

NEWS HITTING FOR 6

The music industry gets behind the campaign to save 6 Music



FEATURES ROCK SOLID

Classic rock is resurgent – MW looks at how the industry and media are monetising it



FEATURES TREASURE ISLAND

How co-presidents are carrying Island Records' torch into a sixth decade

Music Week in open letter to Mark Thompson to save 6 Music

A letter of intent

DEAR DIRECTOR GENERAL,
Music Week is appealing to you today on behalf of the UK music industry to reconsider your proposals to axe 6 Music.

This industry fully understands the pressures, both financial and otherwise, the Corporation is facing in the months and years ahead, but to try to address these issues by closing one of your organisation's most important and distinctive music radio stations would be a huge error.

The same BBC Strategy Review that confirmed the plans to close 6 and the BBC Asian Network singles out "inspiring knowledge, music and culture" as one of the five clear content priorities of the Beeb going forward. Nowhere more is the BBC fulfilling this priority than on 6, a station that every year provides a platform for many hundreds of artists that would not get a look in on the airwaves if this service did not exist. That is surely fulfilling the BBC's public service remit – so to axe 6 now would only weaken the BBC's ability to properly deliver this content priority in the future.

We are also deeply concerned about some of the conclusions that have been reached as to why 6 should be sacrificed in this drive to deliver what BBC Trust chairman Michael Lyons describes as a "more disciplined and sharply focused BBC". The report, for example, points out that the average age of a 6 listener is 37, which it says means that the station is "competing head on for a commercially-



BBC director general Mark Thompson

valuable audience". But that only makes sense if you assume that what every 37-year-old wants to listen to can be reasonably delivered by the commercial sector. If that were the case then commercial radio would already have its own version of 6, but it does not.

Although we would agree the commercial sector is not in the fortunate position to finance a station like 6 in the way the BBC can do presently, it is also true the musical make-up of 6, in championing a range of acts that at least initially do not have mass-market appeal, does not make such a station commercially attractive to launch. But that is why we have public service broadcasting

"We urge you and the BBC to think again about what you are doing, starting with reversing the decision to close 6 Music..."

PAUL WILLIAMS, MUSIC WEEK

and why only the BBC can make a station like 6 properly work.

The report further talks about the BBC "limiting activity" by recognising the role commercial radio plays in delivering popular music to a 30 to 50-year-old audience. For many millions of people commercial stations do this very well, but the reasons many millions more of the population turn to the BBC's popular music services is that the commercial sector is not able or willing to deliver what they want. 6 is a prime example of music fans having to look beyond the commercial services to fulfil their music radio listening needs, but then so are Radios 1, 2 and 1Xtra.

The planned closure of 6, alongside that of the BBC Asian Network, has naturally grabbed the headlines, as has the music industry's opposition to it. But it would be wrong to think this is the only aspect of the BBC's Strategy Review that is causing deep concern to labels and other parts of the music business.

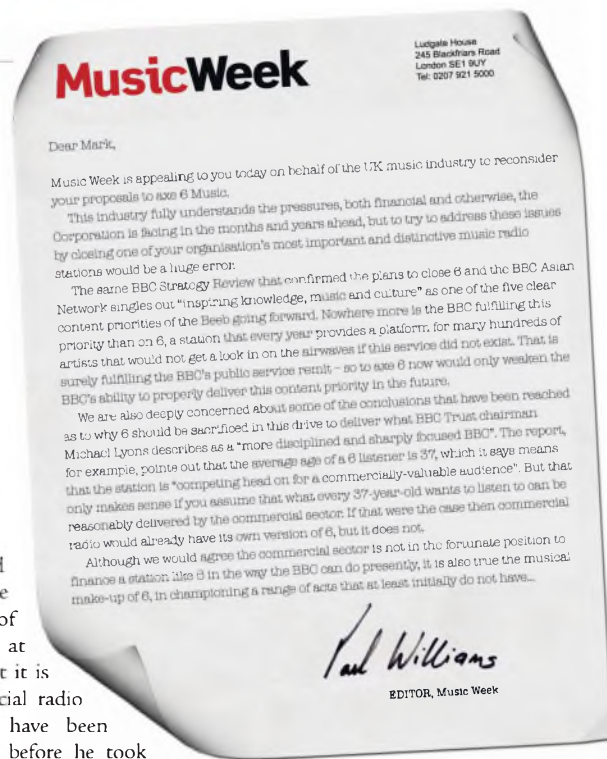
Radio 2 has been an incredible BBC success story and there has been no greater recognition of what it has achieved over the last decade and a half, firstly under Jim Moir, then Lesley Douglas and now present controller Bob Shennan, than from the music industry. But its massive growth to become the most-listened-to radio station in the country has been met in some quarters with resentment, with the popular line being fed that at peaktime it duplicates too much of what the commercial sector is doing.

This argument has only

intensified with the arrival of Chris Evans at breakfast, but it is one commercial radio and others have been voicing long before he took over from Terry Wogan, even though the station's weekday daytime output has not changed anywhere near as fundamentally as people might want to make out. Wogan, who had the country's highest breakfast audience figures before he left at the end of last year, had been in the slot during his most recent run since 1993, while mid-morning presenter Ken Bruce has been part of Radio 2's daytime lineup since 1985. Although a much newer figure, lunchtime presenter Jeremy Vine offers the kind of non-music output provided previously by his predecessor Jimmy Young across many years.

However, despite all this, the BBC Strategy Review wants to put under threat the very reason why Radio 2 is such a hit with licence payers as it pushes for a commitment of at least 50% speech during the daytime. Again, Director General, where does this suggested huge reduction in the music output of the UK's most popular music radio station fit with placing music so high in the list of the BBC's content priorities?

It is now four-and-a-half years since you addressed the BPI AGM, but for many in the music industry it seems that since then the needs of this business are being recognised less and less by your organisation.



MusicWeek

Lutgate House
245 Blackfriars Road
London SE1 1BY
Tel: 0207 521 5000

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Paul Williams

EDITOR, Music Week

The planned closure of 6 and these harmful proposals for Radio 2 are the latest acts to rile the industry, but we must not forget about the axing of Top Of The Pops just a year after you spoke at the AGM. More than three years after it went off the air, the BBC still cannot find a single regular primetime slot on one of its terrestrial TV channels for a music programme, leaving a massive service gap that no terrestrial commercial broadcaster is filling.

For decades your organisation and the music industry have had a strong, mutually-beneficial relationship with deep respect on both sides. It is in this context that when this business has legitimate concerns about what is happening, it should be properly listened to. It does not expect favours, merely a fair hearing, but genuinely believes what is being proposed in the Strategy Review is wrong and potentially very damaging. For that we urge you and the BBC to think again about what you are doing, starting with reversing the decision to close 6 Music.

Paul Williams



Music Week Awards 2010 Shortlist

ARTIST MARKETING CAMPAIGN

- Jamie Burgess from Atlantic Records for Paolo Nutini's Sunny Side Up
- Dan Duncombe and Rob Owen from Regal/Parlophone for Lily Allen's It's Not Me, It's You
- Ben Karter and Shyamala Tharmendran from Mercury Records for Pixie Lott's Turn It Up
- Tom March from Island Records for Florence + The Machine's Lungs
- Kelly Ridgeway from Polydor for Lady Gaga's The Fame
- Chris Scott from Island Records for Mumford & Sons' Sing No More

INDEPENDENT ARTIST MARKETING

- Steve Bunyan from Union Square Music for All Aboard For Total Madness
- Korda Marshall from Infectious Music for The Temper Trap's Conditions
- Sean Mayo from PIAS/Integral for Dizzee Rascal's Tongue N' Cheek
- Matthew Thornhill from XL Recordings for The xx's xx

INDEPENDENT BREAKTHROUGH

- Ed Averdieck & Sara White from Real World Records for Charlie Winston
- Demon Music Group for exploiting catalogue and achieving chart profile for established artists
- Steven Hill and Martina Connors from Warp Records for Grizzly Bear's Veckatimest album campaign
- Billy Grant, Rob Stuart, Ashley Milton and Adam Wood from 2Point9/Jayded and Simon Wills and Mark Dowling (Absolute) for Jay Sean for UK independent reaching Billboard Hot 100 number one

- Simon Raymonde and Jason Rackham from Bella Union for Fleet Foxes

CATALOGUE MARKETING

- Brian Berg and Paul Chishall from Universal Music TV and Bill Kenwright and Laurie Mansfield for Dreamboats & Petticoats
- Jo Brooks from EMI for Queen's Absolute Greatest
- Guy Hayden and The EMI and Apple Corps teams for The Beatles Remasters
- Sony Commercial Music Group, Richard Connell & Will Nicol from Sony Music for The Stone Roses' 20th Anniversary
- Leon Turner from Island Records for 50th Anniversary of Island Records

PR CAMPAIGN

- Caroline Crick, Jude Mellor from Decca Records for Dame Vera Lynn
- Lauren Hales & the press office at Mercury Music Group for Pixie Lott
- Simon Jones from Hackford Jones PR and Lucid PR for N-Dubz' The Voice Of Youth infiltrating The Mainstream
- Sarah Pearson from Wasted Youth PR for Mumford & Sons national press campaign
- Adrian Read from Polydor for Ra Ra Ah-Ah-Ah: The Rise Of GaGa

NATIONAL RADIO STATION

- Absolute Radio
- BBC 6 Music
- BBC Radio 1
- BBC Radio 2
- Classic FM

REGIONAL RADIO STATION

- 102.5 Clyde FM
- Heart 106.2

- Kiss 100
- Lincs FM
- Wave 105

INDEPENDENT MUSIC RETAILER

- 7digital
- Avalanche
- Reflex
- Rise Bristol
- Rough Trade

SPECIALIST MUSIC RETAIL BRAND

- HMV
- Play.com
- Rough Trade

MAIL ORDER ONLINE RETAILER

- Amazon
- HMV.com
- Play.com
- Rare Music
- Recordstore.co.uk

NON-SPECIALIST MUSIC RETAILER

- Asda
- Morrisons
- Sainsbury's
- Tesco

LIVE PROMOTION TEAM

- AFG Live
- Marshall Arts
- SJM

LIVE VENUE

- The Assembly, Leamington Spa
- The O2
- The O2 ABC, Glasgow
- The O2, Shepherd's Bush Empire
- The Lexington

FESTIVAL

- Bastival
- Creamfields
- Glastonbury
- Global Gathering
- V Festivals

STUDIO

- Abbey Road
- Air
- Brighton Electric
- British Grove
- Metropolis

LIVE PRODUCTION TEAM

- Capital Sound
- RG Jones Sound Engineering
- Video Sound Services

CONSUMER-FACING DIGITAL SERVICE

- Absolute Radio for Compare My Radio
- Amazon.co.uk for Amazon MP3
- Golin Harris for Orange Monkey
- Nokia for Nokia Music: The Year Nokia Came With Music
- We7

DIGITAL ARTIST TOOL

- Island Records for Frankmusik
- Island Records for Mika's Magic Numbers
- Island Records for Talking Owl
- Lucid Online
- SoundCloud

APP

- David Guetta: MXP4
- iDrum (Ministry of Sound)
- Rock Band
- Spotify
- U2: BlackBerry

MUSIC AND BRAND PARTNERSHIP

- All The Worlds for F1: Rocks Singapore with LG
- Topman for Topman: QTR
- Universal Music for The Impulse Diaries - The Saturday
- Splendid Communications - Smirnoff Creative Grants
- Octagon for Samsung UK Music Strategy

MUSIC SYNC

- EMI Music Publishing for Coke Summer
- EMI Music Publishing and Universal Music Publishing for T-Mobile 'Dance'
- Hitch and Sync for Zingolo
- Sony/ATV for Boss Orange by Hugo Boss (Drive My Car)
- Sony/ATV for The Co-operative (Blowing in The Wind)

SALES TEAM

- PIAS UK
- Proper Music Distribution
- Sony Music
- Universal Music

DISTRIBUTOR

- Consolidated Independent
- The Orchard
- Proper Music Distribution
- Sony DADC
- SRD

PROMOTIONS TEAM

- Atlantic Records
- Island Records Group
- Lucid Group
- Polydor
- Warner Bros

MusicWeek Awards **10**

Have you booked your place yet?

The big night of celebrations will take place on April 15 at the London Hilton on Park Lane

Book on the website or contact us on 020 7921 8364 for further details

www.musicweekawards.com



News

Music Week Awards makes unprecedented early Strat announcement

And the winner of The Strat is...

Events



In good company: previous Strat winners include: (top, from left) Chris Blackwell, Richard Branson, Michael Eavis, Paul McGuinness, Brian McLaughlin, Daniel Miller; (bottom, from left) Martin Mills, Maurice Oberstein, Rob Partridge, Jazz Summers, Tony Wadsworth, Pete Waterman

LUCIAN GRAINGE IS TO BE HONOURED with the Music Week Awards' biggest prize next month when he receives the Strat in recognition of an outstanding contribution to the music industry.

The Universal Music Group International chairman and CEO will follow in the footsteps of such luminaries as Chris Blackwell, Michael Eavis, Martin Mills and Tony Wadsworth when he picks up the award at the annual ceremony, taking place at the London Hilton on Park Lane on April 15.

Grainge will receive the Strat just weeks before he is due to relocate to New York to take up his new role as Universal Music Group's global CEO, initially alongside its present incumbent Doug Morris. He will also take up

a position on the Vivendi Management Board.

"Tony Stratton-Smith and the label he founded, Charisma, typified the best in our business: understanding music, taking chances, and supporting those who are unique. I'm honoured to receive this award in the name of a great music man," says Grainge.

That this announcement is being made now breaks a long tradition at the Music Week Awards of not revealing who has won the top honour to anyone - including the recipient - until the night of the ceremony. However, *Music Week* editor Paul Williams says, given the presentation of this award will be a chance for the UK music industry to gather in one place to wish Grainge all the best before he heads off to the States, it

seemed appropriate to let everyone know beforehand it was happening.

"Lucian Grainge's contribution not just to the UK music industry but to the business globally has been extraordinary, so it should be a very special moment when he receives this award on April 15," adds Williams. "It will not only mark what he has achieved so far, but will help to usher in this incredible next chapter in his career. By announcing beforehand he is getting this, it means everyone who wants to will be able to share in this moment in person."

The Strat is being given to Grainge in recognition of an exceptional three-decade career in the industry, which began in early 1979 as a talent scout at publisher April Music/CBS followed by periods at

RCA and MCA before he became managing director of Universal predecessor PolyGram's newly-formed publishing company in 1986.

Grainge has spent more than two-thirds of his career at PolyGram/Universal, including in 1993 joining Polydor where he eventually became managing director before being promoted to Universal UK chairman and CEO.

He was put in charge of Universal Music Group International in 2005, initially occupying the role in conjunction with still running the UK company.

Grainge, who was made a CBE in the New Year's Honours, has worked with many of the biggest and most successful artists throughout his career, including Abba, Sir Elton John, U2 and Amy Winehouse.

The Lady and the Dame go head to head in awards shortlist

LADY GAGA IS FACING AN UNLIKELY ADVERSARY in the form of Dame Vera Lynn as the pair find themselves shortlisted for PR Campaign Of The Year at this year's Music Week Awards.

The event's nominations (see list, left) which are announced today (Monday), reveal Decca Records' campaign for Dame Vera, which led to an unexpected chart-topping album, lines up against Polydor's Ra Ra-Ah-Ah-Ah: The Rise Of GaGa campaign for the prestigious award. Also shortlisted are campaigns for Mumford & Sons, N-Dubz and Pixie Lott.

Lady GaGa, Mumford & Sons and Pixie Lott are also among the contenders in the Artist Marketing Campaign, alongside campaigns for Lily Allen, Paolo Nutini and Florence + The Machine, while the catalogue marketing campaign offers an intriguing mix of The Beatles, Queen, The Stone Roses, Dreamboats & Petticoats and Island Records' 50th anniversary.

The newly-revealed nominations take in a number of categories that will debut at this year's ceremony, which is taking place at the



London Hilton on Park Lane on Thursday, April 15. A new Independent Artist Marketing category brings together Infectious Music's The Temper Trap, PIAS/Integral's Dizzee Rascal, XL's The xx and a Union Square Madness campaign, while those shortlisted for the inaugural Independent Breakthrough award include 2Point9 Jayded's Jay Sean for topping the Billboard Hot 100 last year and Real World Records for Charlie Winston, who last year topped the French albums chart.

In the shortlist for Studio Of The Year, one of three new categories added this year in which the nominations and winners are being decided by Musicweek.com readers,



Abbey Road finds itself in contention, after a period in which its future was the subject of much media speculation. Its competition in this category comes from Air, Brighton Electric, British Grove and Metropolis.

The shortlists for the newly-introduced App Of The Year and Festival Of The Year categories have also been decided on Musicweek.com, with the App front runners including Spotify and the U2 Blackberry App, while the festival prize is between Bestival, Creamfields, Glastonbury, Global Gathering and V Festivals.

Other categories debuting this year include Consumer-Facing Digital Service and Digital Artist

Tool, while an array of new retail categories include ones for non-specialist and mail-order online retailers of the year.

This year's event has already won the backing of a number of sponsors, including Cutting Edge Group, Gem Logistics, Metropolis Studios, PPL, Sound Performance and 4 Music, which is backing the drinks reception and main after-show party.

4 Music's director of programming Dave Young, who was also a judge at this year's Music Week Awards, says, "Whether it is through commissioning new programming or rolling out high-profile trade initiatives, we are committed to helping the music industry prosper. We are very proud to be sponsoring the Music Week Awards for the second year in a row and to be involved in what is, ultimately, one of the most important calendar dates in the business."

Tickets for this year's awards are available by visiting www.musicweekawards.com and for enquiries ring Michelle Hacker on 020 7921 8364 or email michelle.hacker@ubm.com.

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News

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

The Playlist



ESTELLE FEAT. KARDINAL OFFISHALL Freak

Atlantic

From Estelle's forthcoming studio album *All Of Me*, *Freak* has the makings of an enormous hit and samples Soul II Soul's 1989 hit *Back To Life*. (single, tbc)



HOT CHIP I Feel Better

Parlophone

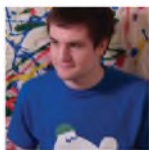
The follow-up to Hot Chip's first ever A-listed Radio 1 record, this is an epic, beat-driven slice of dance-pop that just gets better with every listen. (single, April 19)



FOALS Spanish Sahara

Transgressive

This first taste of Foals' second studio set is an epic, falsetto-led song that builds gently to a soaring sonic crescendo and shows a firm musical progression. (single, May 3)



GRUM Can't Shake This Feeling

Heartbeats

Commercial without being cheesy, upbeat without being too over the top, this is classy club-friendly pop in the vein of Daft Punk and Cassius. (single, May 3)



BRIGHT EYES & NEVA DINOVA I Know You

Saddle Creek

One of four new songs included on a reissue of this duo's 2004 collaborative EP, this is the first new Bright Eyes material since 2007's *Cassadaga*. (from album, March 22)



PROFESSOR GREEN I Need You Tonight

Virgin

Sampling the INXS hit of the same name, Professor Green's first Virgin release is catchy and hugely radio-friendly – Radio 1 is already on board. (single, April 12)



POLAR BEAR Peepers

The Leaf Label

The title track from the superb fourth album and its most radio-friendly, *Peepers* is driven by an infectious sax-led groove. (from album, out now)



LONE LADY If Not Now

Warp

From debut album *Nerve Up*, *If Not Now* is a musically ambitious slice of leftfield synth-pop currently enjoying specialist spins at radio. (from album, out now)



ALESSI'S ARK The Robot

Bella Union

The first release from Alessi's Ark since signing to Bella Union, *The Robot* is a warm-hearted, infectious slice of folk-pop taken from a new EP. (from EP, April 5)



HADOUKEN! Mic Check

Surface Noise

Radio is making all the right noises about the first track from a new, self-released second album which already boasts national radio support. (single, April 12)



SIGN HERE

EMI/Parlophone has concluded a long-term deal with Philadelphia duo **Chiddy Bang**

MW's Unearthed showcase event reveals first of three t

Tinashe provides pure groo

Talent

By Stuart Clarke

MUSIC WEEK'S LIVE PLATFORM for showcasing the best emerging musical talent, *Unearthed*, will return this April with a stellar line-up of breaking names led by Island Records priority act Tinashe.

The event takes place on April 14 – the night before the Music Week Awards – at east London retailer and music venue Pure Groove.

Over the past 12 months Music Week presents *Unearthed* has hosted early performances from a wealth of acts including Alan Pownall, Jonathan Jeremiah, Jose Vanders and Hockey, who headlined the first ever *Unearthed* event at Rough Trade East. This year will see three events taking place, with the first in April, a second to follow this summer and a third event taking place in the final quarter of the year.

Headlining next month's event will be Tinashe. Signed by Island president Darcus Beese last year, the 25-year-old Zimbabwe-born Londoner is currently turning heads with his debut EP *May Day* and will



Tinashe

follow it with his first album later this year.

Joining Tinashe on the bill is Rough Trade's Joe Worricker, one of the first artists signed to the management arm of press company Darling Dept., headed by artist manager David Laub and Darling Dept. co-founder Dan Stevens.

Worricker's debut album is due later this year but early demos have been finding him fans within the

media, with *McJo* tipping him for big things. Worricker is currently recording his debut album with a handful of collaborators, including Amy Winehouse's original guitarist Ian Barber.

Completing the line-up will be The Candle Thieves, whose debut album will be released by Carnival Town Records in the UK – marketed by Big Life – and are signed to



Joe Worricker

Taio Cruz Breaking into America



Island Records is hoping that Taio Cruz's achievement in topping the US iTunes chart with *Break Your Heart* can translate into better airplay and a rise up the Billboard Hot 100 in the weeks ahead.

