collection / Decca (ARV)
4	4	<b>ROYAL SCOTS DRAGOON GUARDS</b> Highland Gathering / Spectrum Music (ARV)
5	5	<b>KATHERINE JENKINS</b> Second Nature / UCI (ARV)
6	7	<b>ROLANDO VILLAZON</b> Viva Villazon / Virgin Classics (TBC)
7	9	<b>KATHERINE JENKINS</b> Living A Dream / UCI (ARV)
8	8	<b>KATHERINE JENKINS</b> Sacred Arias / UCI (ARV)
9	10	<b>THE PRIESTS</b> The Priests / Epic (ARV)
10	RE	<b>ROYAL SCOTS DRAGOON GUARDS</b> Spirit Of The Glen - Journey / UCI (ARV)


## Rock albums Top 10

This	Last	Artist Title / Label
1	2	<b>MUSE</b> The Resistance / Helium 3/Warner Bros (CIN)
2	NEW	<b>ALKALINE TRIO</b> This Addiction / Hassle (PIAS)
3	NEW	<b>ENTER SHIKARI</b> Tribalism / Ambush Reality (CIN)
4	1	<b>FOO FIGHTERS</b> Greatest Hits / RCA (ARV)
5	4	<b>MUSE</b> Black Holes & Revelations / Helium 3/Warner Bros (CIN)
6	5	<b>THEM CROOKED VULTURES</b> Them Crooked Vultures / RCA (ARV)
7	3	<b>PARAMORE</b> Brand New Eyes / Fueled By Ramen (CIN)
8	7	<b>NICKELBACK</b> Dark Horse / Roadrunner (CIN)
9	6	<b>GREEN DAY</b> 21st Century Breakdown / 143/Reprise (CIN)
10	8	<b>MUSE</b> Absolution / Helium 3/Warner Bros (CIN)

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## Jones



veteran to return to global chart duty is Peter Gabriel, whose covers album Scratch My Back is new to 17 charts, arriving at number two in Canada and Germany, number three in The Czech Republic and Switzerland, number four in France, number five in Italy and Wallonia and number 10 in The Netherlands. It also debuts at number 11 in Austria, Norway and Spain, number 21 in Flanders, number 22 in Ireland, number 35 in New Zealand, number 37 in Poland and number 51 in Australia.

Massive Attack also continue to prosper, with Heligoland charting in 22 territories. It is in decline in 14 of

them, while climbing 4-1 in Flanders, 6-2 in Wallonia, 12-2 in Poland and 12-7 in Italy, and debuting at number six in Denmark, number 11 in Norway, number 17 in Sweden, and number 32 in Hungary.

Mumford & Sons' Sigh No More continues to top the Australian chart, and now debuts in Canada (number 62) and the US (number 127), while Jay Sean's All Or Nothing set - which had previously charted only in America, debuts at number 37 in Japan, matching its US peak. Making her first tentative appearance in overseas album charts without her Girls Aloud colleagues is Cheryl Cole,

whose 3 Words album makes its debut in The Netherlands (number 77), and Switzerland (number 89).

Susan Boyle's I Dreamed A Dream is not number one anywhere for the first time in its 13-week chart career. It was number one in New Zealand for a total of 11 weeks but makes a spectacular decline there this week, falling all the way to number 29. This is a New Zealand chart record, and there is more to its decline than at first appears - it has been discounted to a price below the chart threshold in many outlets, thus most of its sales have been discarded. When the price goes back up, so will the album.