The achievement marks the second US chart topper by a UK urban act in recent months, following Jay Sean's success last year.

"It's fantastic," says Island co-president Ted Cockle of *Break Your Heart*, which topped the UK singles charts for three weeks. "For an

unassuming character like Taio it's great that he's getting the chance to be lording it up over there.

"He hasn't got the highest profile in America, but this song has really connected so we're absolutely delighted for him."

In the last couple of years Cruz has established himself as a major UK artist in his own right, as well as one of the hottest writers and producers of the moment, with credits including projects with Leona Lewis, Alexandra Burke, Britney Spears, Brandy, Justin Timberlake,

GIG OF THE WEEK

Who: Frightened Rabbit
When: Wednesday, March 10
Where: Koko, London
Why: Off the back of their accomplished third album, the soaring, swooning Scottish quartet bring every last ounce of energy out of their folk-based guitar noise.

Simplified procedures on the horizon for col

PPL AND OTHER COLLECTING SOCIETIES will welcome the end of a year-long consultation and review of the Copyright Tribunal, which is expected to put into place a simpler, cheaper and quicker procedure for resolving disputes.

Simplified and modernised rules of procedure, including better access to the Tribunal for the man in the street, are expected to feature in revised changes later this spring.

Other changes, which are a response to last year's consultation on the future of the Tribunal, whose main function is to settle disputes especially in the area of collective

copyright licensing, are likely to include:

- a fast track for small businesses, where individuals with small cases will be put in a special category for a quick and cheaper resolution;
- improved access to the Tribunal;
- reduction in costs;
- reduction in delays; and
- better case management.

Recently the Tribunal stunned PPL and the industry when it ordered the society to repay around £30m to shops, pubs and restaurants in its long-running hospitality rates case – a decision upheld in the High Court last month.

PPL director of government relations Dominic McGonigal says, "This is a welcome development. We made a detailed submission on the new rules and the Government is now implementing many of our suggestions which will improve the case management of the Copyright Tribunal.

"The Innovation Select Committee made a number of other recommendations, including that the chairman should be a salaried position, and we have supported these recommendations. In the modern digital age, the Copyright Tribunal will have to

top-notch line-ups

Line-ups for MW



Candle Thieves

Downtown in the US. They recently returned from the US where they supported David Gray and will be doing a tour of UK pubs in the spring.

"We closed 2009 selling out our biggest event yet at the Royal Albert Hall's Elgar Rooms," says *Music Week* talent editor Stuart Clarke. "Coming back this year we have one of our strongest new artist line-ups yet and with the Music Week Awards taking place the following night, the timing couldn't be better."

stuart@musicweek.com

Sugababes, Tinchy Stryder and Cheryl Cole.

Cockle says that tight scheduling means Island's staff are used to only having short periods of time when Cruz is available.

"He writes for so many other people that we're used to not having him for stretches of time," says Cockle. "So he's in the States for the next month before coming back here for the launch of his next single Dirty Picture featuring Ke\$ha, who also has that US/UK thing going on at the moment."

Collecting societies

make commercial judgements where thousands of users and tens of millions of pounds of creators' royalties are at stake."

In April last year the Intellectual Property Office, which has responsibility for the Tribunal, launched the consultation - Modernisation and simplification of Rules of Procedure - which received 24 detailed responses, around half from licensing societies.

Key themes of the responses were concerns about making applications too easy or difficult. Now the IPO is poised to implement the changes within the next couple of months.

Childwise finds children in tune with music purchases

Research shows industry that the kids are alright

Surveys

By Ben Cardew

THE ACCEPTED MUSIC INDUSTRY WISDOM that young people do not buy music has been rebuffed by new research from Childwise, which shows that buying CDs remains the most popular way of accessing music for children, while iTunes beats P2P sites for downloading music.

The research, part of the children's research specialist's report on media consumption among 5- to 16-year-olds in Britain, throws up a number of interesting statistics concerning young people's attitudes to music.

In total, 45% of respondents said that they accessed new music by buying CDs, ahead of downloading music from the internet (42%), sharing music via mobile phones (38%), borrowing CDs from friends (25%), copying friends' CDs (17%) and sharing music online (16%).

The results change somewhat when broken down into the 5- to 10-year-olds and 11- to 16-year-olds: while the younger group shows a clear preference for buying CDs, the older group prefers to download music from the internet and share music via mobile phone (58% in both cases), although both activities are only slightly ahead of buying CDs as the main way of accessing music (55%).

What is more, the average monthly spend on music for those who do purchase it has only fallen slightly from 1999 to 2007 (the last year for which this data is available): in 1999, when P2P was only just becoming known, the average monthly music spend among children who buy music was £13.50; in 2007 it was £10.40, a remarkable result given both the drop in music sales and the falling price of CDs.

Even among the seasoned downloaders, iTunes won out over the illegal sites: children aged 7 to 16 who download music were

PHOTO: John Marshall / jmenternational.com



Generation gap: JLS were named the most popular act among children by the Childwise report

asked which websites they used, with the Apple store by far the most popular. Some 58% of respondents said they used iTunes, ahead of LimeWire (32%), Play.com (19%), Mp3.com (11%), BitTorrent (9%), Amazon.co.uk (8%) and The Pirate Bay (8%).

Childwise managing director James Davies says that this research illustrates the bad press that children can get from the music industry.

"There is still a role for CDs - kids still like the physical aspects and they are given and received as gifts," he adds, although he does concede there may be an element of reluctance from some children to admit to illegal activity.

"There is an assumption in the music industry that all kids are downloading," says Entertainment Retailers Association director general Kim Bayley. "Having four children myself I know that they buy a lot of CDs. It is a tangible item, they can feel it and hold it - they buy CDs for the same reasons that grown-ups buy them."

Davies believes that iTunes is popular among children largely because of its convenience. "It shows that iTunes is providing a legitimate way to download

music, so many of them go for that," he explains. "They do download but it would seem in many cases legitimately from iTunes - sometimes on parents' credit cards (hopefully with their permission) or using payment cards now widely distributed in retail outlets."

The report also asked children about their radio listening habits: 69% of respondents said they listen to the radio, with a "normal" radio set the preferred option for listening (38% said they listened to radio in this way), ahead of via mobile phone (21%), through TV (21%), via digital radio (17%), online (14%), podcasts (9%) and radio walkman (6%).

Radio 1 remained the most popular station: 32% of respondents said they had listened to the BBC station in the last week, followed by Heart (28%) - although it should be noted that the question does not ask children what stations they chose to listen to and Heart's popularity may therefore reflect its popularity among parents - Galaxy (25%), Smash Hits (22%) and Kiss (18%).

The most popular act among children was JLS, with 9% of respondents naming the boyband as their favourite act, rising to 16% among 7- to 10-year-olds. In second place came Michael Jackson (5%) and in third Black Eyed Peas (4%).

The report was based on interviews with 2,065 children and young people aged 5 to 16 years, drawn from 101 schools across England, Wales and Scotland.

ben@musicweek.com



Kids and the internet - a bad press?



Children aged five to 10 stated a preference for buying CDs over downloads

News in brief

● Digital music services could generate more than **£100m in revenue** for UK ISPs by 2013, according to a new study from industry analyst Ovum, commissioned by the BPI. Ovum found that if all the Tier 1 UK ISPs - Virgin Media, Sky BT, O2, Orange and TalkTalk - launched bundled digital music services in 2010, this market could be worth £103m by 2013 in "a medium adoption scenario".



● **Sade's Soldier Of Love** marches on at the top of the US album chart, where sales of 127,000

earn it a third straight week at number one

● **BBC Worldwide** has finally concluded its negotiations with the administrator of Woolworths to buy the outstanding 40% of Demon parent company 2Entertain.

● **19 Entertainment** parent company CKX is scaling back the 19 office in London with staff now in individual consultation about possible redundancies. The company, which famously produces American Idol, has around 160 staff around the world with offices in Los Angeles, New York and London. It is understood that with the majority of the company's business now coming out of the US, CKX has decided to reduce staff numbers at the London offices.

● The House of Lords has voted through an alternative amendment to the controversial Clause 17 of the **Digital Economy Bill**, which would have allowed the Secretary of State to intervene at a future date to ramp up measures against online pirates. The new amendment allows network level blocking and, according to the peer, will still tackle non-P2P infringement but will avoid the "blanket nature" of Clause 17.

● **Universal** has agreed a deal to supply BHS with CDs for the retailer to sell in its 186 UK stores.



● Island Records says it is "business as usual" for **Sugababes**, despite reports that founding

member Mutya Buena (left) has applied for ownership of the band's name. Buena, who left the band in 2005, has applied to the European Trademarks Authority for permission to use the band's name on goods including CDs, DVDs and books. However, an Island Records spokesman tells *Music Week*: "The right to use the name Sugababes in connection with records and videos vests in Island - it is business as usual."

● EMI has sold the mothballed **Olympic Studios** to a businessman who is reportedly considering plans to open a cinema on the site. The debt laden major sold the site for £3.5m. The studios themselves have been closed since January 2009.



- Viewpoint: **Adrian Munsey** on the release of Blake's Beautiful Earth
- New signing - **Stornoway** sign to 4AD
- **Goulding's** album proves digital hit

Editorial Paul Williams



AMONG MY THOUSANDS OF CDS AT HOME is one housed in a simple, plain white case and with little more than three-and-a-half minutes of material, but it is historically important because it contains the blueprint of what became BBC 6 Music.

According to the audio on the disc, what was then still being referred to as "Network Y" promised a diet of the most influential music from the last 30 years, classic sessions, great album tracks and timeless concert performances from the past and today. It almost sounded too good to be true.

My own appetite for it was further whetted when I was lucky enough to be invited to an informal briefing at Broadcasting House one evening about nine years ago, when the gathered handful, including then-Radio 2 controller Jim Moir, his deputy Lesley Douglas and myself, chewed over this proposed key plank of the BBC's digital radio strategy. Also present was

The Beeb's Strategy Review and axing 6 music do not equate

Tom Robinson, now a 6 Music presenter, who read out a list of the kind of artists the station was planning to play, a list that excited this radio fan.

What ultimately became 6 has changed a fair bit since that initial outline, with its role as a platform for new music and artists far more prominent than was described back then. But what has remained is its focus on quality and distinctiveness, filling what would otherwise be a glaring hole on the airwaves. Now there is every chance all that good work will be thrown away.

Last Tuesday's announcement by the BBC that it was planning to take 6 off air by the end of 2011 only confirmed what the music industry had been dreading during the previous few days. It added fellow digital-only station BBC Asian Network, another of the Corporation's services delivering the sort of output that only a public service broadcaster can really ever hope to deliver, would also go.

When you look at the general statements in the lengthy BBC Strategy Review that announced these planned closures it is hard to disagree with them. Within it BBC Trust chairman Michael Lyons talks about a "more disciplined and sharply focused BBC" and the desire to "meet audience needs and deliver value for money".

"Value for money" has to be a priority for an organisation that is largely funded out of the public purse, but it seems somewhat rich to be talking about this as a way of trying to justify the closure of 6 when the BBC has been guilty of such a waste of resources in recent years, including the refurbishment of Broadcasting House going massively over budget, the expensive and unnecessary relocation to Salford and spending millions on the likes of Grand Prix TV rights, which surely belong in the commercial sector.

The Review expresses a desire of being "genuinely distinctive" and "genuinely public service", which again is fair enough, but these aims sit uncomfortably with the proposals to sacrifice 6 and the Asian Network. And 6's proposed demise makes even less sense when you read that one of the Beeb's five content priorities is about "inspiring knowledge, music and culture". How prioritising that and axing 6 at the same time add up is anyone's guess.

The Review's statement on Radio 1 is welcomed where it says it "should maintain and, where possible, increase its commitment to UK music, new music and live performance", but alarm bells should be ringing when it suggests Radio 2 should be "committing to at least 50% speech during the day-time". The RadioCentre must be thinking Christmas has come early.

For labels, though, this proposed direction by the BBC has very real and damaging consequences. If all the Corporation's planned cuts to its music services could be filled by the commercial sector then the industry would have no reason for concern. But we all know the reality is very different.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 65% NO 35%

THIS WEEK WE ASK:

Is Sony Music doing the right thing in getting rid of physical promo CDs?

To vote, visit www.musicweek.com

Pan-party agreement over station's merits and values

Parliament support falls short of taking action

Politics

By Robert Ashton

THE VIEW FROM WESTMINSTER is that 6 Music is doing a good job, but politicians are unanimous that the future of the digital station is the BBC's call to make.

Perhaps the most vocal support for the station comes from the Liberal Democrat's culture spokesman Don Foster, who worries that the station is being offered as a "sacrificial lamb" by Mark Thompson to appease the BBC's critics in Parliament.

Foster believes 6 Music provides a platform for new artists and groups such as Florence + The Machine. "What it offers can't be found elsewhere," he says. "Thus 6 Music is distinctive, valuable and valued. And at 3.4p per listener hour, good value for money."

The Conservatives are perceived as the BBC's most hardline critics with Shadow Culture Secretary Jeremy Hunt unimpressed by the high salaries of some presenters at the Corporation.

But a spokeswoman for the Tories says the party has never advocated cuts and Shadow Culture Minister Ed Vaizey has surprised many in the industry, switching from ambivalence about 6 Music to becoming something of a fan. After



"Fantastic": shadow culture minister Ed Vaizey is fan of the station

a weekend spent listening to the digital station Vaizey declared it "fantastic".

However, both Vaizey and Hunt fall short of insisting that 6 Music should be saved. "What we have said all along is that the BBC should do fewer things better and to be aware of the impact it has on the commercial sector," the Conservative spokeswoman adds, saying it is up to the BBC to decide its own future.

Labour has a similar philosophy. A DCMS spokesman says the Culture Secretary Ben Bradshaw called on the BBC to "think hard" about what it does and where it should focus resources last September, but adds, "It is not for

the Government to get involved with the organisation's day-to-day decision-making"

But Bradshaw warns the BBC that it should not make decisions about its future by assuming the Conservatives, who he accuses of being "viscerally hostile" to the organisation, will be in power post General Election.

Bradshaw adds, "Politicians should avoid compromising the BBC's independence by giving a running commentary on its decisions. It is important that the public's voice is heard in the consultation."

Meanwhile, an Early Day Motion supporting 6 Music, which was tabled by West Bromwich East Labour MP Tom Watson last week, has already garnered more than 40 signatures from supportive MPs, including Dennis Skinner, Peter Bottomley and Gerald Kaufman.

The motion states, "This House notes with deep concern [over] recent newspaper speculation that the BBC is considering closing its 6 Music and Asian Network radio stations."

It continues that it "believes that both radio stations offer outlets for independent and non-mainstream music" and that both 6 Music and Asian Network reach out to audiences not otherwise well served by the BBC.

robert@musicweek.com

The industry speaks reaction to the BBC's announcement on 6 Music

BBC AUDIO AND MUSIC DIRECTOR TIM DAVIE

"Clearly we didn't arrive lightly at the decision to recommend the closure of 6 Music: It is distinctive, much-loved and I too am passionate about its output. But I believe the best way for us to provide that kind of programming is by looking at other ways to find it a bigger audience. It's important to note that, while we are re-focusing on fewer networks, we will re-invest all the funds from the 6 Music budget in digital radio, which could result in new opportunities to showcase British music."

BELLA UNION FOUNDER SIMON RAYMONDE

"The BBC has not invested enough thought in promoting the station heavily enough. A six-month blast of 6 Music ads on

BBC One TV peak time and through the evening would soon redress that. Fleet Foxes and Midlake would not have reached the ears of the Radio 1 and Radio 2 producers without the early championing by the likes of Marc Riley, Tom Robinson, Steve Lamacq and Lauren Laverne. Smaller, less visible artists who are not lucky enough to cross over into the mainstream shows would have no coverage at all were it not for the likes of 6 Music."

MUSIC PRODUCER DAN NAQUI (D-BOY)



"The Asian Network is one of the main stations that really caters for our

generation of Urban Desi Music and [station] head of music Mark Strippell is a respected figure from

the Asian music scene. Mr Thompson has to understand that embracing and then compromising the BBC Asian Network will hinder the Asian community and could have serious consequences. Should there be a change of mind by the BBC in the future, more money will be needed for a marketing campaign just to win back the confidence from the Asian community toward the BBC."

FICTION RECORDS MANAGING DIRECTOR JIM CHANCELLOR

"[6 Music is] one of the best radio stations out there. Cutting edge, current, fantastic use of class catalogue driven by a set of DJs who have taste and the ability to pick the gems thrown at them from its music-savvy listeners. It has a good news service and the music news section is superb."

To make your views on 6 Music heard:

• send your response by email to srconsultation@bbc.co.uk or by post to: Strategy Review Consultation, BBC Trust, 180 Great Portland Street, London W1W 5QZ.

• Sign a petition: <http://www.petition.fm/petitions/6musicasiannet/>
 • Fill in an online consultation at [https://consultations.external.bbc.co.uk/departments/bbc/bbc-strategy-](https://consultations.external.bbc.co.uk/departments/bbc/bbc-strategy-review/consultation/intro)

[review/consultation/intro](http://www.facebook.com/group.php?gid=278123313911)

• Join the Facebook group:
<http://www.facebook.com/group.php?gid=278123313911>

Music organisations united in pledge to force a U-turn in BBC's decision

Industry united in fight for 6 Music

Organisations

By Ben Cardew

UK MUSIC HAS VOWED to keep up the fight to save 6 Music and the Asian Network over the next three months, after adding the issue to the agenda of its board meeting last Thursday.

The industry was sent into shock last week when BBC Director General Mark Thompson confirmed plans to close the two digital stations, as well as several websites including Switch and Blast, as part of plans to save £600m.

The BBC's Strategy Review proposals have now been submitted to the BBC Trust and a wider consultation will take place over the next 12



Unity: UK Music's Feargal Sharkey, AIM's Alison Wenham and BPI Chairman Tony Wadsworth have spoken out against the closures

weeks before a final decision is made. It is now paramount that we keep the pressure on. Both collec-

"Losing these stations is not an option for this industry. It is now paramount that we keep the pressure on" **FEARGAL SHARKEY, UK MUSIC**

tions is not an option for this industry. It is now paramount that we keep the pressure on. Both collec-

tively and individually this is precisely what we will be doing in the months ahead."

As yet there is no industry-wide plan to lobby the BBC but there is a widespread consensus that the two stations must be saved. BPI chairman Tony Wadsworth says that it is important for the industry to speak with one voice on the matter. "I haven't found anybody that doesn't think that 6 Music wouldn't be a loss," he says. "This issue unites people."

The BPI is set to submit a response to the BBC Trust on the matter imminently and has plans to keep the issue in the public eye.

Music Week, which has added its voice to the campaign by sending a letter to Thompson calling for 6 to be saved, has received support for 6 Music and the Asian Network from across the industry, including representatives of major and indie labels, artists, pluggers, managers, industry body executives and politicians.

"The number of artists and companies who have been in touch with us since the announcement was leaked last Friday speaks for itself - legions of companies citing artists who have received support from Radio 6 in their early stage careers," says AIM chairman and chief executive Alison Wenham.

MMF chief executive Jon Webster says that many in the man-

agement community are up in arms about the planned closure.

"The irony is that the commercial sector will not provide this or it would have done so already," he says. "This has to be a sustained and organised campaign from now until the end of the consultation."

Connected Artists' Ed Millett, who manages the Guillemots among others, is equally incensed. "6 Music is an important process in getting new artists national exposure, otherwise we are left with very narrow windows at Radio 1," he says.

Millett suggests that there needs to be a two-pronged attack on the BBC proposals with bands also organising their fans - and BBC listeners - to respond to the consultation because an industry-focused campaign will be seen to have a self interest.

ben@musicweek.com

ben@musicweek.com

ben@musicweek.com

ben@musicweek.com

ben@musicweek.com

6 Music and the Asian Network's proposed closures

MOSHI MOSHI GENERAL MANAGER MICHAEL MCCLATCHEY



"In our 12 years of releasing records we have only had one daytime Radio 1 playlist. And yet 90% of what we release finds its way onto daytime 6 Music either as spot plays, sessions or playlist. To my mind this kind of intelligent and experimental programming is exactly what the BBC should be doing and I fear for a world where we have to rely on daytime Radio 1 or commercial radio to showcase what is happening in the world of popular music."

RICHARD WOOTTON PUBLICITY FOUNDER RICHARD WOOTTON

"Mark Thompson's announcement is the best thing that has ever happened to 6 Music. Last week less

than 20% of the population were even aware of the station's existence but now almost everyone is aware. As a pluggger who has previously been annoyed at the demands for multiple CDs from this station because of their tiny audience this is the best news because now a substantial number of people will hear the great new music they play."

MUSICIANS' UNION GENERAL SECRETARY JOHN SMITH

"While we welcome the plans to put nearly £600m a year into higher-quality content, we would urge the BBC not to forget its strong tradition of investing in new musical talent. BBC 6 Music is particularly important because of its remit to support live music and new artists. It is also relatively cheap to run - costing roughly five times less than Radio 1 - and we would urge the BBC to reconsider its closure."

BEGGARS GROUP CHAIRMAN MARTIN MILLS



"Radios 1 and 2 do a great job at what they do, but are essentially pop music stations. 6

Music is the Radio 3 version of that and is a home to great artists and music, particularly independent, who don't fit in with its larger brothers' programming needs - 'album' artists who have large followings such as The National, who can sell out the Albert Hall, but who won't fit on 1 or 2 until when or if they come up with a pop radio-shaped track. 6 Music plays five times as many new songs as any comparable commercial stations, and half of 6's music output cannot be heard anywhere else on radio. This is exactly what the BBC should be doing."

PARLOPHONE PRESS AND PROMOTIONS VICE PRESIDENT KEVIN MCCABE

"I'm angry and livid about this, but it is a fight that can be won. We are already seeing some people do straight U-turns. The important thing, though, is it has to be a prolonged fight; there is no point in getting angry about it and then it all dies down later in March."

HAYDEN THORPE, WILD BEASTS

"6 Music is our Tate Modern. It's our vehicle to exhibit our work and its closure would be a slur on artistic licence. I cannot help but think this [closure] sends out a catastrophic message to a younger generation of creative people who are becoming further alienated by the cheap quick buck culture which is enveloping our media."

News in brief

- **Supervision Management Group** is being re-structured following HMV's acquisition of parent company Mama Group. HMV says that Supervision will become "a streamlined business with its profitable core group of managers fronted by long-standing managers Cerne Canning and James Sandom". Mama Group CEO Dean James and HMV CEO Simon Fox will directly oversee Supervision, following the departure of Adam Driscoll last week. The move ensures that artists including Franz Ferdinand, The Kaiser Chiefs, The Cribs and White Lies will remain with Supervision. However, it is understood that a number of managers may be leaving, as Supervision aims to refocus its strategy around key managers and artists.
- Parent company of Universal Music Group **Vivendi** has issued full-year financial results for 2009 showing that digital sales in its music division grew 8.4% last year. Overall revenues at UMG were down 6.2% from 2008 to €4.36bn (£3.9bn). Digital grew 8.4%, despite the company reporting a "softening demand for mobile products in the US and Japan". Music publishing revenues at UMG increased 1.7% and merchandising grew 24.6% but it was not enough to offset the decline in the physical recorded music business. UMG's EBITA was down 14.7% year-on-year at constant currency to €580m (£523m).
- Kings of Leon and Kasabian are the first headliners announced for the 2010 **V Festival**. Joining them on August 21-22 will be Faithless, Stereophonics, The Prodigy, David Guetta, Pet Shop Boys, Cheryl Cole, Paul Weller, The Kooks, Paolo Nutini and Florence + The Machine.
- **Sir Paul McCartney** is set to play his first headline show in London's Hyde Park this summer after Hard Rock Calling confirmed the former Beatle as this year's closing act. The three-day festival, promoted by Live Nation, has already confirmed Pearl Jam to headline the opening night on June 25, with McCartney closing the gathering on the Sunday evening. McCartney is also confirmed to headline the Isle of Wight Festival on Sunday, June 13.
- **The Black Music Congress** has announced two events for March, including a conference at the Houses of Parliament examining copyright. The event, titled 'Copyright + Music Industry + Music Industry Education - 2010, Where Are We At?', takes place on March 23 from 12 noon to 2pm. Later the same day the organisation is hosting a free audio-visual presentation and discussion on the lives and works of African British classical composer Samuel Coleridge-Taylor and jazz musician Courtney Pine. The event takes place from 6:30pm to 8pm at the Harrow Civic Centre and is part of Harrow Black History Season.

News media

ON THE WEB

www.musicweek.com

- Viewpoint - Beggars Group chairman **Martin Mills** on 6 Music
- MTV UK and Ireland **playlists**
- Viewpoint - director of BBC Audio & Music **Tim Davie** on the BBC's Strategy Review

TV Airplay chart Top 40




Go with the Flo: You Got The Dizzee Love is this week's highest new entry

This Wk	Last	Artist Title Label	Plays
1	1	RIHANNA Rude Boy / Def Jam 636	
2	2	JLS One Shot / Epic	484
3	3	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope	480
4	10	JASON DERULO In My Head / Warner Brothers	456
5	14	ELLIE GOULDING Starry Eyed / Polydor	452
6	NEW	FLORENCE + MACHINE FEAT. DIZZEE You Got The Dirt Love / Dirtee Stank/Island	439
7	NEW	BLACK EYED PEAS Rock That Body / Polydor	429
8	34	JUSTIN BIEBER FEAT. LUDACRIS Baby / Mercury	402
9	12	TINIE TEMPAH Pass Out / Parlophone	397
10	8	LADY GAGA Bad Romance / Interscope	359
11	4	IYAZ Replay / Reprise	351
12	13	NAUGHTY BOY/WILEY FEAT. EMELI SANDE Never Be Your Woman / Reientless/Virgin	349
13	5	CHERYL COLE Parachute / Fascination	340
14	11	MARINA AND THE DIAMONDS Hollywood / 679	332
15	6	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / Island	323
16	31	CHIDDY BANG The Opposite Of Adults / Regal	304
17	20	YOUNG MONEY Bedrock / Island	298
18	9	SUGABABES Wear My Kiss / Island	297
19	17	CHRIS BROWN Crawl / Jive	292
20	7	OWL CITY Fireflies / Island	285
21	14	LEONA LEWIS I Got You / Syco	284
22	22	MCLEAN My Name / Atlantic	252
23	NEW	DAVID GUETTA FEAT. KID CUDI Memories / Positiva/Virgin	239
24	24	PIXIE LOTT Gravity / Mercury	224
25	18	JAY-Z FEAT. MR HUDSON Young Forever / Atlantic	224
26	26	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data	217
27	21	GLEE CAST Don't Stop Believin' / Epic	215
28	35	THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA & SEAN KINGSTON Feel It / RCA	210
29	38	PARAMORE The Only Exception / Fueled By Ramen	206
30	16	ALEXANDRA BURKE Broken Heels / Syco	203
31	39	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data	190
32	NEW	KE\$HA Blah Blah Blah / Columbia	188
33	NEW	JAY-Z On To The Next One / Atlantic	186
34	31	N-DUBZ FT MR HUDSON Playing With Fire / UMTV	185
35	RE	MUSE Resistance / Helium 3/Warner Bros	185
36	19	EXAMPLE Won't Go Quietly / Data	181
37	30	MARIAH CAREY Angels Cry / Mercury	179
38	NEW	PLAN B She Said / Atlantic	167
39	NEW	GORILLAZ Stylo / Parlophone	164
40	RE	AKON FEAT. KERI HILSON Oh Africa / Island	159

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 4KA, 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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Mixed reaction as major moves to digital-only delivery

Sony switch puts the promo CD in jeopardy

Releases

By Ben Cardew

THE END OF THE PROMOTIONAL CD could be imminent, with record labels signalling their intentions to abandon physical promos despite opposition from many in the media.

Sony Music last week made waves when it announced that it was to switch its focus to a digital E-card system for the distribution of promotional music from May 1.

Sony already uses this system for certain releases, accompanied by physical promos, but Sony UK chairman and CEO Ged Doherty revealed in an email to contacts that the major will be phasing out the mailing of physical stock at the same time.

"Digital promo is set to become an industry standard as other major and independent music companies also make the switch," Doherty writes. "Physical stock is expensive, difficult to store and environmentally unfriendly."

Benefits of the digital system, he explains, include the ability to package material such as artist images, pack shots, press clippings and other content with the release.

In making the announcement, Sony became the first UK major to declare its intention to abandon the CD promo. However, *Music Week* understands that a number of other major and independent labels are seriously considering the same move.

All four majors already use different digital promo delivery services - Universal and EMI largely



Full streams ahead: is this the last wave of promotional CDs?

use the Share system from Interoute, while Warner favours Play MPE. There are also off-the-shelf systems such as FATDrop, which is used by several indies.

A Warner Music UK spokesman says, "New technology means our contacts can access our music in easy, secure and more environmentally friendly ways. That's why, since last year, the majority of our promotional music in the UK has been delivered digitally and our aim is to distribute nearly all pre-release material through this method."

Music industry green campaign group Julie's Bicycle has long spoken of the environmental benefits of digital music over CDs and the issue was raised at AIM's AGM last year, when Lo Recordings CEO Gavin O'Shea called for labels to abandon CD promos.

However, the idea has proved controversial among journalists. David Hepworth, one of the founding partners of Development Hell Ltd, which publishes *The Word* and *Mixmag*, has spoken out on the switch, which he says on his blog is "part of a process which is going to see the end of 'reviews sections' in magazines as we have known them".

He also predicts that Sony will reverse the decision within a year "when they want reviewers to take notice of something".

Associate editor of music website The Quietus Luke Turner is equally concerned. "This stuff has been alarming us greatly and I think it is a disaster," he says. "Streams go into your inbox and vanish. And some streams just don't work."

However, the move is not without its supporters in the media. *NME* acting reviews editor Emily Mackay, for example, welcomes the death of the promo CD. "I don't think a physical promo is any more likely to get my attention than a digital one."

"There is a chance you'll miss an email with digital copies, but no more so than missing a CD in a flurry of post. And you can download most releases as a zip file, so if you do want to burn it to a CD, you can. Plus, there's the enormous waste of jiffy bags involved in physical promos. The sooner everyone goes all-digital the better."

Drowned In Sound editor Sean Adams has similar views, having recently announced that he now only wants to receive promos digitally. "CDs have become a clutter of data carcasses for me," he says.

"I don't have the time or inclination to listen to about 80% of what I am sent. Obviously if something is in amazing packaging, like a Sigur Rós record or the David Lynch photos which came with Dark Night of the Soul, then, of course, I want it, but I can do without all the one-track Athlete single promos."

ben@musicweek.com

Media news in brief

- **ITV** moved back into profit in 2009, making £25m over the year compared to a £2.7bn loss in 2008. The result came despite its TV ad revenues being down 9% year-on-year at £1.3bn (2008: £1.42bn). The overall TV advertising market fell 11% in the same period. ITV's online revenues (excluding Friends Reunited) for the year were £24m, up from £18m in 2008. The company also delivered cost savings of £50m in 2009.
- Chip manufacturer **Frontier Silicon** has developed a working prototype of an integrated FM and

digital station guide that allows radio listeners to select stations by name regardless of whether they are on FM or digital. The station guide automatically scans for DAB and FM stations and then displays them in one alphabetical list.

- Up-and-coming rock band **Futures** released their debut album *The Holiday* via the March issue of *Rock Sound* magazine, out last Wednesday.
- **Columbia Records** has made

changes to its press and promotions teams, with James Hopkins promoted to head of press and Pete Black joining as head of promotions from Warner Bros. Both Hopkins and Black report directly to Columbia general manager Angie Somerside. Black was previously head of radio at Warner Bros, where he worked with acts including Muse, Michael Buble and My Chemical Romance. Hopkins joined Columbia in April 2008 and has since worked on campaigns for acts including Kings Of Leon, Calvin Harris, AC/DC and Bob Dylan.



News live

ON THE WEB

- UK arenas cast net wide to fill dates
- Clapham Grand reopens for live music
- Driscoll exits Mama Group
- Trident search for 'Fest' job ever candidates

www.musicweek.com

Tackling of tent theft, pickpocketing and ticket fraud pinpointed for the summer season

Battle's plan for festival crime revealed

Festivals

By Gordon Masson

THE WAR AGAINST organised gangs operating at music festivals is to step up this summer with police deploying secret high-tech equipment against thieves.

The UK's top cop in charge of policing festivals has announced that officers will be using the latest technology to identify and apprehend offenders, who are still making tent theft and pickpocketing a real issue for promoters.

He also reveals that police officers and others will for the first time patrol the perimeters of sites to check the validity of tickets being sold outside festival gates.

Chief Superintendent Andy Battle of West Yorkshire Police chairs the Association of Chief Police Officers' Music Intelligence

Working Group, which specifically deals with crime at festivals.

Battle's immediate concerns include the Leeds Festival, while he reveals that, nationally, pickpocketing is on the rise and the danger of fake tickets remains a big problem.

"[The working group meetings] are an opportunity to share information on good practice, as well as a vehicle to lobby for support or new legislation when it comes to the policing of festivals," he explains.

Such briefings helped the police discover that much of the crime that happens at UK festivals is perpetrated by organised gangs who spend the summer travelling from festival to festival.

He adds, "These criminals also target other outdoor events such as motorsport at Silverstone and we've now established ways in which the various police forces can share intelligence about these offenders."

Those co-ordinated operations will see police using the latest technology to help identify criminals. Battle would not elaborate - citing operational concerns - but says he is confident it will curtail crime.

"The number of reported crimes at festivals has come down while arrests are up, so we're making progress"

**ANDY BATTLE,
WEST YORKSHIRE POLICE**

"We've seen the number of reported crimes coming down at festivals, while at the same time the number of arrests we are making is going up, so we're making progress," he says.

Another priority is the problem of forged or stolen tickets. "Kids travel the length and breadth of the country to events thinking they're going to be camping for a few days. If they are refused admission because of a forged ticket or they've bought a non-existent ticket then you have an issue over their welfare regarding where they are going to stay."

Police officers, trading standards and ticketing managers will be patrolling festival sites this summer to check the validity of the tickets being sold outside fences. "If I gave you a bank note from Zimbabwe, chances are you wouldn't know if it was genuine or not, so that's the reason we're using people who handle the tickets to assist us in our operations," states Battle.

Battle reveals that some crimes do appear to be on the increase. "We deal with two types of theft: tent theft and pickpocketing. Tent theft

usually occurs during the first couple of days of a festival, when people are more likely to leave valuables and money in their tent," he discloses.

Battle adds, "We know that gangs of pickpockets are now targeting festivals. After a few drinks someone might just think their wallet has fallen out of their pocket and not report it, but we've seen an increase in pickpockets so we're looking to improve our delivery of crime prevention messages to festivalgoers."

Nevertheless, Battle stresses just how safe an environment UK festivals now are and that people should not be put off attending such events.

"When you have a crowd of 70,000 people camping but only have a couple of hundred offences reported over a week, that shows you that festivals are actually very safe places to be - our job is to make them even safer," he concludes

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
556,400	KASABIAN Wembley Arena, London	22,256	Live Nation
330,365	JONAS BROTHERS LG Arena, Birmingham	9,439	Live Nation
329,075	KASABIAN NIA, Birmingham	13,163	Live Nation
274,960	JONAS BROTHERS Metro Radio Arena, Newcastle	7,856	Live Nation
253,625	KASABIAN Liverpool Echo Arena	10,145	Live Nation
225,225	KASABIAN Trent FM Arena, Nottingham	9,009	Live Nation
164,780	WILL YOUNG Manchester Apollo	4,768	Live Nation
161,568	WHITE LIES Oz Academy Brixton	9,504	Live Nation
122,875	CARTER USM Oz Academy Brixton	4,915	Live Nation
116,614	YES HMV Hammersmith Apollo, London	3,380	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Nov 13 - 19, 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

UK's SXSW presence to rocket thanks to British Music Abroad



A CHANGE IN SPONSORSHIP guidelines and the addition of a new funding partner are allowing the British Music Abroad scheme to increase the number of bands it is taking to this month's South by South West by almost 50%.

The programme is administered by the PRS For Music Foundation on behalf of fellow partners and financial contributors British Underground (Arts Council For England) and UK Trade and Investment.

This year Wales Arts International has joined as a supporter, allowing more investment to be allocated to showcasing emerging British acts at overseas events.

The partners have also cut the level of support for travel and accommodation costs for artists

from 90% to 75%. Thus there is a 25-act contingent jetting off in this year's British Music Abroad compared to just 18 in 2009.

Since 2006 more than 150 acts participating in the programme have received support of more than £390,000 to attend international showcase events, but the 25 heading to Texas for the March 19-21 SXSW gathering represents the largest number of acts the British Music Abroad scheme has helped to attend one international showcase.

Now PRSF says the changes will help it take more hopefuls to other overseas events such as Midem in Cannes, CMJ in New York, North by North East in Toronto and Sonar in Barcelona.

The Crookes, one of the recipi-

ents attending the Austin event, note, "Without the support of the PRSF British Music Abroad scheme, it is doubtful The

Crookes would have been able to make the most of their SXSW invitation. It hasn't stopped at the funding - the overall support and exposure we have received from the PRSF team has been amazing and much appreciated."

PRSF co-director Vanessa Reed adds, "None of these acts could access these opportunities without our funding. We've previously supported Bat for Lashes, Sway and Micachu and the Shapes who have all achieved notable success, proving that this is an important investment in one of the UK's strongest exports: new music."



Tixdaq
Ticket resale price chart

pos	prev	artist	av. price (£)	dates
1	1	MICHAEL BUBLE	245	6
2	5	LADY GAGA	152	10
3	3	ROD STEWART	125	11
4	10	ALICIA KEYS	97	6
5	8	BLACK EYED PEAS	95	6
6	9	JAY-Z	95	3
7	11	KINGS OF LEON	92	1
8	16	WESTLIFE	91	16
9	14	PETER ANDRE	90	8
10	17	PETER GABRIEL	90	2
11	12	MUSE	87	6
12	7	PAOLO NUTINI	86	2
13	19	PAUL WELLER	82	5
14	NEW	X FACTOR FINALISTS	78	24
15	13	KATHERINE JENKINS	78	6
16	20	JLS	77	24
17	NEW	LEONA LEWIS	73	15
18	NEW	JOHN MAYER	72	4
19	NEW	RIHANNA	72	16
20	NEW	KISS	70	5

Hitwise
Secondary ticketing chart

pos	prev	artist
1	NEW	T IN THE PARK
2	4	JLS
3	2	LADY GAGA
4	5	FLORENCE + THE MACHINE
5	1	ROBBIE WILLIAMS
6	6	MICHAEL BUBLE
7	7	BLACK EYED PEAS
8	3	KINGS OF LEON
9	8	PAOLO NUTINI
10	19	MUMFORD & SONS
11	11	STEREOPHONICS
12	NEW	ALICIA KEYS
13	12	YOU ME AT SIX
14	NEW	BIFFY CLYRO
15	15	ROD STEWART
16	NEW	PETER ANDRE
17	16	SNOW PATROL
18	NEW	RIHANNA
19	NEW	THE WHO
20	NEW	MUSE

tixdaq.com - Live entertainment intelligence
See more Tixdaq and Hitwise charts at musicweek.com



News digital

ON THE WEB

- Free apps dominate on **Android** as it closes the gap on Apple
- **Attic** app mixes retro features with album rediscovery
- **Milk Crater** lets you explore music on your iPhone in a grid
- **Apps market** to be worth \$15.6bn by 2013

www.musicweek.com

Twelve-week Saturday club of releases launched in advance of solo star's album

Difford puts the squeeze on internet rush

Releases

By Eamonn Forde

SQUEEZE FOUNDER CHRIS DIFFORD is looking back to the fan-clubs of his youth for the inspiration behind the digital distribution of his new album, *Chris, That & The Other*.

He has set up the Saturday Morning Music Club to distribute the album, along with a range of extra digital content, over a 12-week period to subscribers.

Starting in late April, subscribers will be able to download a new bundle of content each Saturday.

"The inspiration really came from bands such as The Beatles having a fan club," explains Difford. "When you signed up for it, you got photographs, flexidiscs, newsletters and so on. I just thought that period is relevant to today. Even though music is so instant and you can get it so easily, I thought it would be good to stagger it."

Difford and his manager Matt Thomas are still finalising the release schedule and pricing, but Thomas suggests if all the proposed



Slowing down the internet: Chris Difford

tracks were bought individually from iTunes they would add up to around £28. "This gives you an indication of the areas we are looking into, considering the added value of the videos and lyrics," he says.

Thomas says it will come at premium price and "we are definitely not going to be underpricing this". He adds, "It is high-end for fans and there will be pricing tiers for early entry and later entry".

The Saturday Morning Music Club will not be confined to Difford alone. He is currently working on signing up six other artists to offer material this way on different days of the week.

"My plan is to sign other artists so that every day of the week you get to download four new tracks from one of them," he says. "If I can get

six major artists to want to join in with this club that will be brilliant. So it'll be me on Saturday, someone else on Sunday and so on."

Asked how he would tackle the traditional midweek lull in digital sales, Difford suggests, "Maybe we could have Jazz Wednesday!"

Chris, That & The Other will be available physically after the 12-week period is up, enabling those signing up to the club to get exclusive first access to content.

"Times have changed and the way we deliver music has changed," Difford says. "The music industry

today is unrecognisable to someone like me. So my manager and I have to form our own industry and distribute our music down a channel that makes sense to us. Basically, it's like being an independent label on the internet and doing it with a bit of imagination."

He says that while online has changed the rules for marketing and distribution, his creative process remains unchanged. "As I'm steeped in tradition, I'm making the album in the way I normally would - working with 12 or 14 songs and visualising what the album should sound like," he says.

All content from the album will be fed into a single desktop application and is similar in spirit to the iTunes Pass approach used by Depeche Mode in the US last year for the launch of their *Sounds Of The Universe* album.

"By using the internet to our advantage, we're refreshing the idea of a fan club," says Difford. "In a way, we're trying to slow the internet down a bit."

eamonn.forde@me.com

Apps recommending the recommenders

Apple recently launched a section on its App Store based around music discovery. In the past few weeks, a number of recommendation and discovery apps have come forward, claiming to provide the final word in this musical field.

What do they do? How do they do it? And which is best? We test drove four, all of which are available for the iPhone. Here are our findings.

Milk Crater (Conalco Inc - £1.19)



What it does: it lays a user's iPod collection out in a moveable grid format, squeezing all the artwork down to a few millimetres square. This

puts all music in an easy-to-follow format. Aligning a sleeve with the sight in the middle of the grid will start a track playing. Playlist compilation is a simple matter of tapping the "Q" icon on the screen and all playlists can be imported back into iTunes.

Standout features: this adds an important human element and lets

the user feel they are in control rather than at the mercy of an algorithm. The layered menus may take some time to get used to but they give it an important long-term appeal in an age of "use once and bin" gimmick apps.

Attic (Tapku - £0.59)



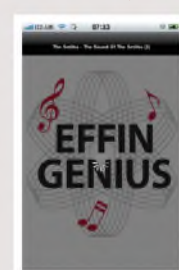
What it does: it is designed to help the user rediscover those "forgotten albums" in their collection. When activated, it scans the

music collection, looking at tracks that have been played the least or skipped over, then lays out 15 albums on a virtual shelf to choose from. It manages to let the user feel they are in control of what they are playing despite giving them a finite selection based on an algorithm sweeping their player metadata.