## Music Week

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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 (Produce) (Publisher) (Writer)	Label / Catalogue number (Distributor)	
1	New		<b>JASON DERULO</b> In My Head (Beluga Heights) (CIN)	CAT0155787538 (CIN)	HIGHEST NEW ENTRY
2	2	2	<b>FLORENCE + THE MACHINE</b> FEAT. <b>DIZZEE RASCAL</b> You Got The Dirtee Love (Dirtee Stank/Island GB3) (ARV)	Dirtee Stank/Island GB3 (ARV)	
3	6	6	<b>RIHANNA</b> Rude Boy (Def Jam) (ARV)	USUM70312307 (ARV)	+50% SALES INCREASE
4	New		<b>ELLIE GOULDING</b> Starry Eyed (Polydor) (ARV)	2732866 (ARV)	
5	5	10	<b>ALICIA KEYS</b> Empire State Of Mind Part II (J) (ARV)	CAT0157951829 (ARV)	
6	4	5	<b>TIMBALAND</b> FEAT. <b>KATY PERRY</b> If We Ever Meet Again (Interscope) (ARV)	2733439 (ARV)	
7	New		<b>SUGABABES</b> Wear My Kiss (Island) (ARV)	2732016 (ARV)	
8	3	8	<b>DWL CITY</b> Fireflies (Island) (ARV)	CAT0157597336 (ARV)	
9	1	3	<b>GLOBAL STARS</b> HELPING HAITI Everybody Hurts (Syco) (ARV)	8859755102 (ARV)	
10	14	7	<b>JLS</b> One Shot (Epic) (ARV)	33537534312 (ARV)	SALES INCREASE
11	19	5	<b>CHERYL COLE</b> Parachute (Fascination) (ARV)	GBUM70911970 (ARV)	SALES INCREASE
12	New		<b>CHIDDY BANG</b> The Opposite Of Adults (Regal) (ARV)	REGAL155 (E)	
13	22	4	<b>MARINA AND THE DIAMONDS</b> Hollywood (Syco) (ARV)	579170CD (CIN)	SALES INCREASE
14	40	3	<b>LEONA LEWIS</b> I Got You (Syco) (ARV)	88637633042 (ARV)	HIGHEST CLIMBER
15	17	7	<b>JAY SEAN</b> FEAT. <b>SEAN PAUL</b> AND <b>LIL JON</b> Do You Remember (Cash Money) (ARV)	CAT0158038487 (ARV)	SALES INCREASE
16	10	11	<b>3OH!3</b> FEAT. <b>KATY PERRY</b> Stars (A&M) (ARV)	ASYLUM1347753 (CIN)	
17	16	24	<b>JAY-Z</b> FEAT. <b>ALICIA KEYS</b> Empire State Of Mind (Roc-A-Fella) (ARV)	AT0330CD (CIN)	
18	7	8	<b>GLEE CAST</b> Don't Stop Believin' (Epic) (ARV)	CAT0153332813 (ARV)	
19	8	2	<b>LEMAR</b> The Way Love Goes (Epic) (ARV)	88637634342 (ARV)	
20	15	18	<b>LADY GAGA</b> Bad Romance (Interscope) (ARV)	2726752 (ARV)	
21	12	26	<b>FLORENCE + THE MACHINE</b> You've Got The Love (Island) (ARV)	2725033 (ARV)	
22	27	6	<b>YOUNG MONEY</b> FEAT. <b>LOYD</b> Bedrock (Cash Money) (ARV)	USCM5090178 (ARV)	SALES INCREASE
23	18	28	<b>JOURNEY</b> Don't Stop Believin' (Columbia) (ARV)	JSSM13100116 (ARV)	
24	13	8	<b>IYAZ</b> Replay (Reprise) (CIN)	CAT015237377 (CIN)	
25	9	3	<b>GLEE CAST</b> Halo/Walking On Sunshine (Epic) (ARV)	CAT015843210 (ARV)	
26	30	4	<b>KESHA</b> FEAT. <b>3OH!3</b> Blah Blah Blah (RCA) (ARV)	88697659702 (ARV)	SALES INCREASE
27	21	6	<b>EXAMPLE</b> Won't Go Quietly (Data) (ARV)	DATA225CDX (ARV)	
28	11	4	<b>JEDWARD</b> FEAT. <b>VANILLA ICE</b> Under Pressure (Ice Ice Baby) (Sony) (ARV)	88637633992 (ARV)	
29	New		<b>ALPHABEAT</b> Hole In My Heart (Fascination) (ARV)	2732864 (ARV)	
30	23	8	<b>SIDNEY SAMSON</b> FEAT. <b>WIZARD SLEEVE</b> Riverside (Let's Go) (Data) (ARV)	DATA225CDX (ARV)	
31	29	17	<b>KESHA</b> Tik Tok (RCA) (ARV)	88697619042 (ARV)	
32	25	11	<b>ALEXANDRA BURKE</b> Broken Heels (Syco) (ARV)	88697632832 (ARV)	
33	24	18	<b>JAY-Z</b> FEAT. <b>MR HUDSON</b> Young Forever (Roc-A-Fella) (ARV)	CAT0157489498 (CIN)	
34	26	13	<b>THE SATURDAYS</b> Ego (Fascination) (ARV)	CAT0157367613 (ARV)	
35	43	3	<b>PIXIE LOTT</b> Gravity (Mercury) (ARV)	GBUM70901217 (ARV)	SALES INCREASE
36	35	3	<b>CHRIS BROWN</b> Crawl (Jive) (ARV)	CAT0158460609 (ARV)	SALES INCREASE
37	34	13	<b>LADY GAGA</b> FEAT. <b>BEYONCE</b> Telephone (Interscope) (ARV)	2734706 (ARV)	SALES INCREASE
38	New		<b>MUSE</b> Resistance (Helium) (ARV)	WEA450CD (CIN)	

This wk	Last wk	Wks in chart	Artist Title (Produce) (Publisher) (Writer)	Label / Catalogue number (Distributor)	
39	20	3	<b>GLEE CAST</b> It's My Life/Confessions Part II (Epic) (ARV)	CAT0158451170 (ARV)	
40	36	19	<b>CHERYL COLE</b> Fight For This Love (Fascination) (ARV)	2721778 (ARV)	
41	33	37	<b>BLACK EYED PEAS</b> I Gotta Feeling (Interscope) (ARV) ★	CAT0151963169 (ARV)	
42	39	7	<b>BIFFY CLYRO</b> Many Of Horror (When We Collide) (4th Floor) (ARV)	FLR04CD (CIN)	
43	New		<b>BLACK EYED PEAS</b> Rock That Body (Interscope) (ARV)	USUM70967623 (ARV)	
44	28	2	<b>THE COURTEENERS</b> You Overdid It Doll (A&M) (ARV)	CAT0158152722 (ARV)	
45	31	15	<b>N-DUBZ</b> FEAT. <b>MR HUDSON</b> Playing With Fire (A&M) (ARV)	CDGLOBE134 (ARV)	
46	37	21	<b>BLACK EYED PEAS</b> Meet Me Halfway (Interscope) (ARV)	2724544 (ARV)	
47	45	7	<b>PLAN B</b> Stay Too Long (Atlantic) (CIN)	6791171CD (CIN)	
48	44	8	<b>FLORENCE + THE MACHINE</b> Dog Days Are Over (Island) (ARV)	MCS1173 (ARV)	
49	38	17	<b>PIXIE LOTT</b> Cry Me Out (Mercury) (ARV)	CAT0156404169 (ARV)	
50	46	14	<b>RIHANNA</b> Russian Roulette (Def Jam) (ARV)	CAT0155429408 (ARV)	
51	63	3	<b>MUMFORD &amp; SONS</b> The Cave (Island) (ARV)	CAT015862491 (ARV)	SALES INCREASE
52	32	6	<b>CAVIN HARRIS</b> You Used To Hold Me (Columbia) (ARV)	8869763202 (ARV)	
53	41	13	<b>ALICIA KEYS</b> Doesn't Mean Anything (Keys) (ARV)	8869762702 (ARV)	
54	48	13	<b>TIMBALAND</b> FEAT. <b>SOSHY &amp; NELLY FURTADO</b> Morning After Dark (Interscope) (ARV)	2728036 (ARV)	
55	42	19	<b>KASABIAN</b> Fire (Columbia) (ARV)	PARADISE54 (ARV)	
56	58	20	<b>ALEXANDRA BURKE</b> FEAT. <b>FLO-RIDA</b> Bad Boys (Syco) (ARV) ★	88697599032 (ARV)	SALES INCREASE
57	54	20	<b>MICHAEL BUBLE</b> Haven't Met You Yet (Reprise) (ARV)	CAT0153174011 (CIN)	
58	53	58	<b>LADY GAGA</b> Poker Face (Interscope) (ARV) ★	2703433 (ARV)	
59	New		<b>GLEE CAST</b> Sweet Caroline (Epic) (ARV)	CAT0158451138 (ARV)	
60	New		<b>GIGGS</b> FEAT. <b>B.O.B.</b> Don't Go There XI (ARV)	CAT0158153630 (PIAS)	
61	70	39	<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Columbia) (ARV)	88697475032 (ARV)	SALES INCREASE
62	69	15	<b>JASON DERULO</b> Whatcha Say (Beluga Heights) (ARV)	2727243 (CIN)	
63	49	16	<b>ROBBIE WILLIAMS</b> You Know Me (Virgin) (ARV)	VSCD2002 (E)	
64	65	20	<b>PAOLO NUTINI</b> Pencil Full Of Lead (Atlantic) (ARV)	ATUK091CD1 (CIN)	
65	47	2	<b>GLEE CAST</b> Keep Holding On (Epic) (ARV)	CAT015845115C (ARV)	
66	68	75	<b>KINGS OF LEON</b> Sex On Fire (Hand Me Down) (ARV)	8869752002 (ARV)	
67	61	18	<b>CHERYL COLE</b> FEAT. <b>WILL.I.AM</b> 3 Words (Fascination) (ARV)	2729724 (ARV)	
68	51	3	<b>ZINC</b> FEAT. <b>MS DYNAMITE</b> Wile Out (Zinc) (ARV)	Essential EAST001 (ADA/CIN)	
69	55	15	<b>CHIPMUNK</b> FEAT. <b>TALAY RILEY</b> Look For Me (Jive) (ARV)	8869763222 (ARV)	
70	60	55	<b>JASON MRAZ</b> I'm Yours (Atlantic) (ARV)	AT0308CD (CIN)	
71	Re-entry		<b>NOISSETTES</b> Never Forget You (Vertigo) (ARV)	CAT0150597193 (ARV)	
72	66	8	<b>JUSTIN BIEBER</b> One Time (Def Jam) (ARV)	CAT0156365691 (ARV)	
73	71	12	<b>DRAKE</b> FEAT. <b>KANYE WEST</b> , <b>LIL WAYNE</b> & <b>EMINEM</b> Forever (Interscope) (ARV)	CAT0155014785 (ARV)	
74	62	42	<b>LADY GAGA</b> FEAT. <b>COLBY O'DONIS</b> & <b>AKON</b> Just Dance (Interscope) (ARV) ★	1796062 (ARV)	
75	67	6	<b>PAOLO NUTINI</b> 10/10 (Atlantic) (ARV)	CAT0149484751 (CIN)	