Standout features: with the user selecting an album by pulling it out of its sleeve and dropping it into a slot, Attic has a very retro interface that harks back to pre-digital

days. The player control buttons are like an old cassette deck and make a satisfying clunk when pressed.

Effin Genius (Melodeo - £1.19)



What it does: scans the user's music collection and then builds playlists by mapping the collection onto those stored on its

database. At launch, it mapped data from more than 150,000 different iTunes collections and as more people install the app, the bigger its database becomes and the richer the recommendations are. By drawing on real people's collections, it brings the richness of Last.fm's Audioscrobbler-generated recommendations to a mobile app.

Standout features: where this stands head and shoulders above the competition is that it does not just reintroduce you to music you have already loaded on your phone, it creates whole new streaming playlists of songs you

do not already own. You can then click through to purchase any track you like from iTunes.

Shuffle (Christopher Weems - £0.59)



What it does: as the name suggests, Shuffle is designed to refresh the shuffle function already built into iTunes as

well as the Genius recommendation tool. It does so by adding in an element of user control while still delivering shuffled results. One niggle with the app it is that the user cannot save shuffled playlists or import them back into iTunes as one can with Milk Crater.

Standout features: rather than create a list the user can only flick forwards or backwards through, it gives them four options in a grid for what song to play next. If the user does not want to hear the next track in the playlist across the top, tapping on one of the four optional tracks will add it to the playlist instead.

Digital news in brief

- Nokia's **Ovi** store says it is now delivering 1.5m app downloads a day
- **Apple** has filed a lawsuit against handset company HTC, which runs devices on Android and Windows, alleging the infringement of 20 patents
- China's largest search engine **Baidu** has received \$50m (£33m) in investment from Providence Equity Partners for its proposed online video portal
- Music download-to-own subscription service **eMusic** is reported to have increased its per-song payout to labels from 30.5 cents (£0.20) in Q1 2009 to 39 cents (£0.26) in Q4
- **AdMob** reports that 50% of iPhone users and 21% of Android users buy one app a month. Owners of iPhones and Android devices download an average of nine apps each per month while iPod Touch owners download 12 apps a month
- MTV Games and Harmonix have opened the **Rock Band Network Music Store** which enables acts to offer their music as a download for in-game use. Acts set their own price but the store takes a 70% cut
- **Samsung** has announced it will support Technicolor's new mp3HD format in its IceTouch portable digital media player
- Online video service **Vimeo** has added new play analytic features that dissect plays across a variety of categories including comments, likes, country of view and if they were watched in full. The data is available to subscribers on the Vimeo Plus service which costs \$60 (£40) a year

New services

- **Thumbplay Music** a mobile music streaming service in beta for BlackBerry owners in the US. It costs \$10 (£6.72) a month for on-demand streaming and the ability to cache locally. It has more than 8m licensed tracks and Android and iPhone apps are expected soon
- **Platinum Life** Heatwave has taken its console game, where you play a hip-hop act building their career, onto Facebook. It has also signed a deal with Universal Motown Republic Group to include the likenesses of its acts within the game. This follows the Facebook launch of Hit Or Not which turns players into A&Rs, gaining points for identifying hits.

Apps round-up

- **Love By Air (iPhone - £1.19)** the latest interactive remix app from RJDJ lets Air fans choose five different "soundscapes" which they can then transform in real time by adding ambient sounds and their own voice. Mixes can be shared and the best ones submitted during March will win prizes including an iPod Touch
- **iGig (iPhone - £2.39)** aimed at working musicians, iGig is a gig-management tool that tracks all concert details, helps lime set lists and posts gig information to social networks.

News publishing

Publishers ponder rate savings



A NEW SERVICE which aims to cut the costs and charges associated with international money transfers is gaining support from UK music publishers.

The scheme, offered by exchange-rate specialist Currencies Direct (CD), is being promoted by Chris France, proprietor of the Eighties dance label and publisher Music Of Life. France now represents the Steve Marriott Estate, which includes the former Small Faces and Humble Pie singer's shares of classic Sixties titles such as All Or Nothing, Tin Soldier and Itchycoo Park.

"I recently bought a house in the south of France and it was pointed out to me by a friend that I could have saved €33,000 if I'd paid for it through CD rather than through my bank," he says. "That got me thinking about how much everybody in the business must be losing in exchange rates and exorbitant bank charges whenever their overseas licensees account to them."

"The system works by getting foreign currency paid to CD who then convert it at around 1% under the published interbank rate and telegraphic transfer it to the client the next day," France continues.

"Compare that to the commission rates of between 3-5% the banks charge, plus a transaction charge of anything up to £30, then a six-day wait before the cash is in your account and it could save you a fortune."

Currencies Direct, which was established in 1996, is part of the Azibo Group, a privately-owned investment company.

"We can work with sums as low as £250," says business development manager Nicolas Gidaracos. "Naturally, the figures vary greatly from client to client, but we estimate we could save anything between £750 to £2,250 on a deal worth \$120,000."

HMV, Hard Rock Café, and Westbury Musical Instruments are among CD's music-related clients, but is hoping that initial deals with France and Leicester-based independent Horus Music will spearhead interest from publishers and independent labels alike.

Single's success gives EMI an instant return on Tempah investment

EMI 'on a mission' with Tinie Tempah

Signings

By Chas de Whalley

EMI MUSIC PUBLISHING was yesterday (Sunday) due to get an instant return from its brand new signing Tinie Tempah with the Parlophone artist set to debut at number one on the UK singles chart.

The signing of Tempah, whose single Pass Out has been championed by Radio 1 taste-making DJs Tim Westwood, Annie Mac, Chris Moyles and Zane Lowe, is the latest in a string of deals the publisher has undertaken with prominent British



jungle and grime stars with others on board including Tinchy Stryder and Wiley.

The deal also unites Tempah with up-and-coming trackbuilder and producer Labyrinth, whose work is controlled by the publishing company through its Stellar Songs joint venture with managers Danny D and Tim Blacksmith.

"Between them I believe Tinie and Labyrinth [real name Timothy McKenzie] encapsulate exactly where British urban pop is today," says EMI Publishing UK and Europe president Guy Moot. "Labyrinth brings so many influences - reggae, jungle, even a taste of the 8-bit scene - while Tinie's lyrics are so intelligent you hang on every word."

Although Tempah's debut album Disc-Overy is not due until July, Moot is "determined" that it will appeal to international audiences, too.

"It's a challenge but I believe that UK urban still has so much to achieve and that there is a repeat-orientated success story here just waiting to be told. The US is now musically more open to British sounds and artists than it has ever been and the reaction I've been getting to Pass Out from our people in New York and Europe has been fantastic. I'm on a mission about this one."

Tempah was born Patrick Okugwu in Tottenham of Nigerian parents in 1988. He spent five years building up his profile on the

underground grime scene through mixtapes. Playstation scores and DIY videos such as Wifey - which proved a smash hit on niche music TV station Channel U - before he was signed to Parlophone by Miles Leonard and Nathan Thompson in October 2009.

"We've been aware of Tinie since the Wifey days but we made our initial offer for his publishing at around the same time as the Parlophone deal last year," says EMI VP A&R/producer management Amber Davis. "Even as the negotiations were going on he kept coming through with better and better tracks he'd made, not just with Labyrinth but with other hot new producers like Ishi and R1. So we're looking at an album which is improving all the time."

Pictured above, left to right, are Tempah's lawyer Chris Philips, EMI Publishing UK business affairs manager Brahim Ait Ben Larbi, Tinie Tempah, Tempah's manager Dumi Oburota, Amber Davis, EMI Publishing financial services executive Peter Smith, EMI Publishing head of A&R Felix Howard and EMI Publishing executive vice president William Booth.

c.dewhalley@btopenworld.com

Warner/Chappell signs Starsmith after 'spectacular start'

WARNER/CHAPPELL HAS BEATEN OFF STIFF COMPETITION to sign new wunderkid producer, remixer and songwriter Finlay Dow-Smith (aka Starsmith) to a long-term publishing deal.

The agreement comes as the 20-year-old multi-instrumentalist, who was only recently still studying for a classical music degree at Surrey University, celebrates the chart success of Lights, the debut Polydor album by the BBC's Sound Of 2010 and Brits' 2010 Critics' Choice Award winner Ellie Goulding. Dow-Smith has co-written five tracks on it and produced three more, including the first two singles Under The Sheets and Starry Eyed.

South Londoner Starsmith has come to prominence over the last 18 months thanks to a clutch of critically-acclaimed electronic remixes for a wide range of established and up-and-coming artists such as Timbaland (If We Ever Meet Again), Katy Perry (I Kissed A Girl), Lady GaGa (Bad Romance), Mika (Blame It On The Girls), Marina & The Diamonds (I Am Not A Robot), The Twang (Barney Rubble) and Paloma Faith (New York). He has also produced tracks for 2008 X Factor semi-



finalist Diana Vickers' forthcoming RCA album and, most recently, been in the studio with both Kylie Minogue and Cheryl Cole.

"Fin's career has had a spectacular start and he must already be amongst the hottest writer/producers in the country," says Warner/Chappell Music UK managing director Richard Manners.

"The combination of his remarkable talent and work ethic with Warner/Chappell's global expertise and vision can only help him build on these achievements and develop the long-term creative and commercial success he deserves."

According to Warner/Chappell creative director Mike Sault, "Fin's extraordinary mix of skills gives him a comprehensive understanding of the entire musical process. He creates thoroughly modern pop, with traditional songwriting strengths at their core."

"His versatile electronic sound has attracted a lot of attention, not least from the sync community, with whom we are particularly looking forward to finding exciting ways to bring this stunning music to new audiences."

Following the signing of a recording deal with Island in November, Starsmith, who is managed by B-Unique's Polly Comber, is also currently working on songs for a solo album tentatively scheduled for a summer release.

Pictured, left to right, are B-Unique's Mark Lewis, Polly Comber and Richard Manners. Starsmith (aka Fin Dow-Smith), Lee & Thompson lawyer Josh Smith, Mike Sault, Warner/Chappell scout Ryan Farley and Warner/Chappell head of legal & business affairs Mark Waring.

News diary

Lissie to head south west

UNEARTHED

THIS MONTH'S SOUTH BY SOUTH WEST festival in Austin will mark the beginning of Columbia's launch efforts for Lissie in the UK.

She is scheduled to play 10 performances at SxSW, including the Paste party and the Chess Club/Brooklyn Vegan party, which will provide an early platform to showcase her debut album to both media and Sony representatives from around the world.

The LA native was among the line-up of acts that performed at *Music Week's* Unearthed night as part of City Showcase in 2009.

The UK will lead the international roll-out, after she signed a 360-degree deal with Columbia UK managing director Mike Smith last year.

"We see South by South West as a huge opportunity to present Lissie to international media. It's also quite fitting as it is the first place I saw her three years ago now," says Smith. "I stumbled across her by accident at the time as she was playing the back room



LISSIE

Cast list

Management

Peter Leak,
Nettwerk

Agent

Nigel Hassler, CAA

A&R

Ollie Hodge,
Columbia

Marketing

David Adcock,
Columbia

Press

James Hopkins
Columbia

National Radio

Sam Potts/Peter

Black Columbia

Regional Radio

Gary Hobson/
Grant Crain

Columbia

TV

Zoe Wheeler
Columbia

Online PR

Matt Brown, Stay
Loose

International

Helen Hampson,
Columbia

Sales

Greg Lawton,
Columbia

at Stubbs, but there was something very unique about her and it stayed with me."

UK efforts will begin with the *In Sleep* EP on April 5, followed by first commercial single *When I'm Alone* on June 7. The debut album *Catching A Tiger* has been predominantly produced by Jacques King (Kings of Leon), with some tracks by Bill Reynolds of Band Of Horses.

Marketing manager David Adcock says her debut album brings something unique to the table.

"She represents everything that seems to have been missing for so long," he says. "A real raw talent with no packaging wrapped around her. There's no crazy wardrobe, makeup or stage show. Just her, her band, a stunning voice and blistering guitar solos. She's also one of the most friendly, approachable, fun-loving people I've ever had the pleasure to work with."

Lissie will be basing herself in the UK for the next six months, arriving next month in time for national dates around the UK supporting Joshua Radin.

stuart@musicweek.com

ON THE WEB THIS WEEK

SONY SET FOR DIGITAL PROMO SWITCH

Rotation "About time, can't understand the problem Mr Hepworth has with this. I get most of my material from Universal this way and it works fine. Just download the artwork that comes with it. Perhaps David would still like vinyl copies."

SIMPLY RED LETTER DAY FOR TESCO MUSIC POLICY

Gary Smith "I don't think Tesco's 'own label' artists will garner much respect from the rest of the industry - I guess we will see

Robert "It's ironic that the chairman of the OCC is advocating a policy of exclusivity with possible knock-on effects for music retailers, especially independents

BEEB BOLSTERS ITS FESTIVAL OUTPUT FOR SUMMER

Juliette Fatsoma "The more coverage given to these events, the more people who will be open to the idea of attending a festival in the future, whilst also giving them access to events they would've otherwise missed out on."

Dooley's Diary



Rock a doodle doo: Kiss rock Islington... before losing their breath

ANYONE WHO DOESN'T THINK THAT KISS are giants of rock need look no further than our photo for proof of the veteran act's stature. The US rockers, whose career spans five decades, were in London last Tuesday for one of their smallest gigs in years, performing for just **800 members of the Kiss Army** at the O2 Academy in Islington.

That didn't mean they compromised on their set, however, as taking to the stage in full make-up were The Demon, Starchild, Spaceman and Catman, while the massive Kiss light-board provided a sample of what fans can expect when they return for an arena tour in May. Celebs such as Noel Fielding shoehorned themselves into the venue's balcony, but perhaps the most surreal moment of the evening was Dooley's discovery that one half of **All Saints are among the band's biggest fans**. Natalie and Nicole Appleton sang along to every word of the 12-song set before the carbon dioxide in the confetti cannons literally left the band and many in the audience breathless and caused the gig to be cut short. Pictured enjoying their fill of oxygen before the show are drummer Eric Singer, agent Rod McSween, manager Doc McGee, singer Paul Stanley, promoter Andy Copping, guitarist Tommy Thayer, Live Nation head of



PR Steve Guest and bassist Gene Simmons... It was back to the vibe of Swinging London last week, when **Sony Music launched the new Jimi Hendrix album** *Valleys Of Neptune* at The Red Room. The venue was full of the scent of joss sticks, falafel was served in abundance and a thoroughly groovy time was had by all, but particularly **producer Eddie Kramer**, who introduced tracks from the new album, then proceeded to **twang his air guitar** on stage as the music rolled. Indeed Kramer, who worked on many of the album's tracks, was quite the life and soul of the party, referring to himself as "just a bloody knob twiddler", giving a tribute to the Olympic Studios "which have now been sold - **what a load of wanking bollocks**" and calling for a round of applause for Jimi. Julien Temple, who directed the video for new track *Bleeding Heart*, was also present, taking in the applause for the clip, which features

a delightful cameo from Michael Eavis. And it may have been **falafel overload clouding our judgment**, but did Sony really say it was in advanced conversation with the BBC Electric Proms about a **Hendrix live performance**?... Considerably less psychedelic - we think, although who knows what MPs get up to these days? - was an event last

Wednesday at the Houses of Parliament, where a group of performers, film directors and artists united with trade union representatives to discuss the **Digital Economy Bill** with MPs and Peers. The reception, which was hosted by the Creative Coalition and supported by the BPI, allowed MPs to get up close



and personal with the likes of Pixie Lott, Sugababes, Tinchy Stryder, Mark Ronson and some of Girls Aloud, while **Lemar and Katie Melua** (left) both performed. BPI CEO

Geoff Taylor used the occasion to thank the music community for its support in fighting piracy... Over in Canada our attention was caught by **Duncan Keith**, who picked up an Ice Hockey gold medal for the home nation at the Winter Olympics. Who?

Non-Canucks may ask. Well, the Canadian number two is **the cousin of Division Media's Kate Price**, who is understandably proud of her relation's success but claims to be more excited by Musee Mecanique's gigs in London this week and the prospect of being taught to play accordion by the band. Nice PR skills Kate... **Tesco and Simply Red have been working**



closely together on the retailer's new album exclusive *Songs Of Love*, with flame-haired front-man Mick Hucknall visiting Tesco's Welwyn Garden City headquarters for a charity signing session to celebrate. Hucknall (pictured with Tesco's Rob Salter) signed 300 CDs, raising £1,500 in the process. Tesco will top this up by 20%, taking the total donation to £1,800, and all proceeds will go to the Tesco charity of the year, Muscular Dystrophy Campaign... Cover your ears and run to the hills - unless of course Chester is on a hill, in which case run away from the hills - the **Hollyoaks "stars" have recorded a World Cup single**, titled imaginatively *Sing For England*. The single is released on May 23 and a video is set to be filmed "on set". OK it sounds horrible, but it is for charity and it can hardly be worse than that Embrace effort. Or can it?...

Features

ROCKERS' RETURN

Thirty years after its heyday, classic rock is back in the forefront of the public's minds. Music Week examines the genre's resurgence and looks at how the industry and media are monetising it

RIGHT

Back with a bang: Journey and Rage Against The Machine experienced unexpectedly huge comebacks over the past year

Classic Rock

By Stephen Jones

WHEN RAGE AGAINST THE MACHINE TRIUMPHED

over X Factor winner Joe McElderry in the race for last year's Christmas number one, many commentators denounced it a David-versus-Goliath victory and a novelty occurrence.

Yet plenty of others see it as clear evidence of the continued rude health of the rock market, with the classic rock genre in particular going from strength to strength. For evidence of the genre's ongoing popularity, one need only look at acts such as Journey gracing the UK singles chart Top 10 or the excitement over the return of big players including Kiss, Aerosmith and AC/DC to the live circuit. And, of course, there are high-profile new albums by the likes of Iron Maiden, Meat Loaf and Ozzy Osbourne on the horizon.

Kerrang! editor Nichola Browne believes it is not so much a matter of a resurgence in the genre than the fact that "classic rock has a place in everyone's heart", and that the media is playing its part to sustain this popularity. "TV shows such as *Glee* open teenagers up to a wealth of rock history. They go and hunt the originals or are given them by their older brother or father and find they are brilliantly-written songs."

Meanwhile, new initiatives are being explored by established players keen to take advantage of the opportunities. HMV rock and pop manager John Hirst says, "The demand has always been there. It's almost as if the artists and managers have realised it's there. The fans may be less interested in digital downloads and more in getting out on a Monday morning and buying the record, but internet communities have brought them together and made the bands and labels realise there is a market for them."

Among the most aggressive among those exploiting the rock resurgence is Future Publishing, owner of *Metal Hammer*, *Prog* and *Classic Rock*. Future Publishing group publisher Chris Ingham describes 2010 as a "proper coming-of-age for *Classic Rock*".

A number of initiatives are certainly cementing *Classic Rock's* reputation, whether it be publishing, the release of albums or promoting live festivals.



"Classic rock is in everyone's heart...TV shows such as *Glee* open teenagers up to a wealth of rock history"

NICHOLA BROWNE, KERRANG!

On April 7 *Classic Rock Presents Slash* will hit the shelves, a £15, 132-page special issue together with the former Guns N' Roses' guitarist's new album. The release is the result of a groundbreaking joint promotion with Roadrunner Records, who will issue the album separately on May 10.

Meanwhile, a new *Classic Rock* festival High Voltage has been set up in a joint venture with the Mama/HMV Group (see breakout) and *Classic Rock* offshoot *Prog* has comfortably established itself at 22,000-25,000 sales per issue, despite its hefty £8 cover price.

Ingham describes Future's success in each area as being down to his teams having a respect for and understanding of the classic rock community as "not just a guy with a Status Quo patch, but people with disposable income who know how and what they want".

This has been noticed by the likes of Universal, EMI and Sony which have all contacted the publisher since the Slash deal was announced.

The Slash special came about after the guitarist's management, Jordan Berliant and Jeff Varner at The Collective, met Ingham in Soho's Garlic & Shots a year ago to play him three tracks and asked his advice on which label to go with.

"It might turn out to be the most significant thing we have ever done," says Ingham, who points

out that while high-street music retailers are dwindling, *Classic Rock* is stocked in 4,000 retailers up and down the country.

"The tracks were bloody excellent, but also it was a proper moment of inspiration. We could recommend labels but there are only a handful of record shops," says Ingham.

He believes it could lead to a renaissance in "old fashioned values" where people were able to go into a shop and discover the record. "I'm not on record company margins. I am in the magazine business. Everyone gets their take - us, Slash, the management and the label - hopefully it will be a new outlet for music," he adds.

Aside from the Slash album, Roadrunner Records has a packed schedule which this spring alone includes the likes of Airbourne (March 8), Kids In Glass Houses (March 29), Coheed & Cambria (April 12), Taking Dawn (April 12), Soulfly (May 24) and Stone Sour (August 2).

Roadrunner managing director Mark Palmer is

RIGHT

Innovations: publisher *Classic Rock* has gone from strength to strength, with offshoots such as *Prog* magazine and a Slash album distribution deal

The rock don't stop Meat Loaf heads a busy year of release activity



Mercury's announcement that it will release a new Meat Loaf's studio album generated huge cross-media interest recently. Hang Cool Teddy Bear, released on April 19 and featuring rock alumni such as Brian May and Justin Hawkins, sits among a wealth of Universal titles scheduled for the coming months.

June will see Mötörhead's 35th anniversary anthology, followed by a Bronze Years boxed set in the autumn, while deluxe editions of Rainbow's *Down To Earth* and *Rainbow Rising* and Black Sabbath's *Heaven And Hell*, *Mob Rules* and *Live Evil*. There are also interesting releases by Uriah Heep, Wishbone Ash and Humble Pie in the pipeline.

Rock dominates a number of label's schedules this year. At EMI a new Iron Maiden album will coincide with their appearance at Sonisphere, while other classic rock releases on the EMI sched-

ule include a Deep Purple singles anthology covering 1968-80 (April 5), Hawkwind at the BBC 1972 (March 15), a three-CD Jethro Tull set (May 31) and Thunder at the BBC 1990 - (May 10).

Meanwhile Columbia Records, flushed from supergroup Them Crooked Vultures' success, has a new *Bullet For My Valentine* album scheduled for April 26. Elsewhere Sony's spring big-hitters include AC/DC's *Iron Man 2* soundtrack on April 19, Judas Priest (May 10) and an Iggy & The Stooges Legacy Edition of *Raw Power* (April 12), not to mention deluxe editions of Jimi Hendrix albums planned in April on the back of his much heralded *Valleys Of Neptune* set.

Warner releases Deftones' *Diamond Eyes* and *Against Me!*'s *White Crosses* on May 17, while Atlantic has a new Stone Temple Pilots album due on May 24 and Rhino is to reissue a number of Doors albums on vinyl, a Paul Rodgers Best Of on March 29 and new Jeff Beck album *Emotion And Commotion* on April 12.

Epitaph has releases by the likes of Dr. Dog and Refused, plus an intriguing album of classic rock interpretations from Bettye LaVette due on May 24.



also currently enjoying the resurgence of Kiss via their Sonic Boom album, with the band expected to continue with their first UK arena shows in 11 years on the back of their recent Islington Academy fanclub gig.

"Rock has forced itself back into the mainstream," says Palmer. "We've seen the huge Journey phenomenon backed by Glee, when before AOR was treated like leprosy, and things such as Boston being used in a TV advert [More Than A Feeling, Barclaycard]. Rock has never really gone away. People are paying attention to it."

yes_stephen@yahoo.co.uk



Ready for lift off preparing for a classic festival season

"Classic rock is about playing live and touring," says Planet Rock programme director Trevor White. "Most chart bands can't play live, yet most of the rock bands who were great around 30 years ago are still going strong."

Download Festival's 2010 line-up reads like a Who's Who of rock: not only do they have X Factor-slayers Rage Against The Machine on the bill, but Aerosmith celebrating 40 years in the business, as well as AC/DC (pictured left), who this year celebrate 30 years since the release of Back In Black, one of the most successful albums of all time.

For Live Nation VP of music Andy Copping, who has booked the acts for the Donington Park festival since it replaced Monsters Of Rock in 2003, it is clear why the genre is performing so well.

"These artists have picked up die-hard fans over the years but are picking up new fans by the drop-load. The reality is these bands have got a great catalogue but also honed their live stage craft. Competition is fierce and if they don't perform the fans will go elsewhere. The live side is their lifeblood and these bands have wised up," he says.

"And there is real loyalty with rock fans – they want the vinyl, the CD, the picture disc, the download, the T-Shirt... they buy into the lifestyle completely. And they want to support other bands in the genre; last year we had kids in Slipknot shirts watching ZZ Top, Marilyn Manson, even Journey."

Launched in 2009, touring festival Sonisphere extends to 11 locations this year, stretching from Istanbul to Madrid. With events taking place between June and August, the festival will reach an expected audience of 550,000 people.

Headliners for Sonisphere's Knebworth event in July are Iron

Maiden, Rammstein and Alice Cooper with the likes of Mötley Crüe, Iggy Pop, The Cult and Skunk Anansie announced on the bill last week.

Meanwhile, August rock festival Bloodstock will see heavy metal headliners including Heaven & Hell, Children of Bodom and Fear Factory.

Kilimanjaro chief executive Stuart Galbraith, who oversees both Sonisphere and Bloodstock and whose 26 years in the rock festival business encompass Download, Monsters of Rock and Ozzfest, says that rock has been the most consistent genre over three decades whether journalists have been writing about it or not. "What we are seeing with Download and Sonisphere is the return to the twin festivals we had in the Eighties with Monsters of Rock and Reading – which was a rock festival, not indie," he says.

With the aim of becoming part of the rock festival establishment, High Voltage's debut will see 30,000 descend on London's Victoria Park to watch some 40 acts perform.

A joint venture between Future Publishing and the Mama/HMV Group, High Voltage will feature Emerson, Lake & Palmer and ZZ Top on its *Classic Rock* main stage alongside its *Metal Hammer* stage and *Prog* tent. Naturally the festival will aim to identify strongly with Future's three magazines and give the event what group publisher Chris Ingham describes as a "very strong first hit".

He says: "Our idea is for one of those old-fashioned Seventies-style musician festivals and to spend money on the fixtures and fittings. Beer won't be thrown at you but there will be a tent with a choice of beers, a wine bar and a walk-in saloon."

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Features

TREASURE ISLAND

Currently in its sixth decade in business, Island Records is a different beast from its homespun origins, but co-presidents Darcus Beese and Ted Cockle are carrying the flame with style



LEFT-RIGHT
Tinchy Stryder,
Amy Winehouse,
Owl City, U2,
Florence + The
Machine,
Sugababes,
Mumford & Sons
and Gabriella
Cilmi

Companies

By Adam Woods

OF ALL THE GREAT OLD INDIE-TURNED-MAJOR LABELS of the 20th Century, some are now huge corporate entities, some are relatively meaningless imprints and some exist only as a folder in the legal department. Not many are still sweating to maintain the specific quality standards for which they were originally known.

Island Records belongs in that final group. Not quite two years into the reign of UK co-presidents Darcus Beese and Ted Cockle, success with Florence + The Machine, Mumford & Sons, Taio Cruz, Tinchy Stryder and others has established theirs as a frontline major label of rare A&R success in early-2010.

Even where UK sales have perhaps been less impres-

sive than expected – VV Brown, Frankmusik – there are interesting stories to be told of overseas breakthroughs and career-developing co-writes.

And in the background, along with reliable performers such as Paul Weller and Sugababes and breaking US artists such as Owl City, there is the cartoon shadow of Amy Winehouse, the biggest recent A&R coup of all.

Beese and Cockle cut shamelessly across each other's sentences. Musically, by their own admission, they do not always agree. But between them, as lunchtime traffic sails along Kensington High Street six storeys below, they sketch out a picture of the Island rules they try to live by.

"It's about brave A&R," says Beese, adding that it is also about living outside the pop mainstream but feeding into it; keeping faith past the second album; finding artists who are "their own engine rooms"; and allowing them to remain pure and not attempting to guide their music by committee.

Founder Chris Blackwell left the business in 1997 and keeps a dignified distance these days, but both Beese and Cockle admit they imagine his eyes on them as they go about taking the label forward. Beese, the A&R half of the duo and a 20-year Island veteran, says his professional nightmare is "to be the one that took Island into a place where the music was horrible".

Blackwell checked back in for last year's 50th anniversary celebrations and left the current management team with a sense of renewed focus. Nonetheless, Cockle, the marketing man, admits the process of setting out a future for the label that matches up to its past has been "bloody scary and quite horrible".

"It is easy, when you are taking over somewhere, to think that you have got to change things," says Beese. "But one of the things you can't really change is a legacy, and it is whether you want to carry on and punch through walls with it, or whether you want to fuck around and break it."

A quirk of Island as it stands within Universal Music is how little US repertoire feeds into the UK company. That fact represents a handicap, a serious incentive and, ultimately, a source of pride. "We don't have a huge roster," Cockle adds, "but show me another frontline label in this country that is 90% domestic repertoire. Mercury, Polydor, modestly, they are 50%."

One fact the anniversary hammered home, they note, is that Island's big artists – from Bob Marley to Grace Jones to U2 – have very seldom been a second- or third-rate version of anyone else. Lately, partnerships with indie Moshi Moshi (Florence + The Machine, The Drums) and subsidiary 4th and Broadway (Tinchy Stryder, Taio Cruz) have helped to develop diverse domestic acts about

whom the same could be said.

"We have to be breaking UK acts or we will die, period," says Beese. "There is never a relaxed moment for us. We always have to be making more stuff from scratch."

Ask them if they would rather have more big US names and Cockle says they would smoke more cigars and sleep better if they did. But both are agreed on the thrill of seeing Winehouse come from acoustic sets at the Cobden Club, or of watching Florence travel in a year from a shambolic first show at Koko to a Brixton Academy sell-out.

"The energy and the rush you get whenever you have a breakthrough..." says Beese, "...we are certainly not desensitised to that," concludes Cockle.

In Winehouse, Island has a post-Blackwell artist who figures in the founder's all-time Island favourites. But they know they would be unwise to depend on a new album from that particular performer every other year.



"We have to break UK acts or we will die, period. we always have to be making more stuff from scratch"

DARCUS BEESE, ISLAND (LEFT, WITH TED COCKLE)

"You do your business to shield yourself from [depending on one artist]," says Cockle. "And Amy Winehouse's writing process couldn't be more unrelated to everything that goes on in this building."

Beese, who discovered and still A&Rs her, is admirably placid on the

question of a Back To Black follow-up, even after the tabloid circus of recent times. "She is writing," he says. "She will dig herself out by just writing another amazing record and all the tabloid fodder will be forgotten."

Of the releases to come this year, Beese says he is more excited about McFly than about anything else. The one-time boy-band have come back in after a spell releasing themselves, and he speaks of their Dallas Austin-produced album, due this summer, with something approaching awe.

Other priorities for 2010 include the indie-pop of 1 Blame Coco, US electro-country-soul expat Lauren Pritchard, the return of Xenomania protégée Gabriella Cilmi and the very imminent seventh Sugababes album.

Just like a songwriter, says Beese, a label expects to work on 30 things to end up with 10 good ones, but Island's conversion rate seems remarkably high at the moment. If the aim is to create interesting music and sell quite a lot of it in the process, then the Island of Beese and Cockle can hold its head up, at the very least.

Cockle, incidentally, has another informal yardstick for success. "I think we are successful if we can get people to get tattoos done," he says. "You will see people with Amy Winehouse tattoos, people with Florence tattoos. You just want to make important records, be part of your time. You want to soundtrack people's lives."

adamjameswoods@btinternet.com

Island on the horizon forthcoming projects

THE DRUMS: SUMMERTIME EP, out now



The Drums are NME's hottest tip for 2010 and are another prospect to emerge through the Moshi Moshi ranks. Their songs are frequently saddled with Beach Boys comparisons, but The Feelies are a closer comparison. The band appeared on the Shockwaves NME Awards tour and will support Florence + The Machine in May. Album due in June.

PAUL WELLER: WAKE UP THE NATION album, April 12



Weller's 10th solo album comes pretty crisply on the heels of 2008's unanimously

acclaimed 22 Dreams and presents the 51-year-old in an even more liberated and unhinged setting than last time. Occasionally subtle, but generally strikingly noisy and appealingly odd.

LAUREN PRITCHARD: JACKSON SESSIONS EP, April 26



Tennessee girl and former Broadway performer Pritchard

decamped to Shepherd's Bush to launch her music career and is "coming together pretty well", according to Cockle. Her MySpace contains folky material and swooning retro-soul, while The Jackson Sessions EP has Marcus Mumford of Mumford & Sons at the controls.

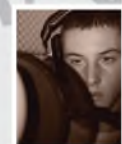
MCFLY: TBC album, June/July



Beese's personal pick of the forthcoming releases, with a Dallas Austin

production and a previously unhinted-at "swagger" and "groove". "I can't wait for people to hear it," he says. "This wasn't an A&R call – this was the band coming to us with a new sound and us getting really excited about it. And now they have made this incredible-sounding record."

DEVLIN: BUD, SWEAT & BEERS album, release date tbc



Highly-regarded Essex grime MC Devlin does not have a firm release date yet for his first album, but Ted

Cockle predicts that he "will look like the new generation of how that scene is moving, with a greater depth to it".

Features

APP OPPORTUNITIES

Gaming, social networking, travel and news dominate the apps market with music pushed to the margins. With development costs falling and multiple platforms opening up, why is the music industry not fully embracing apps?



Digital

By Eamonn Forde

THERE IS CERTAINLY NO LACK of music-orientated apps for smartphones. Along with services like Shazam, 7digital, We7, Spotify, Last.fm, Pandora and countless radio-streaming apps, there are music-creation apps including iDrum, Bloom, Ocarina and Pocket Guitar. Then there are gig-locating apps, music-tuition apps, music quizzes and games such as Rock Band and Tap Tap Revenge.

But when it comes to self-built artist-specific apps there is an apparent scarcity. Is it purely down to the cost of building them? If so, companies such as Mobile Roadie and iLike are helping to remove fiscal barriers to entry.

Or is the lack of artist apps down to the unseen cost and time of maintaining and refreshing apps as well as creating bespoke content? And are labels, acts and management just not convinced of their marketing worth?

With iLike creating template-based iPhone apps for as little as \$99 (£66) each and Mobile Roadie enabling acts to set up both Android and iPhone apps from \$499 (£333), it would appear that entry costs are no longer prohibitive.

"Just nine months ago you had agencies looking to charge you £30,000 or more to build an artist app," says Seth Jackson, head of mobile at PIAS Entertainment Group. "That has flipped and now you have lots of companies saying they'll make you an app for free in exchange for taking the affiliate revenue from running ads."

Alvaro Ramirez is a full-time app developer and runs Xenodium in his spare time. He has built apps for new and emerging acts including Chew Lips for free, treating it as a way of refining his app-development skills.

"Only major acts can really afford to have tailor-made applications built," he explains. "I felt I could offer a similar service at a fraction of the cost that, while not tailor made, was semi-customisable."

While Ramirez admits his apps do not compare in quality and complexity to those launched by early-adopters including Nine Inch Nails - due to the disparity in available budget - template-based apps are, he believes, worth having.

"Smaller hands can't afford to get absolutely everything they want into an app," he says, "but they are very grateful to get on the iPhone itself as it exposes them to all these potential new fans."

Mobile Roadie CEO Michael Schneider describes his company's Android and iPhone apps as running on a "highly-customisable template". He has signed up a diverse client range from actors, authors, churches and politicians to Madonna and Dolly Parton. But Schneider believes apps are best optimised for musicians while stressing that exclusive content is key to an app's success.

"We want our customers to be focused on the content so we give them the tools to be able to update it easily. We

also pull in YouTube channels, Flickr streams, RSS feeds, Twitter and so on."

But labels and managers are reluctant to develop apps without there being a clearly identifiable benefit.

Mercury Music Group head of digital Azi Eftekhari says, "Budget certainly plays a major part, but there's no point creating a mobile app just for the sake of it. If you're just doing it to tick a box, the chances are the app won't have any benefit to the artist or the campaign."

Ninja Tune is one of the few record labels to have launched its own app. But MD Peter Quicke says this was done as part of the company's 20th anniversary activities this year and that it "only makes sense to do an app for a label with a brand".

There is also concern over the fact that the apps market is now becoming saturated, with more than 150,000 on Apple's App Store and almost 20,000 on Android Market. Artist apps may be scarce, but they still have to jostle for attention.

"You either have to do something that is really extraordinary to catch people's attention in a crowded market," says Quicke, "or else something very clever."

Then there is the question of pricing. Does attaching a price automatically compromise an app's reach in the market? Distimo recently found that 25% of iPhone, 24% of BlackBerry and 57% of Android apps are available for free to the end user (see graph right).

"Unless you've got something really clever, you wouldn't ask people to pay for it," says Quicke.

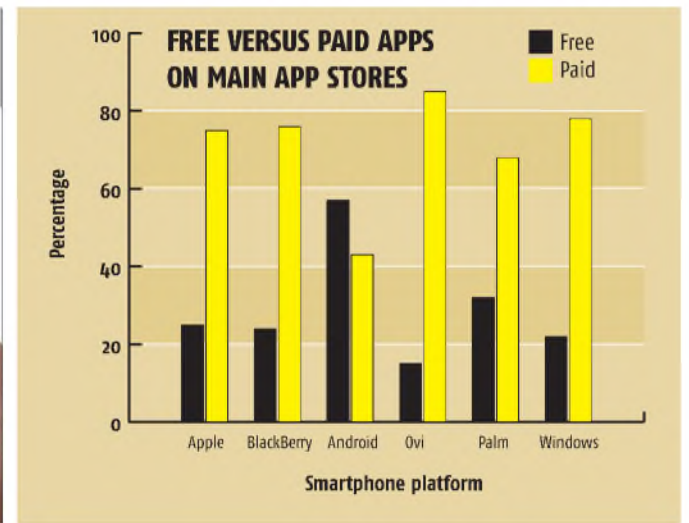
"I think the turning point will be when a few more artist apps start to drive revenue," says Eftekhari. "Once they regularly become income streams, rather than simply promotional tools, I think we'll see more being developed."

Warner Music recently worked with Fifty Foot Squid to develop an app for Muse as part of the second wave of marketing around their last album, *The Resistance*. Currently available only for the iPhone, it costs £1.79.

Warner Music digital marketing and content partnerships director Ritch Sibthorpe suggests the app's price tag is justified as it is a "premium product" created in a way that allows the band and label to "feed content into it as time goes by rather than it staying fixed".

Other financial options for an app build include creating an ad revenue share deal with the app developer or engaging with an external brand.

Last year, Research In Motion created a BlackBerry app for U2 as part of the sponsorship and marketing arrangement it has around the band's world tour.



Nokia did a similar deal with Rihanna for her Rated R album and her world tour this year (below).

"It's a technology partnership with Rihanna," explains Nokia global music marketing partnerships manager Theo Gupta. "The app integrates with our other services and our handsets and this is something we were very keen to do as part of the campaign. When Rihanna goes on tour, we will update the app to support that, too."

Aside from global stars Gupta believes such deals are possible for lesser-known acts. "We offer technological support for artists," he says. "We're happy to work with all."

But one area where major acts dominate is in music-based gaming. Tapulous is the market leader in music-based gaming apps having had enormous success with the Tap Tap Revenge franchise and the new Riddim Ribbon games built around the music of Black Eyed Peas.

The games have seen increased in-app purchasing of tracks by featured artists, but Tapulous CEO Bert Decrem sees this as just the start of the revenue potential here.

"When you buy Riddim Ribbon in the US," he says, "you get a free remix of the Black Eyed Peas' Meet Me Halfway that you can download from iTunes. It's the first example of combining an app sale with an MP3 sale. This is an experiment but I think we'll see a lot more of this kind of thing. It's a really exciting area."

As a means of data capture and as a sales channel, it is still early days for mobile apps in general and music-based apps in particular. But that does not mean acts and labels should ignore them.

The sheer speed at which Apple's App Store hit 3bn downloads demonstrates the current hunger for apps. But presently service-based apps are leading the market. "If you build a music service app," says Nokia's Gupta, "you're going to hit a bigger section of the market and get a better return on it."

That does not, however, negate the potential of a well-structured artist-based app strategy and Michael Schneider of Mobile Roadie feels there is too much emphasis on apps being self-supportive revenue generators from the off.

"There is a tendency to look to monetisation right away. As we, as developers, come up with better ways for people to sell content or provide experiences through these apps, it becomes much less important to charge for the app and much more important to have a big audience that you can then sell to."

LEFT

Music players: just some of those pushing artist apps in the smartphone arena

"Once apps regularly become income streams rather than simply promotional tools, I think we'll see more being developed"

AZI EFTEKHARI, MERCURY

LEFT

Technology partnership: Nokia integrated Rihanna album and tour content across its handsets



Features music :) ally

TIME TO REVIVE OLD FRIENDSHIPS?

With Facebook stealing its all-conquering market share over recent years, MySpace has been forced into rethinking ways in which to connect with music fans. It has come up with a concept based on 'discovery', but is it too late to reacquaint with its millions of former friends and revive its fortunes?

Social networks

IT WAS DISCOVERY THAT STARTED MYSPACE'S PROBLEMS a couple of years ago – the discovery by many of its users that their friends were hightailing it onto Facebook.

However, the concept of discovery will now be at the very heart of MySpace's comeback strategy – a strategy seemingly unruffled by the recent shakeup that saw CEO Owen Van Natta jettisoned from the company just weeks after a MidemNet keynote in which he hailed MySpace's imminent turnaround.

Central to MySpace's strategy in 2010 is that it is opting out of the social network wars in favour of repositioning itself as a music and media site. A good thing too, you might say. MySpace has been left for dust by Facebook, which now has 400m active users – with half of them logging in every day.

MySpace's big idea now is discovery, making the site somewhere people go to find new music, games and videos, either through recommendations from the site itself or from the content that their friends are accessing. The company has launched a new feature to enable this called

Stream: a real-time stream of updates on what a user's friends are currently listening to, watching or playing on the site.

With plenty of buzz around real-time services in Silicon Valley – from Twitter to the new Google Buzz – it is a smart idea. However, what could render Stream much less useful is the legacy of how people have historically used MySpace.

One of the key differences between it and Facebook centres on friend collecting. People tend to only add their real friends on Facebook, but for many people, MySpace was always about notching up as many 'friends' as possible, from hot strangers to obscure indie bands. Remember when a legitimate music marketing strategy was adding as many people as possible as friends then plastering "Thanks for the add!" on their profiles? Happy days.

The problem for MySpace now is that legacy of swollen friend-counts. If

the idea of Stream is to help people discover music and content from their friends, it falls down if people are logging back into the social network and seeing a stream of content from 1,000+ people – 950 of whom they do not really care about.

Of course, cynical types might argue that until this conundrum is solved, it's a good reason for bands with sizeable followings on MySpace to hire someone to login and play their own music around the clock, to ensure it pings up in their friends' Streams.

always been its comprehensive community of bands and musicians. If an artist drains to Facebook gathers pace, the site really would lose much of its relevance to the industry. Comments at this year's Midem from Lily Allen's manager Todd Interland that MySpace has "lost its potency" brought the issue into sharp perspective – particularly considering MySpace's key role in Allen's rise to fame.