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10/10 75	Don't Stop Believin' 18	Sunshine 25	Lock For Me 69	Resistance 38	The Cave 51	You Overdid It Doll 44	Key	BPI Awards
3 Words 67	Don't Stop Believin' 23	Haven't Met You Yet 57	Many Of Horror (When We Collide) 42	Riverside (Let's Go) 30	The Opposite Of Adults 12	You Used To Hold Me 32	★ Platinum (600,000)	Singles
Bad Romance 20	Ego 34	Hole In My Heart 29	Meet Me Halfway 46	Rock That Body 43	The Way Love Goes 19	Young Forever 33	● Gold (400,000)	3CH3: Stars (gold)
Bedrock 22	Empire State Of Mind 17	Hollywood 13	Morning After Dark 54	Rude Boy 3	Tik Tok 31		● Silver (200,000)	
Blah Blah Blah 26	Empire State Of Mind Part II 5	I Got You 14	Never Forget You 71	Russian Roulette 50	Under Pressure (Ice Ice Baby) 28		As used by R: 10	
Broken Heels 32	Everybody Hurts 9	I Gotta Feeling 41	One Shot 10	Sex On Fire 66	Wear My Kiss 7			
Cry Me Out 49	Fight For This Love 40	If We Ever Meet Again 6	One Time 72	Single Ladies (Put A Ring On It) 61	Whatcha Say 62			
Do You Remember 15	Fire 55	In My Head 1	Parachute 11	Starry Eyed 4	Wile Cut 68			
Doesn't Mean Anything 53	Fireflies 8	It's My Life/Confessions Part II 39	Pencil Full Of Lead 64	Starstruck 16	Won't Go Quietly 27			
Dog Days Are Over 48	Forever 73	Just Dance 74	Playing With Fire 45	Stay Too Long 47	You Got The Dirtee Love 2			
Don't Go There 60	Gravity 35	Keep Holding On 65	Poker Face 58	Sweet Caroline 59	You Got The Love 21			
	Halo/Walking On		Replay 24	Telephone 37	You Know Me 63			