That is why MySpace has been redoubling its efforts in artist relations over recent months. Its acquisition of iLike brought it an artist dashboard, allowing bands and labels to monitor playcounts and fan demographics, while also tracking activity on other social networks. MySpace is not just a social network, it is an analytics provider now.

Before leaving, Van Natta said that MySpace was keen to become a hub for artists – a central place to update their content and then push it out to other sites, including Facebook. It already has a feature allowing artists to automatically tweet their MySpace status updates on Twitter, which was put in place last year.

It is a real B2B strategy. Fans might be discovering music and content from their favourite artists at a number of different sites now, but MySpace would be positioned to artists as the distribution hub for all this content. Or, as Van Natta put it: "It's not about a walled

garden, it's really about leveraging all the different platforms out there."

In truth, the walled garden broke down for many artists some time ago. Many have seen MySpace less as a hub, and more of a 'spoke' – leading fans back to their own sites, where they have more freedom to make money – either from product sales, subscriptions or advertising. Look at what 50 Cent does with his This Is 50 community as one example. He still has an active MySpace profile, but it is mainly to drive fans through to his own site.

Since Van Natta's departure, talk of the Discovery strategy hints at a possible return to the walled garden approach for MySpace, with its emphasis on content that fans are discovering on MySpace and MySpace Music, rather than external sites.

Still, it is clear that music remains the central plank in MySpace's hopes of a comeback. It will never be the largest social network in the world again, but it has a decent shot at carving out a role as the biggest social music site. However, it will face competition from younger and nimbler startups – MOG might be one example – as well as from Facebook.

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

PICTURED
In its mid-Noughties heyday MySpace could justifiably claim a role in launching the careers of acts such as Lily Allen, with artists' friend counts used as promotional marketing tools



MySpace will never be the largest social network in the world again, but it has a decent shot at carving out a role as the biggest social music site

Even so, there is a wider discussion to be had around MySpace's attempts to reinvent itself, concerning its transition behind the scenes into an artist services company. One of the most pertinent questions posed to Van Natta at MidemNet focused on a different aspect of MySpace's competitive landscape. Forget users fleeing to Facebook: what if bands follow them en masse?

With the launch of its Pages feature and several tweaks to the way its news feeds work, Facebook has been courting bands, brands and celebrities in recent months, positioning itself as the perfect way for them to interact with their fanbases and have their fans interact right back.

This is the real threat to MySpace: its key USP has

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Key releases

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

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

Out this week

Singles

- **Bombay Bicycle Club**
Evening/Morning (Island)
Previous single: (Crat Pea): Magnet (did not chart)
- **Broken Bells** High Road (Columbia)
Debut single
- **Gabriella Cilmi** Woman On A Mission (Island)
Previous single: Warm This Winter (22)
- **Livvi Franc** Automatik (Jive)
Previous single: Now I'm That Chick (40)
- **Goldfrapp** Rocket (Mute)
Previous single: Caravan Girl (54)
- **Gorillaz feat. Mos Def And Bobby Womack** Stylo (Parlophone)
Previous single: Kids with Guns/El Mañana (27)
- **Norah Jones** Stuck (Blue Note)
Previous single: Chasing Pirates (did not chart)
- **Pixie Lott** Gravity (Mercury)
Previous single: Cry Me Out (12)
- **Mclean** My Name (Asylum)
Previous single: Broken (did not chart)
- **Robbie Williams** Morning Sun (Virgin)
Previous single: You Know Me (6)

Albums

- **Boyzone** Brother (Polydor)
Previous album: (first-week sales/total sales):
Where We Belong (82,892/1,571,215)
- **Broken Bells** Broken Bells (Columbia)
Debut album



- **Drums** Summertime (Island)
Debut album
- **Gonjasufi** A Sufi And A Killer (Warp)
Debut album
- **Gorillaz** Plastic Beach (Parlophone)
Previous album: Demon Days (105,372/1,700,265)
- **Jimi Hendrix** Valleys Of Neptune (Sony)
Previous album: The Singles Collection (114/1,291)
- **Andrew Lloyd Webber** Love Never Dies (Polydor)
Previous album: .oseph (2,262/69,583)
- **Amy Macdonald** A Curious Thing (Vertigo)
Previous album: This Is The Life (2,553/757,151)
- **New Young Pony Club** The Optimist (The Numbers)
Previous album: Fantastic Playroom (4,804/32,986)
- **Pavement** Quarantine The Past: The Best Of Pavement (Domino)
Previous album: Terror Twilight (8,952/40,635)
- **Sugababes** Sweet 7 (Island)
Previous album: Catflights and Spotlights (23,132/122,326)
- **We The Kings** Smile Kid (Virgin)
Previous album: We the Kings (120/2,547)

Out next week

Singles

- **Alberta Cross** Old Man Chicago (Ark Recordings)
- **Bashy feat. Loick** When The Sky Falls (Gigi/Rag2 2 Riches)

- **Justin Bieber** feat. Ludacris 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 (Polydor)
- **Abe Duque** Following My Heart/Disco Nights (Process)
- **Four Tet** Sing (Domino)
- **Inna** Hot (3 Beat/AATW)
- **Jonsi** The Go Do EP (Parlophone)
- **Lady Gaga** feat. Beyoncé Telephone (Interscope)
- **Lights** Ice (Warner Brothers)
- **Lil Jon** feat. Kee & Tinchy Stryder Give It All U 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)
- **Usher** OMG (LaFace)

Albums

- **A Fine Frenzy** Bomb In A Birdcage (Virgin)
- **Baby Dee** Book Of Songs For Anne Marie (Tin Angel)
- **Boys Like Girls** Love Drunk (Columbia)
- **Fanfarlo** Reservoir (Raffle Bat)
- **Dan Le Sac Vs Scroobius Pip** The Logic Of Chance (Sunday Best)
- **Glee Cast** Glee The Music - Season One - Vol. 2 (Epic)
- **Ludacris** Battle Of The Sexes (Def Jam)
- **Brad Mehldau** Highway Rider (Nonesuch)
- **Paloma Faith** Upside Down (Epic)
- **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 (Domino)
- **Bad Lieutenant** Twist Of Fate (Triple Echo)
- **Billy Talent** Saint Veronika (Atlantic)
- **Sarah Blasko** We Won't Run (Dramatico)
- **Florence + The Machine** Dog Days Are Over (Island)
- **Freelance Whales** Generator 2nd Floor BW Generator 1st Floor (Chess Club)
- **Alex Gardner** I'm Not Mad (Polydor)
- **Mr Hudson** Anyone But Him (Gooe Music)
- **John Butler Trio** One Way Road (Because)
- **Karnivool** All I Know (Columbia)

- **Anya Marina** Satellite Heart (Atlantic)
- **Motion City Soundtrack** Her Words Destroyed My Planet (Columbia)
- **Young Money** Bedrock (Island)

Albums



- **Autchre** Oversteps (Warp)
- **Justin Bieber** My World (Def Jam)
- **Gabriella Cilmi** Ten (Island)
- **Craig David** Signed Sealed Delivered (UMTV)
- **Envy** Set Yourself On Fire (Stopstart)
- **Goldfrapp** Head First (Mute)
- **Mary J Blige** Stronger With Each Tear (Geffen)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Pat Metheny** Orchestrion (Nonesuch)
- **Motion City Soundtrack** My Dinosaur Life (Columbia)
- **Serena-Maneesh** S-M 2: Abyss In B Minor (4AD)
- **Snoop Dogg** Malice N Wonderland: More Malice (Parlophone)
- **Uffie** Sex, Dreams & Denim Jeans (Because)

March 29

Singles

- **30 Seconds To Mars** This Is War (Virgin)
- **Corinne Bailey Rae** Paris Nights (Virgin)
- **Mariah Carey** Angels Cry (Mercury)
- **Chase & Status** tbc (Mercury)
- **Chelley** I Took The Night (3 Beat Blue)
- **Clipse** I'm Good (Sony)

- **Cypress Hill** Rise Up (Parlophone)
- **The Drums** Best Friend (Island)
- **Goldhawks** Where In The World (Mercury)
- **Keri Hilson** I Like (Interscope)
- **Him** Scared To Death (Sire)
- **Stevie Hoang** No Coming Back (Mercury)
- **Katherine Jenkins** Love Never Dies (Warner Brothers)
- **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)
- **Erykah Badu** New Amerikah Part II (Motown)
- **Geoffrey Gurrumul Yunupingu** Gurrumul (Dramatico/Skinnyfish)
- **Halestorm** Halestorm (Atlantic)
- **Madonna** Sticky & Sweet Tour (Maverick)
- **To Rococo Rot** Speculation (Domino)
- **United Nations Of Sound** tbc (Parlophone)
- **Various** Remember Me OST (Atlantic)

April 5

Singles

- **Amerie** Why R U (Mercury)
 - **Amerie** Heard 'Err All (Mercury)
 - **Eliza Doolittle** Skinny Genes (Parlophone)
 - **Doves** Andalucia (Heavenly)
 - **David Guetta** feat. Kid Cudi Memories (Positiva/Virgin)
 - **Whitney Houston** Nothin' But Love (Arista)
 - **R Kelly** Be My #2 (RCA)
 - **Lissie** In Sleep (Columbia)
- Hailing from the same management stable as Dido, Lissie has been a favourite at *Music Week*

since her early shows some two years ago. A really boasting glowing praise from *Sunday Times' Culture* and *The Guardian*, her debut EP for Columbia comes ahead of a string of dates supporting Joshua Radin across the UK. The songs have been earning high praise from US tastemakers including Paste, Bust, Nylon and Under The Radar. The EP was recorded in Nashville late last year with Jacquie King (Kings of Leon) and will be followed by her debut album *Catching A Tiger* in June.

- **Ben Montague** Haunted (BM Music)
- **One Republic** Secrets (Interscope)
- **Paramore** The Only Exception (Fueled By Ramen)
- **Alan Pownall** Chasing Time (Mercury)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)



- **She & Him** Volume Two (Double Six)

“She & Him threatened to give actor-turned-musicians a good name in 2008, when their joyous debut *Volume One* proved that Hollywood star Zooey Deschanel (She) really can sing and M Ward (Him) has a deft touch with a pop song. Their music is often billed as Americana – and there is certainly a US twang to it – but it also sits squarely within the Belle & Sebastian/Camera Obscura camp of Sixties-ish pop with a bookish bent, particularly on first single *In The Sun*. Part of *Volume 2*'s charm is the way it seems to genuinely bring the sunshine with it. It is breezy, lush and luminous in its charms, all understated strings, twanging guitars and delicate harmonies.”

www.musicweek.com/reviews

- **Train** Save Me San Francisco (Columbia)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island)

THE PANEL

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



JAMES CURRAN (ABSOLUTE RADIO)

Turin Brakes: Sea Spray (Cooking Vinyl)
Turin Brakes' new single is gorgeously intricate and naggingly addictive. With hints of classic Simon and Garfunkel, *Sea Spray* is quite simply the acoustic London duo's finest song since 2003's *Pain Killer*. More than a return to form, this matches their finest work.



MISCHA PEARLMAN (KERRANG!)

The Little Million: You and Me Against The Universe (Seraphina)
The first single from this Sheffield four-piece's forthcoming debut album is a blast of passion-fuelled indie and harks back to before the industry became too cynical. Full-throttle fun that fizzles like the best years of a misspent youth.



CAMILLA PIA (THE FLY)

Veronica Falls: Found Love In A Graveyard (Trouble)
Steeped in CB6 scuzz, *Found Love In A Graveyard* is driven by oodles of infectious indie pop spunk and also boasts a beguiling gothic edge and ghostly backing vocals that leave your nerves frayed and spine tingling. It's love, and a dark love at that – the best kind.



MARTIENA VAN DER MEER (SUGAR)

Cassette Kids: Lying Around (Sony)
With their electro-pop beats, *Cassette Kids* give the Australian music scene renewed credibility. Picking up where the likes of *Empire of the Sun* left off and injecting a grimmer edge, this debut single is an infectious track that will settle in your head after one listen.

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

Albums

- **Alessi's Ark** Soul Proprietor (Virgin)
- **Avett Brothers** I And Love And You (Columbia)
- **Sarah Blasko** As Day Follows Night (Dramatic)
- **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)
- **Chase & Status** tbc (Mercury)
- **Cypress Hill** Rise Up (Parlophone)



- **Doves** The Places Between: The Best Of (Heavenly/Virgin)

Coming 10 years after the release of the Mancunian trio's majestic debut *Lost Souls*, *The Places Between* is a two-disc collection incorporating singles, b-sides, album tracks, rarities and three new songs. The album will also be released in single-disc and multi-disc versions as well as on DVD.

- **Jakob Dylan** Women And Country (Columbia)
- **James** The Night Before (Mercury)
- **John Butler Trio** April Uprising (Because)
- **Jonsi** GO (Parlophone)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)
- **Maia Sharp** Echo (Blix Street)
- **She & Him** Volume Two (Domino)

April 12

Singles

- **The Cheek** Just One Night (Polydor)
- **The Courteeners** Take Over The World (A&M)
- **Erykah Badu** Window Seat (Motown)
- **Fenech-Soler** Stop And Stare (Moda)

- **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 Nation)
- **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)
- **Kate Nash** Do Wah Doo (Fiction)
- **Primary 1** The Blues (Grow Up/Atlantic)
- **Iprofessor Green** I Need You Tonight (Virgin)
- **Shakira** Gypsy (Epic)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **Richard Walters** All At Sea (Kartel)

Albums

- **The Flaming Lips** Dark Side Of The Moon (Warner Brothers)
- **Forever The Sickest Kids** Weekend: Friday (Island)
- **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

- **3OH3** Don't Trust Me (Asylum/Photo Finish)
- **AFI** Beautiful Thieves (Interscope)
- **Bullet For My Valentine** Last Fight (20-20)
- **Arno Carstens** Heartbreak (Epic)
- **Taio Cruz** Dirty Picture (4th & Broadway)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Iyaz** Solo (Reprise)
- **Kid Sister** Daydreaming (Asylum)
- **Ludacris** How Low (Def Jam)
- **Paolo Nutini** Andy (Atlantic)

- **Roll Deep** Good Times (Relentless/Virgin)
- **Diana Vickers** Once (RCA)
- **Charlie Winston** Like A Hobo (Real World)
- **You Me At Six** Liquid Confidence (Virgin)

Liquid Confidence is taken from the You Me At Six's second album *Hold Me Down*, which recently debuted at number five on the UK albums chart. A recently-announced tour will see them performing at Oz Academy venues across the country, concluding with their biggest show yet at the OzBrixton Academy on March 20.

Albums

- **AC/DC** Iron Man 2 OST (Sony)
- **Ash A - Z** Vol. 1 (Atomic Heart)
- **Selena Gomez** Kiss And Tell (Polydor)
- **Taylor Hawkins** Red Light Fever (Columbia)
- **Ikons** Ikons (Service)



- **Kyte** Dead Waves (Kids)
- **Meat Loaf** Hang Cool Teddy Bear (Epic)
- **Music Go Music** Expressions (Mercury)
- **Kate Nash** tbc (Fiction)
- **Selena Gomez & The Scene** Kiss & Tell (Polydor)
- **Various** When In Rome (Photo Finish/Atlantic)
- **Wale** Attention Deficit (Polydor)

April 26

Singles

- **Biffy Clyro** Bubbles (14th Floor)
- **Boys Like Girls** Love Drunk (Columbia)
- **Raheem Devaughn** I Don't Care (Live)
- **Adam Lambert** For Your

Entertainment (19/RCA)

- **Pearl And The Puppets** Because I Do EP (Island)
- **The Mission District** Heartbreaker (Virgin)
- **Train** Hey, Soul Sister (Columbia)

Albums

- **Diana Birch** Bible Belt (Virgin)
- **Boys Like Girls** Boys Like Girls (RCA)
- **Bullet For My Valentine** Fever (Sony)
- **Arno Carstens** Wonderful Wild (Epic)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **The Fall** Your Future Our Clutter (Domino)
- **Iyaz** tbc (143/Reprise)
- **Usher Raymond Vs Raymond** (Lafayette)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

May 3 and beyond

Albums

- **B.O.B** B.O.B Presents The Adventures Of Bobby Ray (Atlantic/Grand Hustle) (24/5)
 - **The Black Keys** Brothers (V2/Copacabana) (17/5)
- Brothers is the follow-up to the Black Keys' most successful album to date, 2008's *Attack & Release*, the campaign for which culminated with a sold-out Oz Brixton Academy show last year. Since then, frontman Dan Auerbach has released his own album, *Keep It Hid*. Brothers was predominantly recorded at the legendary Muscle Shoals Sound, with production shared by the band, Mark Neill and Canger Mouse. A string of UK live dates will be announced shortly.
- **Toni Braxton** Pulse (Atlantic) (10/5)
 - **Deftones** Diamond Eyes (Warner Bros) (17/5)
 - **Detroit Social Club** Notes From The Underground (Polydor) (17/5)
 - **Flying Lotus** Cosmogramma (Warp) (31/5)

“Being compared to ‘the Hendrix of his generation’ – as Radio 1 DJ Mary Anne Hobbs recently did with LA's Flying Lotus – can be a weighty mantle to carry. But despite the lack of a six-string, plectrum and Marshall amps in FlyLo's get up – he favours samplers, synths and laptops – you can kind of see what Hobbs was

getting at. Even more so than on his Warp debut album *Los Angeles*, Cosmogramma sees the artist embrace a free-form psychedelia that is far from the rigid structures of his hip-hop background. Doubtless, much of the attention around this album will focus on Thom Yorke's involvement – he adds vocals to ... *And The World Laughs With You* – but it is to FlyLo's credit that a contribution from one of the world's biggest musical stars is not allowed to overshadow the album. Expect the Cosmogramma to feature in many end-of-year best-of polls.”

www.musicweek.com/reviews

- **Foals** Total Life Forever (Transgressive) (10/5)
- **Macy Gray** The Sellout (Concord/Island) (17/5)
- **JJ #3** (Secretely Canadian/Sincerely Yours) (31/5)
- **Jack Johnson** To The Sea (Brushfire/Island) (31/5)
- **Kid Sister** UltraViolet (Asylum) (31/5)
- **LMFAO** Farty Rock (Interscope) (31/5)
- **Adam Lambert** For Your Entertainment (16/RCA) (31/5)
- **Jamie Lidell** (compass) (Warp) (17/5)



- **Lights** The Listening (Warner Brothers) (17/5)
- **Katie Melua** tbc (Cremetico) (24/5)
- **Nas & Damian 'Jr Gong' Marley** Distant Relatives (Island) (24/5)
- **Pendulum** Immersion (Warner Brothers) (24/5)
- **Phosphorescent** Here's To Taking It Easy (Dead Oceans) (10/5)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic) (24/5)
- **Switchfoot** Hello Hurricane (Atlantic) (17/5)
- **UNKLE** Where Did The Night Fall (Surrender All) (10/5)

SINGLE OF THE WEEK

Pixie Lott Gravity (Mercury)



The fourth single from Pixie Lott's Top 10 debut album *Turn It Up* has quickly found its place at

UK radio – it is currently A-listed at Radio 1 and last week entered the UK's official airplay chart at number five, a healthy foundation for its release. With the song written by all-star cast Ina Wroldsen, Jonas Jeberg, Mich Hansen and Lucas Secor, *Gravity*'s promo received its premiere on Channel 4 on February 6. Lott's first two singles *Mama Do* and *Boys And Girls* both reached the top spot but *Cry Me Out* stalled outside the Top 10, so Mercury will be hoping to return the star to the top tier with *Gravity*. Catchy, mid-tempo pop that affirms the career potential of this artist.

ALBUM OF THE WEEK

Gorillaz Plastic Beach (Parlophone)



Damon Albarn's creative force, coupled with Jamie Hewlett's artistic vision, has conspired to

produce an alarmingly good third Gorillaz album. Musically rooted in synthy, digital pop and featuring a wealth of high-profile guest spots, *Plastic Beach*'s 16 tracks shoot off in myriad directions but it is on the Albarn-sung tracks that *Plastic Beach* shines. Indeed, *On Melancholy Hill* and *Pirate Jet* are among the best tracks he has written – for Gorillaz or anyone else. Parlophone has announced that an 18-month campaign is planned for *Plastic Beach*, encompassing live shows, web-based extras and even a range of toys. Thankfully – for us and them – the album matches the marketing team's ambitions.

Charts analysis

Analysis Alan Jones



Lights guides Goulding home

NEW ARTISTS MAKE CHART-TOPPING DEBUTS this week, with **Tinie Tempah's** *Pass Out* taking the singles title, and **Ellie Goulding's** introductory collection *Lights* shining brightly from the album apex.

With massive pre-release radio, TV and club support, *Pass Out* makes a perfect start for 21-year-old Londoner Tempah – real name Patrick Okogwu – who is the first Parlophone recording act to open their career with a number one debut since 1999, when film director Baz Luhrmann's *Everybody's Free (To Wear Sunscreen)* debuted in pole position. Tempah is only the fifth Parlophone act to have a number one single in the 21st century, following Kylie Minogue, George Harrison, Coldplay and Gorillaz. Minogue has had three, all the rest one.

With Tempah debuting at number one (92,002 sales), Relentless/Virgin act *Naughty Boy* presents Wiley feat. Emeli debuting at number eight with *Never Be Your Woman* (32,808 sales) and *Positiva/Virgin's* *Gramophone* arriving at number 12 with *Why Don't You* (26,058 sales), EMI acts secure three debuts in the Top 15 for the first time

in the 21st century – not bad, considering the current financial state of the company.