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	Label / Catalogue number (Distributor)	Chart Position	Notes
1	2	59	LADY GAGA	The Fame	Interscope 1789138 (ARV)	1	★ ★ ★
2	1	5	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	2	
3	4	11	AUCIA KEYS	The Element Of Freedom	J 88697465712 (ARV)	3	
4	3	34	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	4	2 ★
5	New		MARINA AND THE DIAMONDS	Family Jewels	679 2564683625 (CIN)	5	HIGHEST NEW ENTRY
6	New		THE COURTEENERS	Falcon	A&M/201ydor 2729351 (ARV)	6	
7	5	39	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN)	7	3 ★
8	17	16	JLS	JLS	Epic 88697564572 (ARV)	8	SALES INCREASE
9	New		JOHNNY CASH	American VI - Ain't No Grave	American/Losthighway 2733149 (ARV)	9	
10	18	21	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV)	10	SALES INCREASE
11	6	9	ANDRE RIEU	Forever Vienna	Decca 5323879 (ARV)	11	
12	9	38	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	12	4 ★
13	13	19	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN)	13	4 ★
14	10	24	JAY-Z	Blueprint III	Roc Nation 7567895752 (CIN)	14	★
15	8	16	ROBBIE WILLIAMS	Reality Killed The Video Star	Virgin CDV3064 (E)	15	2 ★
16	26	14	RIHANNA	Rated R	Def Jam 2723990 (ARV)	16	★ 50% SALES INCREASE
17	7	2	OWL CITY	Ocean Eyes	Island 2728130 (ARV)	17	
18	14	24	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	18	★
19	15	4	JOURNEY	Greatest Hits	Columbia 4631492 (ARV)	19	
20	19	55	LILY ALLEN	It's Not Me, It's You	Regal 6942752 (E)	20	3 ★
21	11	3	SADE	Soldier Of Love	RCA 88597638812 (ARV)	21	
22	20	38	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	22	2 ★
23	New		THE HOLLIES	Midas Touch - The Very Best Of	EMI 6082272 (E)	23	
24	Re-entry		MICHAEL JACKSON	This Is It	Epic 88697606742 (ARV)	24	★
25	47	5	TIMBALAND	Shock Value II	Interscope 2723774 (ARV)	25	HIGHEST CLIMBER
26	16	6	AIVIN & THE CHIPMUNKS	Alvin & The Chipmunks 2 - The Squeakquel	Rhino 812279879 (CIN)	26	
27	32	18	CHERYL COLE	3 Words	Fascination 2721459 (ARV)	27	★ SALES INCREASE
28	21	67	BEYONCÉ	I Am... Sasha Fierce	Columbia 88697194922 (ARV)	28	4 ★
29	New		GRACIE FIELDS	Our Gracie - The Best Of	Decca 5324560 (ARV)	29	
30	23	16	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	30	
31	25	61	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (ARV)	31	3 ★
32	24	75	KINGS OF LEON	Only By The Night	Hand Me Down 8869732721 (ARV)	32	5 ★ ★
33	22	3	MASSIVE ATTACK	Heligoland	Virgin CDV3070 (E)	33	
34	27	3	ROLANDO VILLAZON	Tenor	Deutsche Grammophon 4778854 (ARV)	34	
35	30	14	SUSAN BOYLE	I Dreamed A Dream	Syco 8869754542 (ARV)	35	7 ★
36	28	22	CELINE DION	My Love: Essential Collection	Sony BMG 88697400492 (ARV)	36	
37	45	24	MUSE	The Resistance	Helium 3/warner Bros 2564686625 (CIN)	37	★ SALES INCREASE
38	35	4	KESHA	Animal	RCA 88697640462 (ARV)	38	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Chart Position	Notes
39	33	22	DIZEE RASCAL	Tongue N Cheek	Dirtee Stank w/STANWCC7 (PIAS)	39	★
40	36	19	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV)	40	★
41	34	17	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	41	
42	12	2	PETER GABRIEL	Scratch My Back	Virgin PGCD12 (E)	42	
43	38	78	ROBBIE WILLIAMS	Greatest Hits	Chrysalis 8668192 (E)	43	6 ★
44	43	16	SNOW PATROL	Up To Now	Fiction 2720709 (ARV)	44	2 ★
45	44	105	PAOLO NUTINI	These Streets	Atlantic 094654 (CIN)	45	3 ★
46	39	6	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	46	
47	58	15	LEONA LEWIS	Echo	Syco 88697570012 (ARV)	47	2 ★
48	48	26	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN)	48	★
49	New		TOURE & DIABATE	Ali Farka Toure & Toumani Diabate	World Circuit WCD083 (PRC)	49	
50	61	18	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	50	SALES INCREASE
51	New		ALKALINE TRIO	This Addiction	Hassle MCF092/CD (FIAS)	51	
52	46	44	WHITNEY HOUSTON	The Ultimate Collection	Arista 88697177012 (ARV)	52	★
53	41	4	CORINNE BAILEY RAE	The Sea	Virgin CDV3069 (E)	53	
54	37	4	GEORGE BENSON	Classic Love Songs	Rhino 812279819 (CIN)	54	
55	40	41	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV)	55	★
56	49	31	LA ROUX	La Roux	Polydor 1795991 (ARV)	56	★
57	42	3	SEASICK STEVE	Songs For Elisabeth	Atlantic 5186576312 (CIN)	57	
58	57	15	QUEEN	Absolute Greatest	Parlophone 3091952 (E)	58	2 ★
59	59	31	NOISETTES	Wild Young Hearts	Vertigo 1792832 (ARV)	59	
60	55	37	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV)	60	2 ★
61	54	91	LEONA LEWIS	Spirit	Syco 88697185262 (ARV)	61	9 ★ 2 ★
62	50	7	VAMPIRE WEEKEND	Contra	XL XLCD429 (PIAS)	62	
63	New		ENTER SHIKARI	Tribalism	Ambush Reality AMBR009CD (CIN)	63	
64	56	70	PINK	Funhouse	Laface 88697406922 (ARV)	64	3 ★
65	31	4	PETER ANDRE	Unconditional Love Songs	Rhino 5186574172 (CIN)	65	
66	63	67	JAMES MORRISON	Songs For You, Truths For Me	Polydor 1779250 (ARV)	66	2 ★ ★
67	51	16	MIKA	The Boy Who Knew Too Much	Casablanca/Island 2712588 (ARV)	67	
68	Re-entry		JAY SEAN	All Or Nothing	2point9/Jayded JAY2P9CD9 (AMB/ROCD)	68	
69	70	19	OASIS	(What's The Story) Morning Glory	Eig Brother CRECD189 (PIAS)	69	14 ★
70	62	4	HOT CHIP	One Life Stand	Parlophone 6075002 (E)	70	
71	52	15	N-DUBZ	Against All Odds	AATW/LMVT 2725229 (ARV)	71	★
72	73	64	ELBOW	The Seldom Seen Kid	Fiction 1764098 (ARV)	72	2 ★
73	72	3	GIL SCOTT-HERON	I'm New Here	XL XLCD471 (PIAS)	73	
74	Re-entry		DUFFY	Rockferry	A&M 1756423 (ARV)	74	5 ★ 4 ★
75	75	63	TAKE THAT	The Circus	Polydor 1787464 (ARV)	75	7 ★ 2 ★