In other Top 10 news, **Rihanna's** *Rude Boy* climbs 3-2, with sales increasing 19% to 62,476; Jason Derulo's *In My Head* fades 1-3 (55,846 sales), and *Boyzone's* *Gave It All Away* enters at number nine (32,004 sales). It is the sixth week in a row that *Rude Boy* has climbed, and it is the sixth number two of Rihanna's short career.

Boyzone's run of 17 straight Top 10 hits came to a halt when last single *Better* peaked at number 22 in December 2008. The band returns to the Top 10 this week, with *Gave It All Away*, their first single since the tragic death of Stephen Gateley, whose vocals are featured on the track alongside his bandmates. The song was written by **Mika**, and is faring much better than Mika's own recent releases. *We Are Golden* – the first single from his second album, *The Boy Who Knew Too Much* – peaked at number four, but both subsequent singles, *Rain* and *Blame It On The Girls*, have peaked at number 72. Lack of exposure isn't the problem either – *Rain* reached number 18 on

Sales statistics

Last week	Singles	Artist albums
Sales	2,920,221	1,599,091
prev week	2,886,214	1,624,775
% change	+1.2%	-1.6%

Last week	Compilations	Total albums
Sales	328,006	1,927,097
prev week	301,011	1,925,786
% change	+9.0%	+0.1%

Year to date	Singles	Artist albums
Sales	27,427,708	15,025,226
vs prev year	24,447,254	15,330,443
% change	+12.2%	-2.0%

Year to date	Compilations	Total albums
Sales	3,158,489	18,183,715
vs prev year	3,565,179	18,895,622
% change	-11.4%	-3.8%

Compiled from sales data by Music Week

the radio airplay chart, *Blame It On The Girls* one place lower.

Parachute becomes the third Top 10 hit from **Cheryl Cole's** debut solo album *3 Words* this week, moving 11-10 on sales of 30,332 copies. The album climbs for the fourth week in a row. Since dipping to number 45 in January it has climbed 38-32-27-20. Sales last week of 9,264 copies lift its 19-week tally to 696,466.

Overall singles sales climb 1.18% week-on-week to 2,920,221 – 10.33% above same-week 2009 sales of 2,646,774.

Female solo artists are enjoying their best-ever spell on the album chart, supplying 10 of the last 16 number ones. That tally rises to 11 out of 17 this week, as **Ellie Goulding** storms to the summit with her debut set *Lights* on sales of 36,854 copies. Goulding is the winner of the BBC's *Sound Of 2010* poll, and the Critics' Choice award at the Brits. Her album includes her debut Top 40 hit *Starry Eyed*, which remains at number four on sales of 45,579 copies.

With Lady GaGa's *The Fame* easing 1-2 (35,073 sales), Alicia Keys' *The Element Of Freedom* holding at number three (31,811 sales) and Florence + The Machine's *Lungs* descending 4-5 (29,635 sales), female solo artists also have a lock on the top five broken only by the Glee Cast's *Glee: The Music – Season One – Volume 1*, which dips 2-4 (30,843 sales).

Having dethroned Susan Boyle and denied Sade top billing, **Mumford & Sons' *Sigh No More*** is number one in Australia for the third straight week – and the London folk/rock quartet's album continues to prosper here too. Since debuting at number 11 last October, the album has spent 22 consecutive weeks on the chart. It rose as high as number seven some eight weeks ago, and returned to that position five weeks ago. It tests the water for the third time this week, moving 10-7 with sales of 20,546.

A week after topping the singles

ARTIST ALBUMS



Universal	40.7%
Sony	26.3%
Warner	17.3%
EMI	7.3%
Others	8.4%

SINGLES



Universal	41.1%
EMI	20.5%
Sony	20.4%
Warner	13.4%
Others	4.6%

chart with *In My Head*. **Jason Derulo** makes his album chart debut, with his eponymous first album entering at number eight (16,362 sales).

John Barrowman also goes the self-titled route, with his latest album, a collection of covers from musical theatre presentations. It is a winning formula for Barrowman, debuting at number 11 (15,261 sales), to provide his highest chart placing to date. His 2007 album *Another Side* reached number 22, and 2008 follow-up *Music, Music, Music* reached number 35.

Sharleen Spiteri debuts at number 13 on 13,832 sales of her self-

explanatory set *The Movie Songbook*. It is Texas member Spiteri's second solo album, following 2008's *Melody*, which reached number three and has thus far sold 209,894 copies.

One of the more unusual albums to enter the chart this week is American singer/songwriter/harpist **Joanna Newsom's** *Have One On Me*. The 28-year-old Californian has developed quite a cult following here, selling 34,551 copies of debut set *The Milk-Eyed Mender* since its 2004 release, though it has never made the Top 200. The 2006 follow-up *Ys* reached number 41 and has sold 45,762 copies. The album sold 8,481 copies last week, and debuts at number 28. It is physically available as a triple CD and also as a triple vinyl set. Although the former accounted for 82.97% of sales – and digital for a further 9.37% – the LP sold 649 copies, making it the runaway number one on the vinyl sales chart, with *...And Then We Saw Land* by Tunng a distant number two with 115 sales.

Following the return to the chart of the late Johnny Cash, Gracie Fields and Ali Farka Touré last week, two more deceased artists return to old haunts this week. The new **Dean Martin** compilation *That's Amore* debuts at number 27 (8,526 sales), while **Matt Monro's** *The Greatest* enters at number 40 (5,929 sales). It is the 14th chart album for Martin, who died in 1995. Monro died in 1985, and has charted seven albums, most recently making the list in 2007.

The new Menck and Martin compilations should experience a significant uplift next week from Mother's Day gift-buying, as should *Simply Red's* *Songs Of Love* – a Tesco exclusive with an in-store price of £6.95 – which debuts higher than either of them at 25 on 8,740 sales.

Despite a good slate of releases, sales increased by just 0.07% week-on-week to 1,927,096, and are down 1.55% on same week 2009 sales of 1,957,433. It brings to an end a sequence of eight consecutive weeks in which sales have been above those a year prior.

Alan Jones

International charts coverage Alan Jones

Sade sees silver milestone as she charts in 25 countries

There are 203 sovereign states in the world, according to the United Nations and fewer than 30 of them produce reliable album charts, according to this scribe's own survey.

Four albums by UK acts are currently in more than half of those charts – Sade's *Soldier Of Love, I Dreamed A Dream* by Susan Boyle, *Heligoland* by Massive Attack and *Scratch My Back* by Peter Gabriel. Sade's album is easily the leader,

charting in 25 countries, with an average chart position of six, while Boyle's is on 22 lists with an average placing of 24th, Massive Attack's is found in 20, typically being at number 30, and Peter Gabriel's is on 17 lists, coming in at number 17 on average.

Sade's album makes a belated debut in South Africa this week (number 15), while improving 51-41 in Mexico, and 2-1 in the Czech Republic. It holds at number one in the US,

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 Ellie Goulding <i>Lights</i>	£7.99	£7.99	£7.99	£8.95
2 Lady GaGa <i>The Fame</i>	£22.99	£7.89	£11.21	£5.99
3 Alicia Keys <i>The Element Of Freedom</i>	£6.99	£7.69	£6.99	£7.78
4 Glee Cast <i>Glee: The Music Vol 1</i>	£8.88	£8.99	£8.95	£6.97
5 Florence + The Machine <i>Lungs</i>	£6.98	£6.99	£6.99	£6.98

Charts sales

Key

■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
2	1	EXAMPLE Won't Go Quietly / Data (ARV)
3	5	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
4	4	ZINC FEAT. MS DYNAMITE Wile Out / Zinc/Essential (ADA CIN)
5	3	GIGGS FEAT. B.O.B. Don't Go There / XL (PIAS)
6	NEW	ASH Song Of Your Desire / Atomic Heart (ADA CIN)
7	8	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
8	13	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (Awal)
9	7	DANNY BYRD FEAT. LIQUID Sweet Harmony / Hospital (SRD)
10	9	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / C- (Prime Direct)
11	12	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
12	10	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
13	NEW	GROOVE ARMADA History / Cooking Vinyl (ADA CIN)
14	6	REMADY No Superstar / Maestrom (ARV)
15	NEW	GROOVE ARMADA Paper Romance / Cooking Vinyl (ADA CIN)
16	16	THE BIG PINK Dominos / 4AD (PIAS)
17	RE	MIA Paper Planes / XL (PIAS)
18	17	LOSTPROPHETS Where We Belong / Visible Noise (ADA CIN)
19	RE	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
20	20	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dirtee Stank (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	SIMPLY RED Songs Of Love / SimplyRed.com
2	NEW	GROOVE ARMADA Black Light / Cooking Vinyl (ADA CIN)
3	NEW	JOANNA NEWSOM Have One On Me / Drag City (PIAS)
4	1	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
5	NEW	FRIGHTENED RABBIT The Winter Of Mixed Drinks / Fat Cat (PIAS)
6	NEW	TURIN BRAKES Outbursts / Cooking Vinyl (ADA CIN)
7	4	VAMPIRE WEEKEND Contra / XL (PIAS)
8	7	THE TEMPER TRAP Conditions / Infectious Music (PIAS)
9	8	THE XX XX / Young Turks (PIAS)
10	5	JAY SEAN All Or Nothing / Pointy/layded (AbsoluteArvato)
11	RE	FIGHTSTAR Be Human / Search & Destroy (PIAS/Sony DAD)
12	NEW	TUNNG ...And Then We Saw Land / Full Time Hobby (PIAS)
13	9	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
14	NEW	FOREIGNER Cant Slow Down / Ear Music (AbsoluteArvato)
15	NEW	FUN LOVIN' CRIMINALS Classic Fantastic / Rhino ZN (Absolute)
16	2	TOURE & DIABATE Ali Farka Toure & Toumani Diabate / World Circuit (Proper Music)
17	6	GIL SCOTT-HERON I'm New Here / XL (PIAS)
18	15	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
19	10	LOSTPROPHETS The Betrayed / Visible Noise (ADA CIN)
20	12	ARCTIC MONKEYS Humbug / Domino (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FRIGHTENED RABBIT The Winter Of Mixed Drinks / Fat Cat (PIAS)
2	NEW	TUNNG ...And Then We Saw Land / Full Time Hobby (PIAS)
3	1	TOURE & DIABATE Ali Farka Toure & Toumani Diabate / World Circuit (Proper Music)
4	2	FIELD MUSIC Field Music (Measure) / Memphis Industries (PIAS)
5	6	BETH NIELSEN CHAPMAN Back To Love / BNC (bbc)
6	NEW	ARCHIE BRONSON OUTFIT Coconut / Domino (PIAS)
7	7	LOCAL NATIVES Gorilla Manor / Infectious (PIAS)
8	NEW	POLAR BEAR Peepers / Leaf (SRD)
9	NEW	BAND OF SKULLS Baby Darling Doll Face Honey / You Are Here (PIAS)
10	NEW	NELL BRYDEN What Does It Take / Cooking Vinyl (ADA CIN)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Mash Up Mix 90s / Ministry (ARV)
2	2	VARIOUS Push It - Classic Party & Dance Tracks / UMTV (ARV)
3	1	VARIOUS Brit Awards 2010 / Rhino (CNR)
4	NEW	VARIOUS The Music Lives On - Now The Mines Have / Reverse (ARV)
5	3	VARIOUS The Solid Silver 60s - Greatest Hits 2 / EMI TVL (MIV) (AFV)
6	4	VARIOUS Now That's What I Call The 00s / EMI TVL (MIV) (AFV)
7	RE	VARIOUS My Songs / UMTV (ARV)
8	NEW	VARIOUS You Raise Me Up - The Essential / Decca (ARV)
9	5	VARIOUS R&B Lovesongs 2010 / Sony Music (UMTV) (ARV)
10	NEW	VARIOUS Forever Friends - Mum In A Million / Sony Music (ARV)
11	7	VARIOUS Now That's What I Call Music 74 / EMI Virgin (UMTV) (E)
12	6	VARIOUS Love 2 Club / A&T (UMTV) (ARV)
13	10	VARIOUS Anthems - Electronic 80s / EMI TVL (MOS) (E)
14	9	VARIOUS Funky House Classics / Ministry (ARV)
15	NEW	VARIOUS 100 Hits - Mum / 100 Hits (SEU)
16	12	VARIOUS Running Trax / Ministry (ARV)
17	11	VARIOUS The Very Best Of Euphoric Dance 2010 / Ministry (ARV)
18	NEW	VARIOUS To The Best Mum In The World - Ever / EMI TV (E)
19	NEW	VARIOUS Greatest Ever Mum / Eccelest Ever (SM) (SEU)
20	8	VARIOUS Godskitchen - Pure Trance Classics / New State (AM)

Jazz/Blues albums Top 10

This	Last	Artist Title / Label
1	2	SEASICK STEVE Songs For Elisabeth / Atlantic (CNR)
2	1	MICHAEL BUBLE Call Me Irresponsible / 423/Reprise (CIN)
3	3	SADE The Best Of / Epic (ARV)
4	5	MICHAEL BUBLE It's Time / 423/Reprise (CIN)
5	4	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Verve/ Brothers (CIN)
6	7	MICHAEL BUBLE Michael Buble / 423/Reprise (CIN)
7	6	SEASICK STEVE Man From Another Time / Atlantic (CIN) (S)
8	8	MICHAEL BUBLE Sings Totally Blond / Metro
9	RE	NORAH JONES Come Away With Me / RePhonic (E)
10	NEW	POLAR BEAR Peepers / Leaf (SRD)

Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	GROOVE ARMADA Black Light / Cooking Vinyl
2	VARIOUS	Push It - Classic Party & Dance Tracks / UMTV
3	MASSIVE ATTACK	Heligoland / Virgin
4	VARIOUS	Running Trax / Ministry
5	HOT CHIP	One Life Stand / Parlophone
6	VARIOUS	Godskitchen - Pure Trance Classics / New State
7	VARIOUS	World Series - Tokyo / Heo Kandi
8	RE	VARIOUS Getdarker Presents This Is Dubstep / Cetarker
9	RE	DAVID GUETTA One Love / Positiva/Virgin
10	THE PRODIGY	Invaders Must Die / Take Me To The Hospital

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



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

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

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

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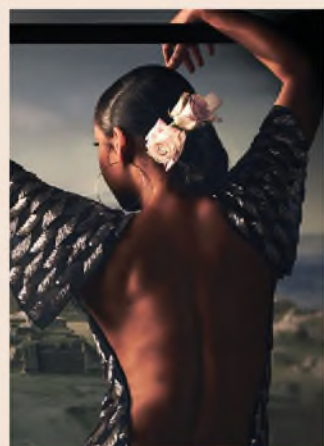
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Canada, Hungary, Poland and France, while losing leadership of the chart in Italy (1-2), Wallonia (1-2), Sweden (1-2) and Portugal (1-3).

As it has been charting for longer than the rest of the big four, it is surprising to find that Susar Boyle's album is far from being a spent force. While admittedly slipping 6-8 in the US, Dreamed A Dream spends its 14th straight week in the Top 10 there, and it actually improves its chart, placing in six territories, rebounding 3-1 in Flanders while climbing 13-4 in Sweden (the title track is taking off there, debuting at number 59 on the singles chart), 22-20 in Norway, 37-26 in Italy,

36-28 in the Czech Republic and 57-52 in Austria. It re-enters the Portuguese chart at number 30.

Massive Attack are down in all but two countries, losing the chart leadership in Flanders (1-2), and diving 102-175 in the US but Heligoland debuts at number 18 in Russia and number 57 in Mexico.

Peter Gabriel's Scratch My Back improves 5-1 in Wallonia, 37-2 in Poland, 5-3 in Italy, 21-13 in Flanders, and debuts at number five in Sweden, number 15 in Portugal, number 28 in Hungary and number 80 in Mexico. It has its share of losses too, including 2-6 declines in both Canada and

Germany, and a 3-9 slide in Switzerland.

Among developing UK acts, Mumford & Sons' Sigh No More continues to impress, holding at number one in Australia, while reaching new peaks in Ireland (8-6), Flanders (18-8) and the Netherlands (33-32). It has very minor second-week slips in Canada (62-75) and the US (127-142).

Florence + The Machine also had a good week, with Lungs reaching the Australian Top 10 at the 13th attempt (12-6), while reaching new peaks in Germany and the Netherlands via re-entries at number 55 and number 84,

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) (Write)	Label / Catalogue number (Distributor)	
1	New		TINIE TEMPAH Pass Out (Da Diggler) Stellar/EMI/C (Labyrinth/Tinie Tempah/Williams)	CATCO157719973 (E)	HIGHEST NEW ENTRY
2	3	7	RIHANNA Rude Boy Def Jam USUM70912307 (ARV)	(StarGate/wire/Riddick) EMI/Chrysalis/PeerMusic/C (Riddick/Hermansen/Dean/iwire/ent/y/Eriksen)	SALES INCREASE
3	1	2	JASON DERULO In My Head Warner Brothers CATCO15787538 (CIN)	(Rotem) Universal/Sony ATV/Beluga Heights/Wing/Studio Beats/Warner Tamerlane (Kelly/Rotem/Descoleux)	
4	4	2	ELLIE GOULDING Starry Eyed Polydor 2732865 (ARV)	(Stersmith) Warner Chappell/Global Talent (Lattimer/Goulding)	
5	2	3	FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL You Got The Dirttee Love Dintee Stanislav GBS3000001 (ARV)	(Hugall/Detnon) TrueLove/Intersong/Notting Hill/Cap/Phony/Universal/C (Stevens/Bellamy/Harris/TrueLove/MTL/Wincen/Welsh/Detnon)	
6	5	11	AUCIA KEYS Empire State Of Mind Part II RCA CATCO157931839 (ARV)	(Shux/Key) Global Talent/C10 (Keys/Shux/Carter/Sewell/Welsh/Hunter/Keys/Robinson)	
7	6	6	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope 2733439 (ARV)	(Timbaland) Millennium Kid/BMG (Mosley/Bushel/Beane)	
8	New		NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE Never Be Your Woman Relentless/Virgin RELCD65 (E)	(Naughty Boy) Sony ATVEMI/Universal (Khan/Wiley/Mishra/Crosby/Wallman/Warrell)	
9	New		BOYZONE Gave It All Away Polydor 2733608 (ARV)	(Tbc) Universal/Sony ATV (Mika/Riffkin/McKeel/Rackin)	
10	11	6	CHERYL COLE Parachute Fascination GBUW7091970 (ARV)	(Syience) Cabin 24 Records/Sony (Khan/Wiley/Mishra/Crosby/Wallman/Warrell)	SALES INCREASE
11	8	9	OWL CITY Fireflies Island CATCO15787536 (ARV)	(Young) Universal (Young)	
12	New		GRAMOPHONEDZIE Why Don't You Positive/Virgin CDIM294 (E)	(Gramophonedzie) Motley (McCoy)	
13	New		DAISY DARES YOU FEAT. CHIPMUNK Number One Enemy Jive CATCO15782525 (ARV)	(Tbc) Sony ATV (Maxson/Coburn)	
14	7	2	SUGABABES Wear My Kiss Island 2732016 (ARV)	(Garibay) Universal/Global/Sony/Warner Tamerlane/Mars Force/Northside/Buz/C (Lawrence/Garibay/Mars/Battley/Battley)	
15	10	8	JIS One Shot Epic 88597534312 (ARV)	(Cushock/Karin) Notting Hill/Sony ATVEMI/EMI Blackwood/Sweeten Then Honey/Atlantic Songs/Brendon (Schack/Karin/Werner/White/Huley)	
16	12	2	CHIDDY BANG The Opposite Of Adults Regal RCG15 (E)	(Lexxx) Universal/EMI/Chiddy Bang/KI (Goldwasser/Rewnyngarden/Anamagel/Beregini)	
17	26	5	KESHA FEAT. 3OH!3 Blah Blah Blah RCA 88597559702 (ARV)	(Blanco) Kobalt/EMI/C (Seibert/Levin/Hitch/Herman)	SALES INCREASE
18	22	7	YOUNG MONEY FEAT. LLOYD Bedrock Cash Money US30991178 (ARV)	(Kane) Universal/Warner Chappell/EMI (Johnson/Cameron/Carter/Scham/MIT/Elly/Stevens/McCre)	SALES INCREASE
19	14	4	LEONA LEWIS I Got You Syco 88697553042 (ARV)	(Arnhor) Willow songs/Kobalt/EMI (Birgisson/Kotecha/Martin)	
20	18	9	GLEE CAST Don't Stop Believin' Epic CATCO156352913 (ARV)	(Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Perry/Schon)	
21	13	5	MARINA AND THE DIAMONDS Hollywood 579 5991170 CD (CIN)	(Stannard/Howes/Starsmith) Warner Chappell (Diamonds)	
22	15	8	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember Island CATCO158098487 (ARV)	(U-Remy/BobbyBess) BBUcks/Sony ATVE/C (Henriquez/Cotter/Smith/Sean/Skaller/Low/Storm)	
23	43	2	BLACK EYED PEAS Rock That Body Polydor USUM70967523 (ARV)	(Guetta/William) Universal/Downtown/Chrysalis/PeerMusic/Catyst/Cherry Lane/C (Ginyard/Sueta/Adams/Pineda/Gomez/Ferguson/Baptiste/Knight/Munson/Maldeen)	HIGHEST CLIMBER
24	20	19	LADY GAGA Bad Romance Interscope 2726752 (ARV)	(RedOne) Sony ATV (Germanotta/Khaye)	
25	16	12	3OH!3 FEAT. KATY PERRY Starstruck Atlantic CATCO153477585 (CIN)	(Guire) EMI (Mottel/Freeman/James)	
26	9	4	GLOBAL STARS HELPING HAITI Everybody Hurts Syco 88597551102 (ARV)	(Robson/Shanks) Warner Chappell (Buck/Stepper/erry/Mills)	
27	23	29	JOURNEY Don't Stop Believin' Columbia USUM18100115 (ARV)	(Eison/Stone) IQ/Sony ATV (Cain/Perry/Schon)	
28	17	25	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Atlantic AT0350 CD (CIN)	(Shux) Global Talent/EMI/C (Shuckburgh/Hunter/Sewell/Carter/Keys/Keyes/Robinson)	
29	24	9	IVAZ Replay Reprise CATCO15250377 (CIN)	(Rotem) Sony ATV/Universal/Buz (Rotem/Anderscn/Jones/Descoleux/Thomas/Thomas)	
30	21	27	FLORENCE & THE MACHINE You Got The Love Island 2726059 (ARV)	(Hugall) TrueLove/Intersong (Stevens/Bellamy/Harris/TrueLove)	
31	37	14	LADY GAGA FEAT. BEYONCE Telephone Interscope 2734706 (ARV)	(Jerkins) Sony ATVEMI (Germanotta/Jerkins/Daniels/Franklin/Knowles)	SALES INCREASE
32	19	3	LEMAR The Way Love Goes Epic 88597534312 (ARV)	(Stannard/Howes) Sony ATVE/C (Stannard/Howes/McKinnon)	
33	35	4	PIXIE LOTT Gravity Mercury GBUW709217 (ARV)	(Jeberg/Culfather) Bug/Warner Chappell/PP3P/Culfather/C (Wrolden/Jeberg/Hansen/Secen)	SALES INCREASE
34	New		MARY J BLIGE I Am Geffen 2734850 (ARV)	(StarGate) Stellar/EMI/Universal/Sony ATV/PeerMusic (Eriksen/Hermansen/Dean/Belle/Austin/Blige)	
35	25	4	GLEE CAST Halo/Walking On Sunshine Epic CATCO158451210 (ARV)	(Anders/Astrom/Murphy) Sony ATVEMI/Kobalt/WirezLive (Knowles/Tedder/Bogart/Rew)	
36	31	18	KESHA Tik Tok Columbia 88697519042 (ARV)	(Dr Luke) Kobalt (Seibert/Levin/Gottwald)	
37	51	4	MUMFORD & SONS The Cave Island 2733942 (ARV)	(Dreavs) Universal (Mumford)	SALES INCREASE
38	New		GLEE CAST Defying Gravity Epic CATCO158543667 (ARV)	(Anders/Astrom/Murphy) EMI (Schwartz)	