Official Charts Company 2010.

Alkaline Trio 51	Cash, Johnny 9	Glee Cast 2	Lady GaGa 1	Oasis 69	Stereophonics 60
Allen, Lily 20	Cole, Cheryl 27	Hollies, The 23	Lewis, Leona 47, 61	Swift, Taylor 48	Stewart, Rod 48
Alvin & The Chipmunks 26	Courteeners, The 6	Hot Chip 70	Lott, Pixie 18	Take That 75	Swift, Taylor 55
Andre, Peter 65	Dion, Celine 36	Houston, Whitney 52	Manna And The Diamonds 5	Timbaland 25	Take That 75
Bailey Rae, Corinne 53	Dizzee Rascal 39	Jackson, Michael 24	Massive Attack 33	Toure & Diabate 49	Vampire Weekend 62
Benson, George 54	Duffy 74	Jay-Z 14	Mika 67	Williams, Robbie 15, 43	
Beyoncé 28	Elbow 72	JLS 8	Morrison, James 66		
Bieber, Justin 46	Enter Shikari 63	Journey 19	Mumford & Sons 10		
Biffy Clyro 30	Fields, Gracie 29	Kasabian 22	Muse 37		
Black-eyed Peas 12	Fleetwood Mac 31	Keys, Alicia 3	N-Dubz 71		
Boyle, Susan 35	Florence + The Machine 4	Kings Of Leon 32	Noisettes 59		
Buble, Michael 13	Foo Fighters 41	La Roux 56	Nutini, Paolo 7, 45		
Burke, Alexandra 40	Gabriel, Peter 42				

Key	EPI Awards
★ Platinum (300,000)	Albums
● Gold (100,000)	Various: Brit Awards
● Silver (60,000)	Various: Silver; Merch
★ im European sales	Jones: The Fall (gold);
	Dizzee Rascal: Tongue
	M (Cheek (platinum));
	Michael Buble: Crazy
	Love (4xplpt)



MusicWeek Awards **10**

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