39	29	2	ALPHABEAT Hole In My Heart Fascination 2732864 (ARV)	(Ancers SG) Universal (Ancers SG)	
40	30	9	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) Data DATA225CDX (ARV)	(Samson) Universe/MusicAllStars/Sky High/Peaks (Samson/Felley/Barnett/Cole/Conrad/Cullen/Newman/Wallace)	
41	32	12	ALEXANDRA BURKE Broken Heels Syco 88697632832 (ARV)	(RedOne) Sony ATVEMI/C (Kotecha/Khaya/Hajji)	
42	36	4	CHRIS BROWN (Crawl) Jive CATCO158460609 (ARV)	(The Messengers) Universe/Sony ATV (Atweh/Brown/Eoyc/Messinger)	
43	34	14	THE SATURDAYS Ego Fascination/Geffen CATCO157367613 (ARV)	(Mc) F&P Songs/Rockstcne/PeerMusic (Mc/Wilcscn)	
44	New		JASON DERULO Ridin' Solo Warner Brothers USWB0905329 (CIN)	(Rotem) Universal/Sony ATV (Descoleux/Rotem)	
45	27	7	EXAMPLE Won't Go Quietly Data DATA226CDX (ARV)	(The Fearless) Universal/Pure Groove/Metropolitan/Czrnby (C/Feve/Smith/Temic/Um)	
46	33	19	JAY-Z FEAT. MR HUDSON Young Forever Atlantic CATCO157489498 (CIN)	(West) EMI/Che/ee Music (West/Carter/Gole/Mertens/Llyc)	
47	62	16	JASON DERULO Whatcha Say Warner Brothers CATCO149227243 (CIN)	(Rotem) Universal/Sony ATV/Imagem (Deitel/Hepp/Rotem/Ancerscn)	+50% SALES INCREASE
48	41	38	BLACK EYED PEAS I Gotta Feeling Interscope CATCO151960369 (ARV) ★	(Guetta) Catyst/Cherry Lane/EMI/Square Rivcl/R/ster/Shapir. Bernstein & Co (Adams/Pinecc/IGomez/Ferguson/Keyes/Robinson)	
49	40	20	CHERYL COLE Fight For This Love Fascination 2721778 (ARV)	(Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Meritt)	
50	28	5	JEDWARD FEAT. VANILLA ICE Under Pressure (Ice Ice Baby) Sony 88697658992 (ARV)	(Wright/McCullough) Sony ATW/Queen Music/RZ/EMI (Mercury/Taylor/Deccan/May/Bcwie/Nen Win/Kle/Brcwml/Jc/hascn)	
51	46	22	BLACK EYED PEAS Meet Me Halfway Interscope 2724544 (ARV)	(Harris/William) Universal/Downtown/Chrysalis/PeerMusic/Catyst/Cherry Lane/C (Ginyard/Sueta/Adams/Pineda/Gomez/Ferguson/Keyes/Robinson)	
52	45	16	N-DUBZ FEAT. MR HUDSON Playing With Fire UMW CDGLOBE1304 (ARV)	(Rewscn) Sony ATV (Centese/vic/Cc/nic/stevens/Rewscn/Melidcwi)	
53	47	8	PLAN B Stay Too Long 679/Atlantic 679L171CD (CIN)	(Epcwtrh) Universal/Pure Groove (Balance - Diew)	
54	50	15	RIHANNA Russian Roulette Def Jam CATCO155429408 (ARV)	(Ne-Ya/Hermansen) EMI/Universal/Imagem (Hermansen/Smith)	
55	48	9	FLORENCE & THE MACHINE Dog Days Are Over Island MOSHI71 (ARV)	(Ford/Summers) Universal/IGC/Idzel (Welch/Summers)	
56	39	4	GLEE CAST It's My Life/Confessions Part II Epic CATCO158451170 (ARV)	(Anders/Astrom/Murphy) Sony ATV/Universal/EMI/C (Ben Lcv/Szmbccr/Mcrtin/Dupri/Cox/Rzymond)	
57	42	8	BIFFY CLYRO Many Of Horror (When We Collide) 14th Floor 14FLR41CD (CIN)	(GG Garth) Universal/Cocce Soldier (Neill)	
58	New		DAVID GUETTA FEAT. KID CUDI Memories Positiva/Virgin CATCO159563693 (E)	(Guetta/Riestere) Kobalt/Elisie's Baby Ecy/Square Fivall/Present Time (C/Guetta/Riestere/Messone)	
59	53	14	ALICIA KEYS Doesn't Mean Anything 1 8869762702 (ARV)	(Keys/Brothers) EMI (Keys/Brothers)	
60	49	18	PIXIE LOTT Cry Me Out Mercury CATCO15640469 (ARV)	(Hugg/Thornalley) Sony ATV/Universal/Idol/Inticn (Thornalley/Hugg/Cc/mc/p/lorh)	
61	44	3	THE COURTEENERS You Overdid It Doll A&M CATCO15832725 (ARV)	(Buller) Universal (Frey)	
62	54	14	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark Interscope 2728036 (ARV)	(Timbaland/J-Roc) BMG Rights/Universal/C (Washington/McLesley/Herman/Epstein/Bell/Hilscn/Maulitsy/Funtcol)	
63	58	59	LADY GAGA Poker Face Interscope 2703459 (ARV) ★	(RedOne) Sony ATV (Germanotta/Khaye)	
64	56	21	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco 88697590932 (ARV) ★	(The Phentcm Boys) Universal/Kobalt/Sony ATVE/C (Eusbee/Summers/Welsh/Evans/Jones/Welsh/Cowll/Herc)	
65	New		MUSE Resistance Helium 3/Warner Bros WEA460CD (CIN)	(Maise) Warner Chappell (Bellamy)	
66	72	9	JUSTIN BIEBER One Time Def Jam CATCO156365691 (ARV)	(Bieber/Cron/Stewart) Universal/PeerMusic (Stewart/Cole/Beaton/Khler/ryne)	SALES INCREASE
67	52	7	CAVIN HARRIS You Used To Hold Me Columbia 88697629202 (ARV)	(Harris) EMI (Wiles)	
68	64	21	PAOLO NUTINI Pencil Full Of Lead Atlantic ATUK091CD1 (CIN)	(Nelson) Warner Chappell/Burlington (Coster/Nutini/Danger/Benlock)	
69	Re-entry		MUMFORD & SONS Little Lion Man Island CATCO15271505 (ARV)	(Dreavs) Universal (Mumford)	
70	66	76	KINGS OF LEON Sex On Fire Hand Me Down 8869752002 (ARV)	(Petzold/King) Bug/IO (Followill/Followill/Followill/Followill)	
71	New		SHARLEEN SPITERI Xanadu Mercury GBUW70912805 (ARV)	(Ramone/Spiteri/McIlhene) EMI (Lynne)	
72	61	40	BEYONCE Single Ladies (Put A Ring On It) Columbia 88697475032 (ARV)	(Stewart/The Dizm) Sony ATVEMI/PeerMusic (Harris/Welsh/Stewart/Krcwles)	
73	55	20	KASABIAN Fire Columbia PARADISE54 (ARV)	(Pizzicr/Dan The Automatic) EMI (Pizzicr)	
74	57	21	MICHAEL BUBLE Haven't Met You Yet 143/Reprise CATCO153174011 (CIN)	(Rock/Cheng) Universal/Warner Chappell (Buble/Cheng/Foster)	
75	New		AVRIL LAVIGNE Alice Walk Disney/EMI CATCO158758577 (E)	(Walker) Universal/Walt Disney (Lavigne)	

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- Alice 75
- Bad Boys 64
- Bad Romance 24
- Bedrock 18
- Blah Blah Blah 17
- Broken Heels 41
- Crawl 42
- Cry Me Out 60
- Defying Gravity 38
- Do You Remember 22
- Doesn't Mean Anything 59
- Dog Days Are Over 55

- Don't Stop Believin' 20
- Don't Stop Believin' 27
- Ego 43
- Empire State Of Mind 28
- Empire State Of Mind Part II 6
- Everybody Hurts 26
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- Fire 73
- Fireflies 11
- Gave It All Away 9
- Gravity 33
- Halo/Walking On

- Sunshine 35
- Haven't Met You Yet 74
- Hole In My Heart 39
- Hollywood 21
- I Am 34
- I Got You 19
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- If We Ever Meet Again 7
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- It's My Life/Confessions Part II 56
- Little Lion Man 59
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- We Collide) 57
- Meet Me Halfway 51
- Memories 58
- Morning After Dark 62
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- Number One Enemy 13
- One Shot 15
- One Time 66
- Parachute 10
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- Pencil Full Of Lead 62
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- Replay 29
- Ridin' Solo 44
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- Rude Boy 7
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- Sex On Fire 70
- Single Ladies (Put A Ring On It) 72
- Starry Eyed 4
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- Stay Too Long 53
- Telephone 31

- The Cave 37
- The Opposite Of Adults 16
- The Resistance 65
- The Way Love Goes 22
- Tik Tok 36
- Under Pressure (Ice Ice Baby) 5c
- Wear My Kiss 14
- Whatcha Say 47
- Why Don't You 12
- Won't Go Quietly 45
- Xanadu 71

- You Got The Dirttee Love 5
- You Got The Love 3c
- You Overdid It Doll 61
- You Used To Hold Me 67
- Young Forever 46

- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)
- As used by R: d 1

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		ELLIE GOULDING	Lights	Polydor 732799 (ARV) (FT Smith/Starsmith/FrankMusic)	HIGHEST NEW ENTRY
2	1	60	LADY GAGA	The Fame	Interscope 1789138 (ARV) 4★	
3	3	12	ALICIA KEYS	The Element Of Freedom	J 88697465712 (ARV) (Bhasker/Keys/Brothers/Gad/Swizz Beatz/Shux)	
4	2	6	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	
5	4	35	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 3★	
6	7	40	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN) 4★	
7	10	22	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV) ★	SALES INCREASE
8	New		JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN) (Rotem)	
9	16	15	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★	HIGHEST CLIMBER
10	11	10	ANDRE RIEU	Forever Vienna	Decca 532879 (ARV) (Rieu)	SALES INCREASE
11	New		JOHN BARROWMAN	John Barrowman	Sony Music 8869762952 (ARV) (Knox/Kilpin)	
12	8	17	JLS	JLS	Epic 88697564572 (ARV) 3★	
13	New		SHARLEEN SPITERI	The Movie Songbook	Mercury 2722307 (ARV) (Ramone/Spiteri/McElhone)	SALES INCREASE
14	13	20	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN) 4★	SALES INCREASE
15	12	39	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV) 4★	
16	5	2	MARINA AND THE DIAMONDS	Family Jewels	679 2564688581 (CIN)	
17	18	25	PIXIE LOTT	Turn It Up	Mercury 2700166 (ARV) ★	
18	19	5	JOURNEY	Greatest Hits	Columbia 4631492 (ARV) (Stone/Elson/Baker/Perry/Workman/Galnes/Shirley)	
19	17	3	OWL CITY	Ocean Eyes	Island 2728130 (ARV) (Young)	
20	27	19	CHERYL COLE	3 Words	Fascination 2721459 (ARV) ★	HIGHEST CLIMBER
21	21	4	SADE	Soldier Of Love	RCA 88597638812 (ARV) (Sader/Pela)	
22	6	2	THE COURTEENERS	Falcon	A&M 2729351 (ARV) (Buller)	
23	15	17	ROBBIE WILLIAMS	Reality Killed The Video Star	Virgin CDV3064 (E) 2★	
24	20	56	LILY ALLEN	It's Not Me It's You	Regal 6942752 (E) 3★ (Kurstin)	
25	New		SIMPLY RED	Songs Of Love	Simplyred.com SRA007CD (Various)	
26	New		GROOVE ARMADA	Black Light	Cooking Vinyl GABCD1 (ADA CIN) (Laf/Findlay)	
27	New		DEAN MARTIN	That's Amore	Emi Tv/Umtv 5325911 (ARV) (Various)	
28	New		JOANNA NEWSOM	Have One On Me	Drag City DC390 (PIAS) (Newsom)	
29	9	2	JOHNNY CASH	American VI - Ain't No Grave	American/Losthighway 2731564 (ARV) (Rubin)	
30	25	6	TIMBALAND	Shock Value II	Interscope 2723774 (ARV) (Timbaland/Harmon)	
31	14	25	JAY-Z	Blueprint III	Roc Nation 7567895752 (CIN) ★	
32	22	39	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) 2★ (Pizzoni/Dan The Automator)	
33	28	68	BEYONCÉ	I Am Sasha Fierce	Columbia 88697194922 (ARV) 4★ (Gad/Tedder/The Dream/StarGate/Stewart/Variou)	
34	35	15	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV) 7★	SALES INCREASE
35	26	7	ALVIN & THE CHIPMUNKS	Alvin & The Chipmunks 2 - The Squeakquel	Rhino 8122798199 (CIN)	
36	30	17	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	
37	32	76	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	
38	31	62	FLEETWOOD MAC	The Very Best Of	WSM 812276352 (ARV) 3★ (Various)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	New		ALPHABEAT	The Beat Is Fascination	2719522 (ARV) (Hansen/Nagel/Anciers SG/Anciers B/Stannard/Quent/Spencer)	
40	New		MATT MONRO	The Greatest	EMI 6067642 (E)	
41	29	2	GRACIE FIELDS	Our Gracie - The Best Of	Spectrum Music 273242 (ARV) (Vericus)	
42	24	14	MICHAEL JACKSON	This Is It	Epic 8869766742 (ARV) ★	
43	34	4	ROLANDO VILLAZON	Tenor	Deutsche Grammophon 4778854 (ARV) (Ne/Hard/Zalay/Alder/Meister)	
44	23	2	THE HOLLIES	Midas Touch - The Very Best Of	EMI 6082272 (E) (Richers/Eatt/Leeson/Vaier/Silfies/Parker/Moran/Tevener/The Hollies)	
45	New		CARLY SIMON	Never Been Gone	Rhino 988584542 (CIN) (Simon/Taylor/Ciancio/Cello/Saw/Forte)	
46	New		TWO DOOR CINEMA CLUB	Tourist History	Cooperative Music/2 CDA025 (ARV) (Tommes/Tbc)	
47	38	5	KE\$HA	Animal	RCA 88697640462 (ARV) (Dr Luke/Blenco/Martin/Gemson/Shellback/Neville/Kustin/Cruz/FT Smith)	
48	40	20	ALEXANDRA BURKE	Overcome	Syco 8869760232 (ARV) ★	
49	36	23	CELINE DION	My Love: Essential Collection	Sony BMG 8869741422 (ARV) (Vericus)	
50	37	25	MUSE	The Resistance	Hellium 31/Warner Bros 2564688625 (CIN) ★	
51	46	7	JUSTIN BIEBER	My World	Def Jam 2725232 (ARV)	SALES INCREASE
52	33	4	MASSIVE ATTACK	Heligoland	Virgin CDV3070 (E)	
53	47	16	LEONA LEWIS	Echo	Syco 88697570012 (ARV) 2★	SALES INCREASE
54	50	19	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	SALES INCREASE
55	39	23	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank 12STAN007 (PIAS) ★	
56	52	45	WHITNEY HOUSTON	The Ultimate Collection	Arista 88697177012 (ARV) ★	
57	45	106	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN) 3★ (Nelson)	
58	41	18	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV) (Jones/Norton/Kasper/Rakulnec/Vig)	
59	43	79	ROBBIE WILLIAMS	Greatest Hits	Chrysalis 8668192 (E) 6★ (Chambers/Power/Williams/Duffy/Strange)	
60	48	27	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN) ★ (Jordan/Tyrell/Kentis)	
61	New		FRIGHTENED RABBIT	The Winter Of Mixed Drinks	fat Cat FATCDR4 (PIAS) (Frightened Rabbit/Katiz)	
62	60	38	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV) 2★ (Jones/Lowe)	
63	44	17	SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2★ (Jack/Knife Lee/Mic/leland/Lightbody/Doozan/Brennan/Watson)	
64	New		TURIN BRAKES	Outbursts	Cooking Vinyl CCCXCD516 (ADA CIN) (Turin Brakes)	
65	57	4	SEASICK STEVE	Songs For Elisabeth	Atlantic 5186576312 (CIN) (Wold)	
66	54	5	GEORGE BENSON	Classic Love Songs	Rhino 8122798199 (CIN) (Benson)	
67	64	71	PINK FUNHOUSE	Laface	88697406922 (ARV) 3★ (Various)	
68	59	32	NOISETTES	Wild Young Hearts	V2/1780699 (ARV)	
69	55	42	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV) ★ (Chapman)	
70	53	5	CORINNE BAILEY RAE	The Sea	Virgin CDV3069 (E)	
71	56	32	LA ROUX	La Roux	Polycor 1795991 (ARV) ★ (Langmatic/Jackson)	
72	61	92	LEONA LEWIS	Spirit	Syco 88697185262 (ARV) 9★2★	
73	42	3	PETER GABRIEL	Scratch My Back	Virgin PGCD12 (E) (Evain)	
74	Re-entry		MICHAEL BUBLE	Call Me Irresponsible	43/Reprise 9362499989 (CIN) 3★ (Foster/Gatic)	
75	62	8	VAMPIRE WEEKEND	Contra	XL XCD429 (PIAS)	

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Allen, Lily 24	Buble, Michael 74	Frightened Rabbit 61	Keys, Alicia 3	Muse 50	Simon, Carly 45	Williams, Robbie 59	Key	EPI Awards:
Alphabeat 39	Burke, Alexandra 48	Gabriel, Peter 73	Kings Of Leon 37	Newsom, Joanna 28	Simply Red 25		★ Platinum (500,000)	Albums
Alvin & The Chipmunks 35	Cash, Johnny 29	Glee Cast 4	La Roux 71	Noisettes 68	Snow Patrol 63		● Gold (100,000)	Glee Cast: The Music Vol 1 (Gold);
Bailey Rae, Corinne 70	Cole, Cheryl 20	Goulding, Ellie 1	Lady Gaga 2	Nutini, Paolo 6	Spiteri, Sharleen 13		● Silver (60,000)	Mumford & Sons: Sigh No More (platinum);
Barrowman, John 11	Courteeners, The 22	Groove Armada 26	Lewis, Leona 57	Nutini, Paolo 57	Stereophonics 62		★ 1m European sales	Florence + The Machine: Lungs (3 x platinum); Paolo Nutini: Sunny Side Up (4 x platinum)
Benson, George 66	Derulo, Jason 8	Hollies, The 44	Lewis, Leona 72	Owl City 19	Stewart, Rod 60			
Beyonce 33	Dion, Celine 49	Houston, Whitney 56	Lott, Pixie 17	Paloma Faith 54	Swift, Taylor 69			
Bieber, Justin 51	Dizzee Rascal 55	Jackson, Michael 42	Marina And The Diamonds 16	Pink 67	Timbaland 30			
Biffy Clyro 36	Fields, Gracie 41	Jay-Z 31	Martin, Dean 27	Rieu, Andre 10	Turin Brakes 64			
Black Eyed Peas 15	Fleetwood Mac 38	JLS 12	Massive Attack 52	Rihanna 9	Vampire Weekend 75			
Boyle, Susan 34	Florence + The Machine 5	Journey 18	Monro, Matt 40	Rolando Villazon 43	Williams, Robbie 23			
Buble, Michael 14	Foo Fighters 38	Kasabian 32	Mumford & Sons 7	Sade 21				
		Ke\$ha 47		Seasick Steve 65				

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